

From "A MOTHER":—I do not profess to be an artist, and I certainly am more broad-minded than most women. I have seen many art galleries in France, Holland, Belgium, London, and other places, and when my daughter said she wanted to go and see the pictures under discussion, I decided I had better go with her. Upon approaching Preece's, I realised it was not an artistic crowd that were jostling and pushing in. After having looked at several, I said at once, "We must leave." It was quite enough. The expression on the faces of the men patrons reminded me at once of those we see hanging round the Continental shops where indecent photographs are exposed. If that is art, then God help all our ideals. The nude figure of a woman painted by a true artist, is one of the loveliest things imaginable. I am truly glad the committee decided as it did, but am sorry for the result the cheap advertisement will have on the morality of Adelaide.

From "P.I.":—N. Lindsay's pictures are executed with fine artistic skill, but possess little that is novel to one who has "done" the galleries of the Continent. It is to be expected that he will grow beyond this phase and so much genius ought to express itself in works of art in the same category as Rodin's "The Thinker."

From "LOVER OF ART":—I wish to thank Professor Coleman Phillipson for so excellently expressing what is exactly my view, and that of many others. I should also like to thank the committee of the Society of Arts for refusing to allow Lindsay's pictures to be publicly exhibited.

From "WORKER":—The thanks of all those who are lovers of the beautiful and good are due to Professor Phillipson for his article on Mr. Norman Lindsay's pictures. In these days, when so many societies and welfare workers are laboring with much difficulty to raise the tone of the community and the life of our young people, it is an enormous set-back to our work to have in the midst of us such pictures, however great the skill and talent shown, which can only undo all we are endeavoring to do, pictures that must raise the worst in any man, instead of the best, and pander to the morbid and prurient mind. All we ask is, give us the highest ideal of the beautiful in music, art, literature, and drama, and this queer, muddled world would be a happier place to live in than it is now.

From P. P. KING:—I am sure all normal and healthy-minded people, whether artistic or not, must feel obliged to Professor Phillipson for his article, and grateful to him for expressing those opinions, which are held by many, though few are so well equipped for clothing them in words. The committee who rejected the pictures referred to may also feel sure of the approval of practically everyone whose judgment might be valued as sane and discriminating. Walls appropriate for such works of art are not those of the Adelaide Institute.

From H. V. S. CAREY:—It may be agreed that one should thoroughly understand the aims and ideals of an artist before attempting to criticise his work. If, therefore, he has not already done so, I recommend Professor Coleman Phillipson to read "Creative Effort," by Mr. Norman Lindsay, as an aid to impartial criticism in art. The book is illuminating and convincing. The charge of licentiousness advanced by the professor against Mr. Lindsay's subjects and his treatment of them loses conviction through abuse and exaggerated language. To define as "vile productions" works that have been acclaimed by a consensus of cultured thought in Europe and Australia as pictures of superlative beauty, cannot be dignified by the name of criticism. Never in the history of the world has the inspiration of a great artist been derived from "the garbage of the gutter." Though not one of those who regard Mr. Lindsay as being greater than a Titian, on the other hand, I do consider that his detractors are lacking in a correct understanding of the functions of art. Art is not bounded by immutable laws; it is the freedom of an artist to express life or truth as he conceives it. If his conception is false he cannot claim to be an artist. Nor can you define art as something that must "delight, refresh, or invigorate." It may be something that arrests, provokes, or stimulates thought. Taste in art is just as much an evolution and education as is subject and treatment in art. You can vulgarise both or dignify them. The canons of art cannot be like the laws of the Medes and the Persians, otherwise art becomes emasculated and ceases to have any transition. Norman Lindsay happens to be a pioneer in a new form of evolutionary art, which has been correctly described as "sensual, but not sensual." His subjects being wholly allegorical, depict neither the normal nor abnormal in life. They are merely a form of creative allegory in which the artist has broken free from convention and precedent. To declare that the sole function of art is to give picture-lovers "a little place where we may rest our tired souls" is an absurd limitation. Art is like literature; rob it of freedom, and it will die. Regulate it with uninstructed censorship or pontifical utterances, and we shall revert to the era of German oleographs and chocolate-box illustrations. In the eyes of Professor Coleman Phillipson, Mr. Lindsay appears to have committed the supreme crime against convention. He is an iconoclast.

Adv. Aug 5th.

