

TEACHING MINUS PRINCIPLES OR RULES

It seems that Mr. A. J. Schulz, M.A., Ph.D., has thrown a fairly hard brick at himself. He is the Principal of the Teachers' College, and a very good one, too. However, he published an article in a recent issue of "The Education Gazette" dealing with rules and methods of teaching as against personality and philosophy.

In that article he made these rather startling assertions:—"Each teacher, like each artist, works in accordance with his own individuality, and so each one works out his own purely personal style and method. Therefore, a teacher can get no benefit from principles or rules of method."

Then Mr. Schulz goes on to say that what a teacher needs "is the development of his own individual personality." That all sounds very profound, and possibly it is so, but the question naturally arises, "Where does the Principal of the Teachers' College come into the scheme?"

If there are no guiding rules or principles of teaching, what can Mr. Schulz teach the teachers? Surely it is not claimed that one man or woman can teach another personality. True, Mr. Schulz declares that philosophy is also an essential qualification of the teacher. As a doctor of philosophy he is admirably equipped to assist in that respect.

Even then principles must be taught. Most definitions of philosophy will be found to include "love of wisdom as leading to search for it. Hence, the resulting knowledge of great principles, elements, powers, or causes and laws as explaining facts and existences." So in philosophy there seems to be principles—indeed "great principles."

The suggestion that teachers should be permitted to develop along their own individual lines like artists opens up a charming vista. Should it be adopted we may have in State Schools the equivalent in teaching of the cubists, the futurists, the Raphaelists, the pre-Raphaelists, the impressionists, post-impressionists, and realists, to mention but a few. What a strange collection the teachers would make. What a babel! A Teachers' Conference would be a screech.

Next contemplate the pupils. What a gorgeous time they would have. And the finished product. Just imagine the scholars trained by teachers who taught without rule or principle but simply in accordance with their individual personality! Follow such youths into the banks, the merchants' offices, the Post and Telegraph Department, and especially the Railways Department; see them at the ordinary daily tasks of life. Truly, it would be a picture no cubist could paint.

No one would deny that the personality of the teacher counts for much, but to let loose on dear little boys and girls mere personality without guiding rules and principles would produce some queer results.

ST. PETER'S CATHEDRAL J. BILEE.

First Service Fifty Years Ago.

A Record of Progress.

It is fifty years ago to-day that the first service was held in St. Peter's Cathedral, Adelaide. From a small beginning the sacred edifice has been developed into one of the city's most famous and architecturally beautiful structures. The jubilee festival, which will mark the historic opening day, is arousing great interest, and many notable services have been arranged.

In a recent sermon the Bishop of Adelaide (Right Rev. Dr. Thomas) explained that in the original plan of the city, as designed by Colonel Light, the centre of Victoria-square was reserved for a cathedral. Before long, however, the right to the site was disputed by the corporation. The contention that the municipal powers had been infringed was upheld by the

not until St. Peter's Day, June 29, 1878, that the first service was held in the unfinished portion. Bishop Short preached the first service. The first service was on April 30, 1877, and regular services began on May 29, in the same year. The first part of the cathedral, comprising the sanctuary, choir, transepts, and nave bay of the nave, was consecrated on January 1, 1878, the preacher on the occasion being the Bishop of Melbourne (Right Rev. Dr. Moorhouse). The cost up to date had been £18,000, and it was recorded that on the completion of this part of the building was a great joy to Bishop Short, who retired four years later.

Funds Became Exhausted.
In 1880 a fresh effort was made by the second Bishop of Adelaide, the Right Rev. Dr. Kennion. The corner stone of the nave and towers was laid on September 27, 1880, by the Earl of Kintore, Governor of South Australia and Grand Master of the Freemasons of the State, with full Masonic honors. In 1884 the available funds were exhausted. Bishop Kennion was translated to the See of Bath and Wells, and Bishop Harmer succeeded him as rector. The nave was done until 1887, when a bequest of £4,000 from Sir Thomas Elder enabled the work to be continued. A gift of £10,000 by Mr. R. Barr Smith provided the means for building the towers and spire, and Mrs. A. Simms gave the money for the Lady Chapel in 1904. In 1894 the available funds were exhausted. Bishop Harmer was translated to Rochester in 1905.

The Front Completed.
The present Bishop of Adelaide (Right Rev. Dr. Thomas), the fourth to occupy the See, arrived in 1906, and in 1911 the front of the cathedral was completed by the erection of the granite steps. The work interrupted further progress, and it soon became evident that the upkeep of the Cathedral would be far more costly than the income, and there was no endowment. In 1923, therefore, an appeal was made by Bishop Thomas to the people of South Australia for an endowment fund, and for money for other purposes, including a new organ, and electric lighting (which has since been installed). Many generous gifts were made, and it is hoped to obtain more if not all of the £4,000 still required to complete the endowment of £25,000 at the jubilee festival services which began to-day.

There will be celebrations of the Holy Communion this morning followed by a service for the secondary school pupils, at which the Rev. E. H. Fernie, rector of Uley, will preach. At the jubilee evening the Rev. Canon Hawcill, rector at Walkerville, will occupy the pulpit, and a massed choir of 500 voices from the city and suburban churches will take part in the special musical service, the anthem being "The heavens are telling" (Haydn). Mr. J. M. Dunn (of the Garrison Organists) will conduct the choir, and the organist will be Messrs. John Dempster, A. J. Bampton, and F. Pinley.

