

LECTURE BY PROFESSOR STRONG.

In the Prince of Wales lecture hall at the University on Tuesday night, Professor A. T. Strong delivered the third of a course of three lectures on "The great writers of Shakespeare's age."

The lecturer dealt with the drama and the non-dramatic prose of the period. In respect to the drama, he said, there was a difference between Shakespeare's day and our own. Every single man who wrote for the stage at that time was a poet, and had almost necessarily to be so, whereas the chief English playwrights of the present time—Galsworthy, Barrie, and Shaw—had either written no verse at all or entirely negligible verse. That might help some to realize how vital was the distinction between realistic and romantic drama. It was impossible to deal in detail with the Elizabethan period, but he would attempt to give some outstanding details of interest. The first point stressed was the extraordinarily prolific nature of dramatic literature. Elizabethan London contained a population of exactly half that of Adelaide at the present time, but it had been calculated that within 84 years—between 1548 and 1642—there had flourished more than 20 active and enterprising theatrical companies, averaging some four or five performances at the same time, and occupying at different times some 20 theatres, or yards, fitted out for theatrical purposes. A swarm of writers was producing stage plays to the extent of several hundred dramas, less than half of which remained at the present day. Among these authors were at least a score who had added considerably to the treasures of the English tongue, and at least six of whom had written plays unequalled in England since their day. Shakespeare only touched a very limited number of the different kinds of dramas fashionable in his day. His chief forms were romantic comedy—"As You Like It" and "Twelfth Night"—romantic tragedy, such as "Hamlet" and "Macbeth;" historical drama, dealing with past times, either English or Roman, such as "Richard II.," "Henry V.," and "Julius Caesar." Among the kinds he did not touch were comedies of contemporary manners—Pinero plays of the day—the type of play dealing with contemporary murders—now fortunately extinct—drama dealing with foreign affairs, and burlesques of existing kinds of drama. Those were only a few of the many forms of drama of the time which Shakespeare hardly touched. The fact that all of them flourished in the hands of other writers might help to demonstrate the extraordinary variety of the Elizabethan play. It might be said that the Elizabethan drama contained every kind of play on the modern stage, the chief exception being the Celtic mythical play of W. B. Yeats, Elizabethan drama possessed plays unknown to the modern stage, such as those dealing with murders, witchcraft, and the devil. Sometimes the treatment of the theme was tragic, as in Marlow's "Dr. Faustus," and at other times comic, as in Ben Jonson's "The Devil is an Ass."

He raised the question as to how Shakespeare stood in relation to his great contemporaries, and asked, Were they to be reckoned contemptible? That view was approached and actually adopted by Mr. William Archer in a recent volume, but it seemed much more natural to adopt the view that Shakespeare, world genius as he was, was only the greatest of a great school of dramatists.

Shakespeare's Contemporaries.

Professor Strong dealt critically with Bernard Shaw's criticism of Shakespeare, and followed with a brief survey of the merit of Shakespeare's dramatic contemporaries. He then passed to the greatest tragedy in English literature—the almost complete dissociation, in modern times, between the stage and poetic playwrights. Romantic dramas which could be produced by the Elizabethan symbolic stage seemed to have been made impossible on the modern stage with its realistic staging. He thought that the only means of getting over that difficulty and re-establishing romantic dramas—the finest type of literature upon the stage—was by the creation of national theatres, which were more badly needed in Australia than they were in England. Dealing with the prose of the period, the lecturer showed that the novel, in its modern form, had its rise in the Elizabethan period, chiefly through Lyly, Sidney, Greene, and others. He then discussed literature dealing with Elizabethan crime and vagabondage, and also the satirical pamphlets, and finally surveyed the Elizabethan essay with special reference to Francis Bacon, and continued on a general survey of the prose of the period, which he showed to be wide in scope and often magnificent in quality, but as a medium, lacking the sureness which was to come through the influence of Dryden.

CONFIDENCE MEN.

Professor Strong, in the course of a lecture at the University on Tuesday night, informed his audience that the "confidence men" of the Elizabethan period were exact counterparts of those of the same calling in Australia at the present day. The methods that were adopted by that calling then were no different from those of the present day, and the malefactors seemed to be just as successful in their nefarious calling.

A GALAXY OF GREAT WRITERS.

PROFESSOR STRONG'S THIRD LECTURE.

Professor A. T. Strong concluded his series of three lectures on "Great Writers of the Age of Shakespeare" at the Prince of Wales lecture hall, at the Adelaide University, on Tuesday evening, when he dealt with the drama and the non-dramatic prose of the period.

