

"Big Credit" and League of Nations.

A lecture on "The foreign policy of the United States of America in regard to the League of Nations" held the attention of a large attendance of members of the South Australian Branch of the League of Nations at their weekly luncheon on Tuesday. The speaker was Mr. A. L. Gordon Mackay (assistant lecturer in economics at the Adelaide University). The President of the union (Mr. J. H. Vaughan) was in the chair.

The foreign policy of the States, said Mr. Mackay, did not come into existence until about 1875. Before that time America was mainly concerned with building up her domestic industry. Then she found she had to secure an outlet for the gigantic economic force she had produced. She had to give her industrial machine a larger scope for raw materials and markets. If she had not found an outlet for that store of accumulated economic energy it would have destroyed her. To prevent that, she began to enter into relationships with other countries by means of forming and carrying out a foreign policy. The first plank of her foreign policy was isolation. But it was mostly camouflaged. No country had greater interests in the affairs of other countries than the United States. No country was supplying more power in the vital forces of other countries than the United States. But she did it silently and secretly. The mechanism she used up to the time of the war was foreign loans. During the war she added the weapon of foreign debts, and during and since the war she had introduced the third element—immigration and wise laws, which, although in force to a slight extent before the war, had since reached the height of power. The United States Government was a Government of capitalists and financiers manipulating big credit. The authority for that statement was no less than President Wilson, who admitted that the President of the States was the big capitalists and financier. America's silent weapons were used in three ways. By making loans to big industrial organizations and Governments in different parts of the world the United States was in the position of a person who loaned money to an individual, and she was able to exercise the same control. Those who had borrowed money could not afford to offend the States. With the war the belligerent nations got into financial difficulties and resorted to the United States. America loaned them 2 1/2 billions of money, while at that time her total investments abroad amounted to about 10 billions. The real purpose of these foreign debts was that the repayments of these loans now went into the coat of every article which was produced by the countries which borrowed. Great Britain, France, Italy, Germany, and so on. The placed these countries at an economic disadvantage in competition with the United States for the control of world-economic power, which was at present being carried out mainly between Great Britain and the United States. The foreign debts incurred during the war were being used as an instrument of foreign policy to divert the trade of the world into the hands of America. The third part of the mechanism was the immigration and wise laws. To conserve its economic interests, American industry had developed what was really a committee—the Senate and House of Representatives. The form of Government so efficiently developed by big credit was jealously upheld by all classes of the people, even down to the trades union movement and the various economic groups regarded with distrust anything that tended to impair its efficiency. If it were impaired they believed it would collapse, and, with it would collapse the other countries in its power. If any one effectively criticised that form of Government, they held, there was a danger of upsetting not only the peace of the United States, but the peace of the world. Such a person must be suppressed. That suppression was carried out stifling internal criticisms by means of a controlled press and all the other devices known to America. The greater danger was from without, and to prevent the foreigner from unloading his political views the immigration and wise laws were strictly enforced. They maintained the right to refuse admittance to any person whom they feared would impair the efficiency of their Governmental committee. His (the speaker's) personal opinion was that the reason why America did not join the League of Nations was that she feared criticism of her form of government. The very existence of the League of Nations was a criticism of her form of government.

The problem of the United States to-day was that her financiers, statesmen, and business men could not grasp the ethical influence of the League. They wanted to be certain that if they joined the League, the League would not in any way damage their governmental machine. They could not get out of their heads the idea that Great Britain was using the League

for her own economic interests. They wanted the United States to be in the League, but they were afraid they would put their heads into the lion's mouth. The immediate problem of members of the League was to convince American big credit that the nations in the League were there with a single mind and in a disinterested spirit, and it would be a hard task.

GREAT ENGLISH SATIRISTS.

Lecture by Sir Archibald Strong.

The third of a series of extension lectures under the auspices of the Adelaide University, was delivered on Tuesday evening by Sir Archibald Strong, Professor of English Literature. Professor Darnley Naylor presided. There was a large and closely interested audience at the Prince of Wales Lecture Theatre.