On Thursday morning there will be a corporate communion of diocesan committees, guilds, &c., and a sermon by the Rev. A. Depledge Jones, priest-in-charge of St. Cecilia's, at the Garrison Organists.

Cathedral Chapels Required.
Although so much work has been so accomplished in connection with the Cath-



The Right Rev. Dr. A. SHORT (First Bishop of Adelaide).

Supreme Court, and it was probably due to the loss of the site that the building of a cathedral was so long delayed. Even at the present site, so admirably situated between North and South Adelaide, was purchased for £1,000. The Bishop referred to the splendid view to be obtained from the cathedral from most parts of Adelaide, and thought there was



The Right Rev. Dr. G. W. KENNION (Second Bishop of Adelaide).

no reason to regret the loss of the site in Victoria-square.

Foundation-Stone Laid.

The foundation-stone of the cathedral was appropriately laid by the first Bishop of Adelaide (Right Rev. Dr. Short) on St. Peter's Day, June 29, 1859, in the presence of the Governor (Sir James Ferguson) and a large gathering of colonists. The crowd which he used on the occasion is preserved at Bishop's Court. In his address the Governor mentioned that he had received gifts from Captain William Allen in 1850 (£1,000), the Earl of Kintore in 1851 (£1,000), and Westminster (2000), the Bishop of St. Asaph (2000), R. E. Egerton-Warburton (£100), the Marquis of Salisbury (£100), Mr. W. E. Gladstone, and many other friends. The work of the building went on slowly, and it was

ADV. 29.6.29.

ELDER CONSERVATORIUM.

A STUDENTS' CONCERT.

The sixth concert of the 1928 season of the Elder Conservatorium, under the direction of Professor Harold Davies, M.A., Doc, which was given at the Conservatorium last evening, took the form of a students' concert. As an example of what can be done locally in training students in the art of vocal and instrumental music the concert was a pronounced success. The programme consisted of twelve items, comprising well-chosen gems of music which, while of the variety ranked as classical, were of such a nature as to be not beyond the powers of appreciation of the average lover of modest taste. The performance of the various numbers reflected the highest credit upon the efficiency of the methods of instruction employed by the different teachers. As every one of us possesses excellent technique, as well as profound technique, was bestowed upon the performers. Mr. Stanley Fitzpatrick, a pupil of Mr. Harold Parsons, M.A., opened the programme with a cello solo, "Gavotte in D" by Popper, which was played with skill and sweet tone. The second item, "Concerto in D minor," first movement, was performed by Miss Jean Baldwin, with the greatest part played on a second piano by her teacher, Miss Maudie Pealy, Miss Har. The concerto is rather an ambitious effort, but its difficulties were negotiated with comparative ease, and happily any applause followed. "Charming bird," by David, as sung by Miss Marjorie Walsh, a pupil of Mrs. Reginald Quensel, with flute obbligato by Miss Constance, which was proved to be appropriately named. Birdlike notes were produced by both vocal and flute. A cadenza in the form of a duet, with flute and voice, which led to a fine finish by the vocalist, was most effective. A violin solo, "Malaguenas" (Sambal), by Carlos Melchior, a pupil of Mr. Charles Schlick, was a creditable effort which was greatly enjoyed. "Hills, hills," by Rimsky Korsakov, was expressively sung with a voice of good quality and distinct promise. Miss Dorothy Minnam, who was trained by Mr. Minnam, in the Music Hall. A quartet for piano, violin, viola, and cello—Op. 11, first movement (Glenn Gould) was interpreted by Misses Dorothy Barrow, Mary Hancock, Gertrude Benson, and Helen Harris (pupils of Mr. Harold Parsons). Schuler's fine song, "The

wanderer," was sung by Mr. Alan Cook (a pupil of Mrs. Smedley Palmer, M.A., M.U.A.). The singer showed himself possessed of a rich and resonant baritone voice. Miss Bianca Schneider (a pupil of Mr. Clive Carey, M.A., B.A.) sang the mezzo soprano, "The hare" and "The brook," by Arthur Elgar, and "There is a lady sweet and kind," in dainty style. A violin solo, "Romance from Concerto in D minor," by Wieniawski, provided Miss Emma Smith (a pupil of Miss Sylvia Whittington) with an opportunity to display considerable ability as an instrumentalist. Miss Jean Renner, M.A., M.U.A. (a pupil of Mr. George Pearce) gave an artistic and sympathetic rendition of the beautiful piano solo, "Largo and Scherzo," from the Sonata in B minor by Chopin. The recit and air "Softly spoken," from Weber's "Der Freischutz," sung by Miss Tania Harvey (a pupil of Madam Demar Hall), who has a promising soprano voice, was a most acceptable item, the spirit of the solo being effectively portrayed. The second concerto in G minor, first movement, admirably, correctly, and confidently played by Miss Gladys Henry (a pupil of Mr. William Silver), with orchestral part on the second piano, consisted of a programme, the artistic merit of which was undoubted.

The pianists were Miss Alice Peckham, M.A., M.P.A., and Miss Morrie Peckham, M.A., M.P.A. Mr. Gus Cawthorne was business manager. A chamber music concert will be given by the Elder Conservatorium String Quartet on Monday, July 29. The programme will include Beethoven's string quartet in E minor, Op. 59, No. 2, and Gabriel Fauré's piano quartet in G minor, with Mr. George Petrov at the piano.