In respect to the drama, Professor Strong said there was a difference between Shakespeare's day and our own. Every man who wrote for the stage in that day was a poet, and had almost necessarily to be so, whereas the chief English playwrights of the present time, Galsworthy, Barrie, and Shaw, had written either no verses at all, or entirely negligible verse. This might help some to realize how vital was the distinction between realistic and romantic drama. It was impossible to deal in detail with the Elizabethan period, and he would only attempt to give some outstanding details of interest.

The first point was the extraordinarily prolific nature of dramatic literature. Elizabethan London contained a population of exactly half that of Adelaide at the present time, but it had been calculated that within 84 years between 1548 and 1642 there flourished over 20 active and enterprising theatrical companies, averaging four or five performances at the same time, and occupying at different times 20 theatres or yards fitted out for theatrical purposes. A swarm of writers were producing stage plays to the extent of several hundred dramas, less than half of which remained. Among these authors were at least a score who had added considerably to the treasures of the English tongue, and six of them had written plays unequalled in England since their day. Shakespeare only touched a very limited number of the different kinds of dramas fashionable in his day. His chief forms were romantic comedy ("As You Like It" and "Twelfth Night"), romantic tragedy such as "Hamlet" and "Macbeth," and historical drama dealing with past times, either English or Roman, such as "Richard II.," "Henry V.," and "Julius Caesar." Among the kinds he did not touch were comedies of contemporary manners—the Pinero plays of the day—the type of play dealing with contemporary murders, now fortunately extinct, drama dealing with foreign affairs, and burlesques of existing kinds of drama. These were only a few kinds of the many forms of drama of the time, which Shakespeare hardly touched. The fact that all these flourished in the hands of other writers might help to demonstrate the extraordinary variety of the Elizabethan play. It might be said that the drama of the period contained every kind of play on the modern stage, the chief exception being the Celtic mythical play as written by W. B. Yeats, Elizabethan drama possessed different kinds of plays unknown to the modern stage, such as plays dealing with murders, witchcraft, and the devil. Sometimes the treatment of the theme was tragic, as in Marlowe's "Dr. Faustus," and at other times comic, as in Ben Jonson's "The Devil is an Ass."

The lecturer raised the question how Shakespeare stood in relation to his great contemporaries. Were they to be reckoned contemptible while he was to be reckoned the supreme dramatic genius of the world? This view was approached, and was actually adopted by Mr. William Archer, in a recent volume, but it seemed much more natural to adopt the view that Shakespeare, world genius as he was, was only the greatest of a great school of dramatists. Professor Strong dealt critically with G. B. Shaw's criticism of Shakespeare, and gave a brief survey of the merit of Shakespeare's dramatic contemporaries. From that he passed on to what he described as the greatest tragedy in English literature, the almost complete dissociation in modern times between the stage and the poetic playwright. Romantic dramas which could be produced by the Elizabethan symbolic stage, seemed to have been made impossible on the modern stage, with its realistic staging. He thought the only means of getting over this difficulty and re-establishing romantic dramas, the finest type of literature upon the stage, was by the creation of national theatres, which were more badly needed in Australia than they were in England.

Dealing with the prose of the period, the lecturer showed that the novel even in its modern form, had its rise in the Elizabethan period, chiefly through Lyly, Sidney, Greene, and others. He discussed literature dealing with Elizabethan crime, and vagabondage, and also the satirical pamphlets, and finally surveyed the Elizabethan essay, with special reference to Francis Bacon. He gave a general survey of the prose of the period, which he showed to be wide in scope and often magnificent in quality, but as a medium, lacking the sureness which was to come through the influence of Dryden.

"CLASSIC CROOKS."

"Confidence men and spellers whose methods are unpleasantly familiar to people in Australia who have fallen into their clutches had their exact counterpart in Elizabethan England," said Professor A. T. Strong, in his lecture on the Elizabethan drama at the Prince of Wales Lecture Theatre at the University last night.

LECTURE BY PROFESSOR NAYLOR.

Speaking at a meeting of the S.A. Soldiers and Sailors' Fathers' Association at the R.S.A. Club on Tuesday evening, Professor Darnley Naylor gave some interesting facts on the formation of language. The President (Mr. W. J. Hill), in introducing the lecturer, apologized for the small attendance, and even asked the professor whether he would prefer to postpone his address to a later occasion. The professor, in reply, said he was never afraid of speaking to a small audience. "The smaller, the more intelligent," he remarked.