THE SCIENCE CONGRESS.

A DISTINGUISHED MEMBER.

Professor Elliot Grafton Smith, one of the most distinguished of Australian scientists and scholars, is expected to attend the forthcoming inter-State conference of scientists in Adelaide this month. He is said to rival in eminence Professor Gilbert Murray, a native of Sydney, who is regarded as one of the greatest scholars Australia has produced.

Professor Smith is a noted anthropologist and Egyptologist. He was born at Grafton (New South Wales), where his father was head teacher of the State school, and he is a brother of Mr. S. H. Smith, Director of Education in New South Wales. He was Professor of Anatomy at Cairo, and is now Professor of Anatomy at Manchester.

Adv. Aug 5th.

SCHOOL OF MINES AND INDUSTRIES.

A meeting of the council of the School of Mines and Industries was held on Monday. Those present were the acting-president (Professor Kemble), the Hon. D. M. Charleston, Professor Chapman, Messrs. H. Adams, J. A. V. Brown, and T. H. Smeaton. The finance committee reported a balance of £4,812 to the credit of the general account, and £2,513 to that of the trust accounts. The principal (Mr. F. W. Reid, B.Sc.) reported the enrolment, during the second term, of 2,326 individual students. The headmaster of the Technical High School (Mr. S. Moyle, M.A.) reported that the average attendance during the month of July was 339, out of a roll of 360. Arrangements have been completed for a party of 45 boys to visit Melbourne during the August vacation, as the guests of the boys of the Footscray Technical School. A full programme of sports and visits of an educational nature have been arranged in connection with the trip.

Adv. Aug 5th.

ELDER CONSERVATORIUM.

A VIOLIN RECITAL.

There was a large and a particularly enthusiastic audience at the Elder Hall last night. The concert was the 10th given this season, and the programme had been selected from severely contrasted schools, chiefly from literature for violin and pianoforte. Only members of the staff were contributors, and the recital was one of eminent interest. Mr. Charles Schilsky had chosen three works of much importance to violinists, and of only slightly less to pianists. During a few months' sojourn here, Mr. Schilsky has deeply impressed the musical world by his musicianship, control of tone, and interpretation, and his wide knowledge of composers of all countries. Already these influences have been communicated to the large classes under the care of Mr. Schilsky at the Conservatorium, stimulating students to a more ardent striving for self-expression and a deeper regard for artistic interpretation.

