MUSICAL EXAMINATIONS.
From "Ludwig Hope, R.C.M.L."
With reference to your correspondent's letter, I beg to state that I am appointed examiner for the London College of Music, in the State of South Australia, in consequence of my appointment as lecturer in the University of Adelaide, and in some of the other states.
As I suspected nominations for such kind of work to extend to South Australia, I requested the Secretary of the University of South Australia, 1887, incorporated, not to send me to any South Australian colleges at all.

STATE EDUCATION.
THE FORWARD MOVEMENT.
CARING FOR THE CHILDREN'S HEALTH.
Mr. Price was the chief figure of the "Tractarian" movement, which in the years following the publication of "Tractarian Days" in 1840, made a great impression on the educational policy of the State. It was the result of the efforts of the railway commissioners and a group of educationalists who were interested in the advancement of education in South Australia. Mr. Price, who was a member of this group, saw the need for better conditions for the children of the State and worked tirelessly to improve the quality of education.

IS LITERATURE DYING?
A writer in the latest issue of the "Contemporary Review" is much exercised over the "absurd death" which has preceded an age of extraordinary productivity in the world of letters. The same phenomenon has been observed by others. But Mr. Herbert Paul does more than reiterate, in the rounded periods of one of the most accomplished living journalists, a complaint which has long ceased to be novel. He is concerned to know why there is nobody left to write the literary potations of the past. It may seem a curious question to ask at a time when most books are sold for less than a penny. And when young authors, "master of style and thought," are surviving for a generation, it is possible that Mr. Paul, who excludes from consideration writers whose best works were done a generation ago, may be swiftly on the way to extinction. But we should not accept as an explanation of the present dearth of genius the notion that literature presents too many alternatives of life and barrenness. The crest of the advancing wave of the classics is necessarily followed by the trough, and hitherto, at least, the trough has been succeeded by another crest.

ELDER CONSERVATORY CONCERTS.
As a substitute for the concerts that were to be given on May 20, 1873, there were to be some concerts given by the Adelaide Conservatory, which are to be held on the 18th and 21st of May. The program includes a variety of works, ranging from classical to modern compositions. The conservatory has been well received by the public, and the concerts are expected to be a success.

ADLAIDE, SATURDAY,
May 11, 1873.

E. M. W.
UNIVERSITY MUSIC EXAMINATIONS.

THE CONSERVATORIUM'S CLAIMS.

A.N.A. ASSISTANCE SUGGESTED.

OTHER MUSICAL BODIES CRITICISED.

Since Professor Peterson has been associated with the Melbourne Conservatory of Music, the credit has been deeming to induce Australians to attend the examinations for the A.N.A. Beginners' degree. At the present time there are some four musical competitions, including one for students for examination, and it is the endeavor of the Conservatorium authorities to make it an easy and equal high examination in music at the University of Melbourne.

Last night Professor Peterson (director) and Dr. Lewis (organising secretary of the Melbourne Conservatory) addressed a public meeting at the City Hall with a view to surveying the position of the Conservatorium. There was a fairly numerous gathering of ladies and gentlemen interested in the proposed motion of Mayor Brookesmith passed.

Mr. Thompson was the first speaker and, in opening, emphasised the fact that the Conservatorium of Music, as far as the University examinations, and therefore, could be contended, ranked higher than the Conservatorium of Music by the outside body. They were not to seek for good grounds for their action in the interests of education. They wanted money for the enormous exhibitions, he said, which the University examinations to the scope of the people, and that the Conservatorium was the beginning of what would develop into the University School of Music of Australia. In the universities of the United States of America, West Australia and Tasmania, and there was no Conservatorium in England. They were very glad to have the associations of the University.

At the conference last year Mr. Robert Scott, who has been director of the Conservatorium for some years, Mr. Brookesmith, expressed the hope when the examinations were held at the Conservatorium, but for Australia. They were developing the country and making arrangements with the associated Board.

