

Advertiser 2/6/22

SWINBURNE'S POETRY AND PROSE.

LECTURE BY PROFESSOR STRONG.

Professor A. T. Strong was greeted by a large and an appreciative audience at the Prince of Wales Theatre, Adelaide University, on Tuesday night, when he delivered the first of a course of three extension lectures, the subject being "Swinburne's Poetry and Prose." In his opinion, Swinburne had not received justice from the English critics, some of whom had allowed their judgment of his poetry to be influenced by their views on religion, which differed from his. It was a popular misconception that Swinburne's poetry was lacking in ethical purpose, and that he had a tendency to sacrifice sense to sound. He contended that a poet should be judged by his best work. It was impossible to introduce the commercial method of averaging the worth of the whole bulk. The strongest and not the weakest link in the chain was the true measure. Much of the finest poetry of Swinburne was found in "Poems and Ballads" (first series), although written in a youthful mood. Referring to "Songs before Sunrise," he said some of these compositions were the marching songs of liberty. The poet had shown a fervid and sincere desire to do something for the liberty and welfare of the world. His exultant love for the sea and for swimming had made him the greatest English sea poet. His love of the sea was bound up with his love for his country, which had so much kinship with the sea. His love of England grew with the years. It was true that he did not abandon his Republicanism, but he came to see that England represented liberty. Another effect of his love of his country was his appreciation of English literature. He was familiar not only with the great men of the Elizabethan drama, but with the "small fry." He also loved the literature of other countries, and wrote French fluently, and made excellent translations. He did more than anyone else to reawaken in England interest in the glories of French verse.

The lecturer dealt with the poet's love of beauty, and gave impressive selections in illustration of his contention. His criticism of English poets, which found utterance in some of his finest verse, showed real insight and discrimination. His later verse did not maintain the high standard of his earlier work, but, so far from that being an indication of the lack of genius, it afforded additional proof of its existence, and showed that when the inspiration was not present, he could not do his best work. (Applause.)

Advertiser 1/4/22
Music Examinations

MUSIC EXAMINATIONS.

From EDWARD HOWARD, Angas-street:—The members of the musical profession and many other people are at a loss to know why no attempt has been made by the chairman of the Australian Music Examinations Board, which issued the circular concerned, to deal with my letters of June 12 and 22. The statements made therein are true, they disclose an unsatisfactory position in the working of the Conservatorium, and the chairman cannot combat them without repudiating principles enunciated by himself in the public press as follows:—"Let it be repeated, Sir Thomas Elder's bequest is being utilised to promote a class of education which is beneath the legitimate sphere of university work, and which properly belongs to teachers outside. We still claim, and it cannot be denied, that the University exists solely for the highest branches of study, and any departure from this is a departure from its best traditions." This matter cannot be finished by a discreet silence. "Example is better than precept," and if these examinations are recommended by the Director of the Conservatorium as being those most worthy of the support of the outside teachers as a test of their junior work, it is only natural to enquire what use is being made of them as a test of the junior work being done by the Conservatorium itself. In the subject of singing for the two years 1920 and 1921 combined, one solitary Conservatorium student passed in grade II, in grades I, III, IV, and V, not a single candidate was entered in either year, though there are four principal teachers of singing, and in addition experts, whose claims to be teachers at an institution of University standing are not valid. As bearing on this point, if the Conservatorium was organised on the principle of the Guildhall School of Music in London, as, ostensibly, it was, why should not competent outside teachers be

allowed the use of the Conservatorium for teaching purposes, as is the case with that institution in London? To continue, in piano the patronage of the A.M.E.B. by the Conservatorium was not much better. For the two years six students passed in the higher grades I, and II, combined, while in the lower grades, III, IV, V, and VI, only four passed. In violin playing only three students passed in the two years, these being in grades IV, and V. Judging by this, can it be said that the junior teaching of the Conservatorium is being adequately tested, and judged on its merits, as is that of the outside teachers? If junior work is to be done by the Conservatorium, why should not their junior students be entered for the examinations of Trinity College, and the Associated Board, and so give the students, their friends, and the public, the opportunity to judge how the quality of the junior work of the Conservatorium compares with that of the outside teachers? We outside teachers claim, always have claimed, and always shall claim, that University work should only begin where the local examination tests, whether of Trinity College, the Associated Board, or the A.M.E.B., leave off. It must be remembered that the advantages of a subsidised institution in the matter of a fine building, up-to-date accommodation, aesthetic surroundings, concerts, social functions, scholarships, and the status given by its affiliation with a University would draw pupils anywhere, and draw them, too, from good and competent teachers, whether the teaching given in that institution were good, bad, indifferent, tested, or untested.