The professor said there were three theories regarding the manner in which language came into use. The first was the "bow wow" theory. By that was meant that man began by imitating the sounds of the animals about him and making them into words to represent such sounds. The second was the "poooh poooh" theory—representing the sound of physical reactions as a man said "phew" on a hot day. The third was the "goo goo" theory, which meant making noises for the sake of making them. It was prevalent the world over, not only in children but also in adults. Making noises lay at the heart of all poetry. It was sound rather than sense that made poetry. Man was a noise-making animal. The theories mentioned must not be taken separately, as they were closely inter-related in the evolution of language. Primeval man was an imaginative creature, and every word he used conjured up to him a vivid picture which was full of meaning. Gradually those words were forgotten, and their original meaning was lost or changed. Every word in the language had once been a metaphor or vivid picture. The lecturer proceeded to give most applicable examples of the derivations of words, which he said was a most interesting study. He referred to the history of some of the names of towns and places in Britain.

A Curious Fact.

Proceeding, he said it was a very curious fact that the more a word was used the worse it became. It was a sad fact, but one that was universally accepted. The speaker gave examples of the degradation in the meanings of words, and several exceptions. One of these was "mercy," which originally meant a reward, but had changed to its present sense with the coming of Christianity. "Fond" originally meant silly or foolish. In conclusion the professor urged the necessity of accuracy in the use of words, and in translations from other languages. He said there were excellent dictionaries available at present, and they should never be without them or fail to use them. (Applause.)

Appreciative comments were made by members of the audience, and a vote of thanks was finally carried to the lecturer.

Advertiser
26 JUN 1924

Although Dr. A. E. V. Richardson has been appointed Director and Professor of Agriculture at the Waite Research Institute, the Adelaide University authorities have no knowledge of the date on which he will be able to take up his duties. Dr. Richardson's appointment was made sub-



Dr. A. E. V. Richardson. subject to his being able to fulfil certain obligations in Victoria, and it is not known what arrangements he has been able to make in regard to them. It is reported from Melbourne that it is not likely that he will sever his connection with the Victorian Department of Agriculture before the end of the year.

The appointment of Dr. A. E. V. Richardson as Director and Professor of Agriculture at the Waite Research Institute at Urrbrae will bring back to South Australia a warm supporter of music and musicians in the person of Mrs. Richardson. A South Australian by birth and upbringing, Mrs. Richardson had a long musical training under Mr. Frederick Bevan and other masters at the Conservatorium. During the years spent in Victoria she took an active part in the musical life of the State and gathered about her all the foremost artists of Melbourne. Her interest in and assistance to young aspirants for musical honors will be gratefully remembered by some who have gone overseas for further training. At her invitation Miss Helene Taylor before going to London to take up her scholarship paid a visit to Melbourne at Mrs. Richardson's expense and sang before Melbourne music lovers and critics.

Register
27 JUN 1924

Mr. C. G. H. McDonald, who has been appointed Assistant Chief Electrical Engineer of the Victorian Railways, is a South Australian, and is a son of Mr. Hugh McDonald, Broadway, Glenelg. He was born at Laura in 1893. He attended the Laura Public School, and, when 13 years of age, and during the time that Mr. Christopher Bray was in charge, he won an exhibition, which secured him three years' tuition at the Adelaide High School. Young McDonald, in due course, passed the Junior, Senior, and Higher Public Examinations, and concluded his three years' tuition at the Adelaide High School by winning a scholarship, which gave him four years at the Adelaide University, at the end of which time he obtained his Bachelor of Science degree, also the



MR. C. G. H. McDONALD.

Diploma of Applied Science. Mr. W. T. C. Goodman kindly interested himself in Mr. McDonald on his leaving the University, and gained for him a position on the staff of the General Electrical Company in New York. Previously to leaving South Australia, Mr. McDonald was temporarily employed in the Municipal Tramways Trust service. He left for America in September, 1914, and proceeded to Connecticut. While there he continued his studies, and in a couple of years won further University honours, and progressed rapidly in his profession as an electrical engineer. During the war his services as an engineer were availed of in America to supervise the building of destroyers, and in that capacity he rendered national service. He has continued with the General Electrical Company during his residence in the United States. With the exception of six months spent in the employ of another electrical tramway concern, in which he sought further experience. He worked under Mr. Clapp, who is now Chief Railways Commissioner in Victoria. It is in the position of supervisor of the installation and operation of electric railways and power stations in Spain that Mr. McDonald is now at work in behalf of the General Electrical Company. He expects to return to Australia at the end of September. Before his departure for America Mr. McDonald was a member of the Area's Masonic Lodge, Laura, of which his father is a Past master.