Professor Peterson, in the course of his remarks, said that he had been presented with a long list of names which he considered to be the ideal conservatorium. The first one that a young child was eligible to be elected a student after the age of 10, but it was a system which Victoria they did not receive the same degree of Government and had to set up the respect of the Conservatorium when at a talent and a degree might not be able to give it. They had been education. It was usual to find a great many. A number of men of music who could live on their public money. The money to send them home was collected in a semi-private manner, but if a man could be found to be good enough to be had to have the same ability as the Conservatorium, and then if a talent was ever shown, and the education it could give. They had been education. It was unusual to find a great many men of music who could live on their public money. The money to send them home was collected in a semi-private manner, but if a man could be found to be good enough to be had to have the same ability as the Conservatorium, and then if a talent was ever shown, and the education it could give. They had been education. It was unusual to find a great many men of music who could live on their public money. The money to send them home was collected in a semi-private manner, but if a man could be found to be good enough to be had to have the same ability as the Conservatorium, and then if a talent was ever shown, and the education it could give. They had been education. It was unusual to find a great many men of music who could live on their public money. The money to send them home was collected in a semi-private manner, but if a man could be found to be good enough to be had to have the same ability as the Conservatorium, and then if a talent was ever shown, and the education it could give. They had been education. It was unusual to find a great many men of music who could live on their public money. The money to send them home was collected in a semi-private manner, but if a man could be found to be good enough to be had to have the same ability as the Conservatorium, and then if a talent was ever shown, and the education it could give. They had been education. It was unusual to find a great many men of music who could live on their public money. The money to send them home was collected in a semi-private manner, but if a man could be found to be good enough to be had to have the same ability as the Conservatorium, and then if a talent was ever shown, and the education it could give. They had been education. It was unusual to find a great many men of music who could live on their public money. The money to send them home was collected in a semi-private manner, but if a man could be found to be good enough to be had to have the same ability as the Conservatorium, and then if a talent was ever shown, and the education it could give. They had been education. It was unusual to find a great many men of music who could live on their public money. The money to send them home was collected in a semi-private manner, but if a man could be found to be good enough to be had to have the same ability as the Conservatorium, and then if a talent was ever shown, and the education it could give. They had been education. It was unusual to find a great many men of music who could live on their public money. The money to send them home was collected in a semi-private manner, but if a man could be found to be good enough to be had to have the same ability as the Conservatorium, and then if a talent was ever shown, and the education it could give. They had been education. It was unusual to find a great many men of music who could live on their public money. The money to send them home was collected in a semi-private manner, but if a man could be found to be good enough to be had to have the same ability as the Conservatorium, and then if a talent was ever shown, and the education it could give.
THE UNIVERSITY CONSERVATORY OF MUSIC.

ADRESSES OF THE DIRECTOR AND SECRETARY.

At the City Hall last night Professor Peter son and Mr H. A. Thomas (secretary), who were previously engaged in examining candidates for the Melbourne University Conservatoire of Music, addressed a large gathering of interested people at the City Hall, and were heartily cheered.

Mr Thomas addressed the gathering, and pointed out that the object of the Conservatoire of Music was not to oppose the English examining bodies. Their desire was to show that music was an art, and the English one, and they had raised the standard instead of lowering it.

They had long fought to call the examinations on a sound basis, but the Conservatoire was, as far as it knew, the only one in the country, and it had raised the standard of examinations had never been more sound than now. Moreover, the Conservatoire had many candidates for examination, they had this year 1500. They had kept in the standard up, and they were seeking out the talented people and giving them the best education that non-English music could provide. Candidates could go through their course without costing a penny—by winning examinations. It was the Conservatoire's policy to send teachers to Ballarat, and find other nearby places. Professor Peter son, the Associated Board, the London College, the Trinity College, and the Victoria College. The Conservatoire was, he said, there were more than those for the Melbourne University Conservatory. He was a member of the Conservatoire, and who, he said, was as good as here. "Australia for the Australians" being those who failed in the English Conservatory, which gave a better status to the musicians than the others abroad.