Professor Strong, continuing his general survey of satire, and of the great English satirists, pointed out at the very commencement of its modern development our English literature offered two contemporary contrasts of the most typical and striking kind in the writing of satire. They were Chaucer and Langland. Langland, one felt, wrote satire directly, because he must, and out of positive conviction. His chief work, "Piers the Plowman," is at once an allegory, a satire and a sermon. Keenly alive to the necessity for social and spiritual regeneration, he surveys the world about him and presents it, in contrast with his ideal under the form of intense satiric realism. The lecturer gave a detailed survey of "Piers the Plowman," and then proceeded to contrast Langland with Chaucer. To pass from the one to the other was to pass into another world. Chaucer, when he was satirical, wrote satire—not from the standpoint of the preacher and the passionate idealist, but from that of the onlooker and artist—amused, detached, and too keen on seizing the colour and character of all the life that passed him by to feel or simulate indignation against even the most graceless manifestation of that life. Professor Strong then offered a brief treatise of the prologue to "The Canterbury Tales," that great pageant of mediaeval society. He singled out, for special mention, Chaucer's "Portraits of The Prioress" and "The Wife of Bath." He further quoted two amusing passages from Chaucer's "Parliament of Fowles," where the birds assemble and discuss a point of love. The sentimentalism of the turtle dove—a kind of Prioress among birds—was rudely dealt with by the bourgeoisie and materialistic duck.

"Adventurers in Satire."

Sir Archibald pointed out that the largest amount of successful satire was written in the period below Chaucer and the early Elizabethans—most notably in Scotland, where four great poets kept the lyric flame alive when it had sunk very low in England. The Elizabethans themselves were described as "adventurers in satire," because, in writing it, they seemed to employ the special flourish and gusto which distinguishes the fighting, the seafaring, and the exploration of the period. Life in that age was a thing at once too fierce, too interesting, and too compelling for an attitude of detachment to be possible, or, at any rate, common; and the average Elizabethan flung himself into it and into satire, too, in a spirit of hearty adventure. The lecturer reviewed some of the satirical work of the chief poets and pamphleteers of the period, and showed that, outside drama, that period produced no satirists of the first order. Although a good deal of racy writing had been done by poets such as Hall, Marston, Donne; and by pamphleteers such as Greene, Dekker, and Nash, Ben Jonson, however, in his best comedies, showed himself to be a master of social satire. Here the speaker gave a brief account of such plays as "The Alchemist," "Bartholomew Fair," and "Volpone." Then he surveyed the more amusing comedies of social satire written by some of Jonson's contemporaries—Chapman, Brome, Shirley, and others.

Eighteenth Century Achievement.

Speaking of the great age of English satirists, Professor Strong pointed out that the eighteenth century was undoubtedly the period of activity, the greatest writers of which period he had already dealt with in previous lectures. Of Swift, who stood out as the greatest prose satirist, further comment was made dealing especially with "The Tale of a Tub," "The Battle of the Books," "The Modest Proposal," and Swift's exceedingly racy "Directions to Servants." In finalizing, the lecturer dealt with Arnold, showing him to be, on occasions, a great satirist and ironist, and in this regard quotations on entertaining passages were given from "Friendship's Garland." The speaker also referred to the satirical work of the late Samuel Butler, dealing here especially with the two Erewhon volumes; and with that very great satirical novel, "The Way of All Flesh." Sir Archibald concluded by giving a brief survey of satire in its various forms.

MUSIC AND ART.

GIFTED STRING QUARTET.

BRILLIANT OPENING OF SEASON.

The Elder Conservatorium String Quartet, which has established an enviable local reputation on Tuesday evening gave the first of a series of winter Chamber Music recitals in the Public Library lecture room, and the remainder will be given respectively in August and September. In July the quartet will visit Melbourne in response to an invitation to give a chamber music recital there. The Public Library lecture hall lends itself admirably to such intimate music, and the acoustic properties are good. Owing to a financial loss from last year's concerts, the matter was organized this year on more practical lines; so, with a guarantee of 130 subscribers at one guinea each, financial anxiety was done away with. The hall was crowded and among the widely representative musical gathering was Lady Bridges. A wonderful programme was presented. Debussy, Cesar Franck, and Mozart figured in the selection of classical talent, and each composition was rendered in the spirit of its message. The quartet comprised:—Mr. Charles Schilsky and Miss Kathleen Meegan, A.M.U.A., violins; Miss Sylvia Whittington, A.M.U.A., viola; and Mr. Harold Parsons, Mus. Bac., 'cello. In the piano quintet, Miss Maude Puddy, Mus. Bac., presided at the keyboard. Every artist appeared in playing mood, and each number seemed to eclipse the preceding one in intensity of rendition and atmospheric beauty. An ovation greeted the conclusion of each movement of the quintet and quartet.