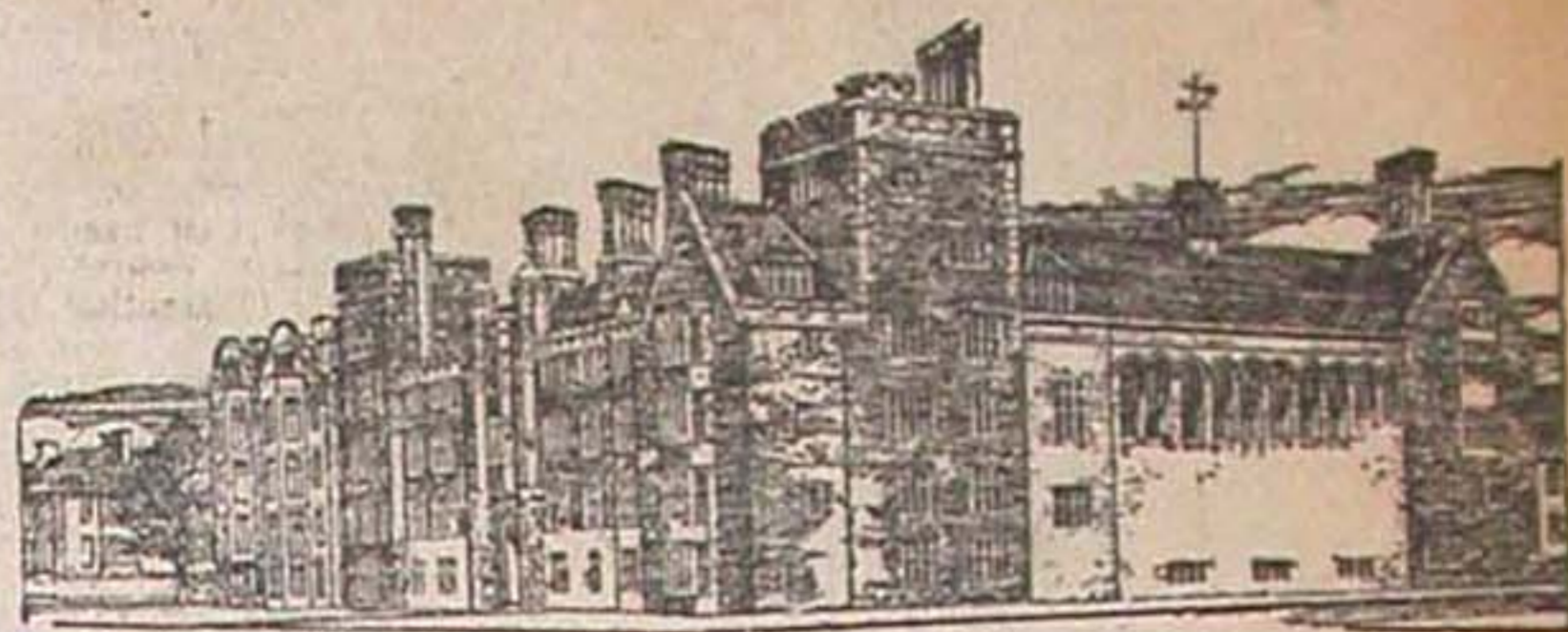
One felt that the inclusion of a Mozart Souta, the one in G (No. 6) was decided upon so that the true spirit and wonderful value of Mozart melody-weaving and rhythm might be recalled by those who know and love this composer, and also as an object lesson to those who have embarked on the study of the Mozart works. With Mr. L. G. Reimann at the piano, and Mr. Schilsky playing the violin part, the full charm and beauty of this writing was developed. Max Bruch's Concerto in G minor is one of the works Mr. Schilsky interprets with warmth of temperament and variety of color. The rhythmical context of the first and last movements, and the inspired beauty of the middle movement were presented by a master artist. The sonata for piano-forte and violin by Guillaume Lekeu, a Belgian who studied at the Conservatoire in Paris, and one of the last pupils of Cesar Franck, is rich in signs of exceptional talent. The gifted composer's death at 24 was deeply deplored by music lovers. The passionate, intense flow of this modern work is typical of the French school. Both instruments are taxed to the utmost with complicated modulations and, ever-changing combinations of rhythmic device. The first and third movements demand from the pianist perfect control of the keyboard and from the violinist unlimited powers with regard to melodic outline. The slow, middle movement is known for the peculiar time-signature of seven quavers in a bar, which moves continually to 4, 6, and 8 quavers with 7 interspersed. This arresting sonata was heard under the best circumstances, and both Mr. Schilsky and his colleague, Mr. Harold Wylde, were rewarded with warm applause. Miss Hilda Gill was the assisting contralto, and she once more demonstrated her ability in individuality of expression. The group contained the intricate Strauss song, "Night," Schumann's

"The green hat," and Grieg's "The first primrose." Much applause was showered upon the popular vocalist, and contrary to custom at the Conservatorium, an encore, Grieg's "The swan," was conceded. Mr. Harold Wylde did valuable work as accompanist. Mr. George Pearce accompanied the Max Bruch concerto, and was of great service to the soloist.

Register August 5th

CROSBY HALL

UNIVERSITY WOMEN'S SCHEME.



Crosby Hall and Proposed Buildings. (A marks the Old Hall.)

University women all over the world have been interested in the project of Crosby Hall, London, as an International Hall of Residence; and readers of this Page may like to see this sketch of the wonderful old building and its proposed adaptation.

Few old buildings in England carry such a weight of gracious memories as this, the great banquetting hall of Sir John Crosby, built in 1446. Richard III. was housed there; and so was Sir Thomas More; in the 17th century the renowned Countess of Pembroke ("Sydney's sister, Pembroke's mother") found shelter within its walls; and many a Royalist waited there for death in the days when it was used for a political prison during the Civil War. The Hall alone survived the Great Fire of London.

Fallen upon evil days (romantically considered!) the beautiful old building became successively the place for a Presbyterian meeting house, a literary and scientific institute, and a restaurant, until it was finally bought by a chartered bank, which demolished it. The University and City Association rescued it from this ignoble state, and the fabric was carefully re-erected in More's garden, at Chelsea, overlooking the river.

A £10,000 Offer.