Register 4/7/22
Angas Engineering Scholarship

The council of the University of Adelaide, at a meeting last Friday, awarded the Angas Engineering Scholarship to Mr. William Moffat Anderson, B.E. Mr. Anderson, who secured a Government Bursary in 1915, has had a distinguished academic career, and the Degree of Bachelor of Engineering was conferred upon him in 1920. The conditions of the scholarship, which is of the annual value of £200, tenable for two years, require the scholar to proceed to the United Kingdom for further training in engineering. The award is made on a comparison of the academic records of the candidates, and on the merits of an original thesis, design, or investigation in some subject allied to engineering. Mr. A. G. Wauchope was recorded as proxime accessit.

Advertiser 4/7/22

ELDER CONSERVATORIUM TRAINING TEACHERS.

A school for the theoretical and practical training of pianoforte teachers will be opened in connection with the Elder Conservatorium of Music at the beginning of the third term this year. Mr. I. G. Reimann, who received his training in this subject under Dr. H. Bischoff, Professor X. Scharwenka, and H. Germer, while abroad, and who has successfully conducted teachers' classes in the past, will have charge. The full course is planned to last two years (one weekly lecture). The principal subjects coming under review will be:—Elementary and advanced teaching methods, tone production, principles of artistic rendition, history and laws of phrasing, musical ornaments, history of pianoforte playing and literature. Although the complete course will occupy two years, arrangements will be made by which students will be enabled to enter for the pianoforte teachers' examination of either the diploma course or the public examinations in music, conducted by the Australian Universities, at the end of 1923. Intending members of this course must have attained a fairly advanced standard in pianoforte playing. Full particulars may be obtained at the office of the Elder Conservatorium.

CONCERT BY THE STUDENTS.

At the Elder Hall last night a concert was given by the Conservatorium students. There was a large attendance, and in most cases the work was of advanced grade. Particular mention was earned by Mr. John Bishop, Miss Adele Wiebusch, Miss Elsie Woolley, and the three violoncello students from Mr. Harold Parsons' studio. Mr. Bishop played the first movement of Grieg's pianoforte Concerto in A minor (the orchestral part on a second piano was played by Mr. William Silver). Mr. Bishop had evidently thoroughly prepared himself for the task, and he gave a realistic interpretation. Miss Wiebusch played the first movement of Mendelssohn's pianoforte Concerto, op. 25 (the orchestral part on a second piano played by Mr. Reimann), which served to show the fine technique and poetic insight of the young pianist. Miss Elsie Woolley's songs were well contrasted, and her voice should develop dramatically. She sang the "Sapphic ode," by Brahms, and Lassen's "Sun's bright beams." The Adagio for three celli, op. 65, by Popper, was played by Miss Alice Cummins and Messrs. Eric Gibbs and Carlyle Jones. This was accorded a warm reception both for its unusual character and the manner in which it was played. Considerable promise was shown by a young violinist, Miss Annie Oliver, in the Romance by d'Ambrosio. Miss Lilian Pether strengthened the good impression made at her previous appearances as a violinist by a spirited performance of Hubay's "Hejre Kati." Mr. Kirk Reeves' violin solo was a Mazurka by Drdla. Miss Isabel Tilbrook's command of the organ was evident in her manual and pedal work in the Prelude from Widor's First Symphony. Mr. Leslie Martin, the popular tenor, sang Coleridge-Taylor's "Onaway, awake, beloved," and was twice recalled. Miss Hazel Rimes was effectively heard in Handel's "Ombra mai fu." Mr. Edward Payne sang the beautiful Massenet air, "Vision fugitive," with expression. Miss Edna Kennet's bracket of songs included Homer's "Requiem" and Coleridge-Taylor's "Unmindful of the roses." Mr. Herbert Bladen's pianoforte solos were the Palmgren numbers, "Berceuse" and "Bird song," which he played with good judgment. Miss Marjory Forgan's pianoforte solo was a clearly executed version of Chopin's Nocturne in E. Miss Muriel James played Percy Grainger's delightful piano solo, "Country gardens." The principal accompanist was Miss Lily Sara, with Misses Ariel Shearer, Brisbane Matthews, and Muriel Prince as assistants.

Advertiser 23/6/22

THE PROPOSED PSYCHOLOGICAL CLINIC.