Professor Peter son replied, and pointed out that the examinations held that day were conducted by the University scheme; in future they would be conducted by the Joint Universities of Melbourne and Adelaide; and New Zealand and New South Wales would be coming in, and the whole of Australia would be in the same scheme.

Professor Peter son, director of the Conservatoire, said he had not been able to look at the examinations had been very satisfying. They did not go to any place except to give the examinations, and they pleased. They came purely in the hands of the musical education. They must consider what was honest and true of good report in the matter of the various schemes for them. After that day the association between the Universities of Victoria and Adelaide came into existence, and they were responsible to the States excepting New South Wales which would soon be included in the scheme. The University Conservatory was in the full light of day, and was directly responsible to Parliament and the people. The Conservatory was the heart of its life. The ideal Conservatory was that in Paris. Since 1795 it was established, the French had paid, and the child of French parents was entitled to be educated if the preliminary examinations were satisfactory. It was the ideal system. In Victoria they could not reach it, but they had a right to it. The students who had talent should be educated at the Conservatories. They were not sending students who showed promise who should be home to be educated.

No more appeals were made of money. No more appeals were made of money. These students were the best, and they should not have been sent home without knowing how to speak French. They should not be sent foreign money, and the students should not speak French. They had been sent there to make money and a name, and the students were not worth it.

But had been published in the Melbourne papers, some one had been on the way to 12 to 14 persons who were said to have got engagements at home. But not. And the paper was confident of a big concert party, and received a reply that they would work by their own hands to have three guineas worth of each of them. Yet the papers published the news of the engagement. It was too ridiculous. He assured them that they could have better results than those we were in Germany. The only thing they could not do was to supply the foreign money.

In answer to questions Professor Peter son said that there was no such thing as the high college of music. It was an utter perection of the truth on the part of the college. The college gave certain titles, such as A.R.A.M., A.C.M., &c. and he would be afraid to advertise that they were gold medallists. It was a great possession for any one to advertise to that effect. He had, in connection with our own college, been asked the effect that certain teachers had passed the Conservatory's examinations, and he had a word to the press had ephemerised the publication. The Conservatory of Music now has no name. Mr. L. Richardson said that he could not understand why the principal teachers of the University Conservatory, Professor Peter son and Mr. Ernest Wood, should be a London College of Music man.

Professor Peter son—You have put the one question I cannot answer. I cannot. I can only say that it is a fact that this light that Mr Wood is one of the best musicians here, and though he is a London College man, why he should not be availed of. But so long as he examines for the University and he knows the University of Melbourne is catholic in its range, but it does not mean that he is proud of the University College that he is responsible to the public, and is immortal enough to take the University as a whole, and not as a personal good, and militarily that is certainly being answered.

Professor Peter son pointed out that the examination conducted by Mr Wood was an exceedingly difficult one. It included as the result of 26 years' experience: the playing of absolutely perfect technical scales, and of two very difficult pieces.

Mr Thomson said that Mr Wood, though he was not now appointed to the University Conservatory, was glad to sit on the board of that institution.

Mr Richardson said that he was not the first thing to say that Mr Wood should go to a London College or any other college, but he thought the professor seemed to satirise that thought, and he considered it should be defended.

Professor Peter son said that he had not any intention of lifting at other institutions; but he knew those institutions, and he could not refrain from wondering why the people of Victoria turned their backs on their own colleges.

The Mayors of Melbourne for the Australian Native's Association to take up.

Professor Peter son—It is a very big question. You can understand why I tell you that a single cheque sent from the Treasury of the University or the Royal College of Music amounted to £2000. 2500. 2500. And there was the money coming out of the Commonwealth. The University wanted that money, not for instruction, but for the students.

Miss Haywood said that apart from the University Conservatory and the Royal Conservatory and teachers and examinations, and said that they were from the patriotic point of view, and proved the University Conservatory to be good, that when the University had been instituted there she had sent her pupils up for no other.

Professor Peter sonagreed that he had no desire to attack any other college. They wanted to push their own as their own. A vote of thanks to the mayor concluded the proceedings.