Now the University and City Association have offered the hall, with the 500 years' lease of half an acre of ground, to the British Federation of University Women for the small sum of £10,000, if the Federation will undertake to build an International Hall of Residence for University Women. They believe that the beauty and interest of the hall, with its historical associations, would best be passed down through the generations by making it possible for women of all nations to live there in fellowship.

Every year a large number of students from all parts of the world, including, of course, Australia, go to London to avail

themselves of the opportunities for education offered by the London University, the British Museum, and many other great institutions. Hostel or boarding house life—the intelligent young are nearly always poor!—offer neither real comfort nor congenial companionship. A residential hall would be the most wonderful provision and opportunity. To help in the understanding of nations free intercourse between educated and thoughtful people has its important part; as the contact with alien points of view has in the education of the individual; from every point of view Crosby Hall represents a great ideal.

The Adelaide Women Graduates Union has promised to help by raising £100 as its share of the work. £25,000 must be raised as a free gift throughout the world.

Those who sympathise with the movement, either from the point of view of the welfare of intellectual workers, international fellowship, or merely the salvation of beautiful and historic buildings, may like to know how they may help. Subscriptions may be forwarded to Miss Dorothy Somerville, Esplanade, Brighton, or Miss Somerville, c/o Isabister, Hayward, Magarey, and Finlayson, City Chambers, Pirie street.

Women's Non-Party Association.

The meeting of July 30 took the form of a social evening for members, held at the clubroom, Kither's Building. The programme was arranged by Misses Hack and Walker. Time was allowed for the pleasant chat and intercourse impossible at an ordinary meeting, and supper was served under the direction of Mrs. McDonnell. All those present appreciated the opportunity of gathering together in this sociable way, and fully enjoyed the occasion.

Register Aug 5th '24

INTERNATIONAL PEACE SOCIETY.

The annual meeting of the Adelaide branch of the International Peace Society was held on Monday. Professor Darnley Naylor presided. The report and balance sheet were adopted. The treasurer's report showed that during the past four years the income of the society from the Barr Smith legacy had aggregated £200, of which, approximately, £110 had been devoted to the formation and assistance of the South Australian branch of the League of Nations Union, £22 to a No More War demonstration organized by Professor Wilton, and £18 for literature and printing; leaving a balance of income in hand of £50.

The general report pointed out the great need of a book suitable for adoption as a lesson book or reader for use in the State and high schools, indicating that historically, the way of international safety and peace, was not in the preparation of armies and navies, but in an alternative method of preparation for peace by conciliation, friendly interchange of business, and goodwill. The executive committee had authorized the treasurer to ask Professor Dr. Rufus M. Jones, of Pennsylvania, whose qualifications for the particular work were stated to be unrivalled, to undertake the preparation of such a book, and stating that pending his decision, the society would, so far as possible, save its income towards the needed outlay. Professor Jones had unfortunately not been able, owing to the great pressure of other work, to undertake the task, but had stated, "It would be a most valuable thing if we had such a book." Further enquiries were being made in regard to the matter. The present moment seemed especially opportune in view of the reply of the Minister for

Education last Friday to a deputation which asked for the demilitarization of the school curriculum, when the Minister had said that he had there the history books used in the State schools. He would like the deputation to peruse them and show him what ought to be cut out, and what put in. If they would make suggestions in that respect the Government would consider them.

Officers elected:—President, Professor Darnley Naylor; Vice-Presidents, Professor Wilton and Dr. H. Smeaton; Hon. Secretary, Mr. P. H. Nicholls; and Hon. Treasurer, Mr. Edwin Ashby.

Register Aug 5th '24

ELDER CONSERVATORIUM.

A choral concert will be given by the ladies' part singing class, under the baton of Mr. H. Winsloe Hall, at the Conservatorium next Monday. An item of special interest will be introduced in the first performances of "Fairy Ballad," for soli, and chorus, specially written for this class by Mr. Harold Wylde, F.R.C.O. It is a work of great beauty, charming melodies and gorgeous harmonies, and although written in modern style, it is sanely written in a melodic manner. Miss Valda Harvey and Miss Stella Sobels will take the solo parts in this performance. Several pupils of Madam Delmar Hall will also assist. Another important event is the first performance of the concert arrangement of Wagner's "Rheingold," act 1, scene 1, in which Mr. R. Watson will assist. Plans and programmes now available at Allan's.