The survey of schools in Tasmania which is being made by the psychological clinic of the Health Department in that State with a view to ascertaining the number and type of mental deficient, in order to segregate these children and give them a special course of training, was referred to by Sir Joseph Verco in an interview on Tuesday as a step in the right direction and one towards which an influential committee is endeavoring to point the way in South Australia. This committee was appointed last year as a sequel to an important series of lectures delivered at the Adelaide Town Hall by Professor Berry, of Melbourne, and it has not been idle, notwithstanding the recognised difficulties confronting any movement aiming at the classification and supervision of young people whose mental equipment is below a standard likely to enable them, without special care and training to develop as efficient and self-supporting citizens. Sir Joseph Verco was appointed chairman of the general committee, and a sub-committee was asked to go minutely into the question and make recommendations of a practical character. Recently a deputation to the Government was arranged, and it is understood that the committee will hold a further meeting at an early date to consider the position. One of the proposals is to establish under the auspices of the University of Adelaide a psychological clinic, with an expert in charge, who would be able not only to examine children brought to him, but also to train medical students and educationists in the methods of assessing the degrees of mental inefficiency. This would be the first step, Sir Joseph Verco stated, towards determining how many mental deficient there are in the community, and in the next place it would be necessary to grade them properly and educate them. The proposed clinic would have want assistance could be given it by the University authorities in psychology and mental philosophy, and the expert in charge would be someone with special knowledge of this new social and educational movement, the importance of which was gaining world-wide recognition. The idea was to seek public support for the movement, and the help of the Government in subsidising the funds.

SWINBURNE'S TRAGEDIES.

PROFESSOR STRONG'S ILLUMINATING ADDRESS.

That Professor A. T. Strong, M.A., is a gifted lecturer it has not taken Adelaide audiences long to discover. Last week the Professor delivered the first of two lectures upon "The Poetry and Prose of Swinburne," and, on Tuesday evening, the second one was given at the Prince of Wales Theatre, University Building. There was a large assemblage, and Professor Strong was warmly welcomed.

Professor Strong gave an eloquent and impressive address upon "The Tragedies of Swinburne," and punctuated his remarks with constant extracts from the great poet's writings. The speaker pointed out that Swinburne had always taken a great interest in Elizabethan drama, and knew more than most professing experts on the subject; and that enthusiasm for Elizabethan drama should always be kept in mind when considering his own plays. He had stated that his first plays were written in an attempt to achieve something in the line of Marlowe, Webster, and Shakespeare; and traces of that ambition were very marked in his early plays. Before discussing them, they might ask themselves how it was that none of Swinburne's plays and also very few poetic ones of modern authorship had held their own on the public stage? The chief tragedy of English literature had been, surely, the almost complete disappearance of the stage drama which, in the age of Shakespeare, was its chief glory. It seemed a tragedy, too, that their poets of the last century and a half should have written some exceedingly fine poetic plays and that none of them should hold a permanent place on the modern stage. The Professor suggested that the only way to bring back poetic or romantic drama would be by means of the institution of a national theatre; giving such a theatre a certain number of Swinburne's plays, which might not indeed be popular successes on the commercial stage, yet might easily be produced regularly at the National Theatre. Discussing the early plays of Swinburne—including "The Queen Mother" and "Rosamond"—the speaker described those plots and showed that they contained passages of exceedingly fine poetry, coloured largely by Swinburne's reading of Shakespeare; but, in them, Swinburne had not, by any means, come to his full strength. "Rosamond" dealt with the well-known story of vengeance taken by Queen Eleanor on Rosamond, mistress of Henry II.

—A Vivid Personality.—
More important, continued the lecturer, were the three plays of Swinburne's dealing with Mary Stuart—"Chastelard," "Bothwell," and "Mary Stuart," the publication of which was separated by long intervals, and this difference in dates corresponded with different style and treatment. The most interesting thing about those plays was Swinburne's conception of Mary's character. He did not regard her as innocent of certain of the crimes which had been attributed to her—notably her complicity in the murder of her husband, Darnley—but with the question of her guilt or innocence, he showed himself less preoccupied than with the conviction that she was first and foremost a tragic character, and had, in her, qualities of passion, whether of love or hate, which made her character as enthralling to modern readers as was her personality to men and women of her town day. "Chastelard" dealt with the infatuation felt for her by the hand-

some young French poet of that name, who had come in her train, across the seas to Scotland. His extravagant conduct compromised her, and she was forced to lure him to his fate. But, at his execution, Mary Beaton, who loved him, swore vengeance on Mary Stuart for betraying him. This started a train which smouldered throughout the last two plays, and flamed out at the end, when Mary Beaton took a step which she hoped would bring Mary to her death. Though that element in the plays was not historical, the playwright had kept in the main to history, especially "Bothwell," where many incidents of Mary's stormy reign were vividly portrayed. Professor Strong here pointed out that "Bothwell" never would be staged in its present form, owing to its inordinate length of about 17,000 lines, but it contained splendid lines of poetry, and exceedingly dramatic moments. "Mary Stuart" was less powerfully written, but a very tragic scene occurred at the end where was described Mary's execution, with Mary Beaton brooding, like some avenging spirit, over the tragic conclusion to the play. The lecturer explained that he had only time to discuss, very briefly, Swinburne's plays on Greek subjects. "Atlantia in Calydon" and "Erechtheus" were contrasted with Melton's "Samson Agonistes," which was Greek in structure and spirit, and showed, whatever view one