Claude Debussy's "String quartet in G minor," selection for two violins, viola, and cello, was full of individuality, and originality. All Debussy's works are permeated with this atmospheric splendour, and it is to be regretted that the composer has left only this one example of quartet work. The first movement, with its brilliant opening, was carried through varying moods to a dramatic ending. In the second movement a charming air of gaiety was infused into the theme, and the pizzicato effects added to the lightness and vivacity. A fine ensemble characterized the Andantino, all the strings uniting in the worthy interpretation. Debussy touched unusual heights in this third movement. The finale was suggestive of Scherzo in its preliminary passages, but merged into a brisker mood, and then resumed the original form in its splendour.

An interlude was given through medium of the "Minuet in E Flat," from the fourteenth of Mozart's string quartets. The rhythmical grace of that old-world air was expressed with requisite dignity and sympathy. Great things were achieved in the Cesar Franck piano quintet with Miss Maude Puddy's characteristically able assistance. The entire composition was a tribute to the musicianship of the five executants and each movement revealed the masterly scoring of this founder of the modern French school of composers. All through this work one was impressed with the glorious harmonies and crystal purity involved. Cesar Franck idealizes all that he touches and this was illustrated last evening throughout that notable achievement. Tonal splendour pervaded the first movement, and Miss Puddy's limpid touch bringing out all the greatness of that masterful subject with its difficult passages and exacting crescendi and diminuendi. All through the passage of the colossal work a sense of mysticism and of "a spirit that dwelt with eternal things," pervaded the theme. In the finale, the quintet devoted its full resources of its technique to effecting that majestic climax. The digital facility of the pianiste was manifest in the ease with which she met all the pitfalls of tempo and modulation, and remarkable strength was shown in the more florid passages. Prolonged applause and floral tokens signified the listeners' appreciation of that united success. Mr. Frank Bowden had charge of the concert arrangements.

ALSO REG.

SCIENCE AND INDUSTRY.

THE NEW COUNCIL OPENED.

IMPORTANT DUTIES.

Melbourne, June 22.

Inaugurating the reconstituted Council for Research in Science and Industry to-day, the Prime Minister (Mr. Bruce) said the council would have plenty of money for two or three years' work on national problems. If by the end of that time results of national benefit could be shown the people and the Government of the day

would make no difficulty about voting as much money as was necessary to carry on the work.

The council would be charged with the task of bringing the full strength of science to bear on the development of Australia in primary and secondary industries, so that she might take the place among the nations to which she was entitled. Among other problems, that of inter-Empire development was going to be as important as that of defence. The council would be directly under the Prime Minister's Department, with the Vice-President of the Executive Council as its Ministerial head. The Council was intended to co-ordinate all scientific activities in the Commonwealth. To obtain real co-operation the financial difficulty had been removed by the appropriation of £250,000, which would be enough to carry on the work of research for two or three years.

An important duty of the council would be to choose young men to be sent abroad for special training in the technique of scientific research. For this the income of a fund of £100,000 would be available.

UNIVERSITY EXTENSION LECTURE.

ENGLISH SATIRISTS.

Sir Archibald Strong continued his lecture on "Satire and Some Great English Satirists," in the Prince of Wales Lecture room at the Adelaide University on Tuesday night. Professor Darnley Naylor presided over a large attendance.

Professor Strong pointed out that at the commencement of English literature in its modern development there were two contemporary contrasts of a most typical and striking kind in the writing of satire—Chaucer and Langland. The latter, one felt, wrote satire because he must and out of passionate conviction. His chief work, "The Vision of Piers Plowman," was at once allegory, satire, and sermon. Keenly alive to the necessity for social and spiritual regeneration, he surveyed the world about him, and presented it in contrast with the ideal under the form of intensely satirical realism. The lecturer made a detailed survey of "Piers Plowman," and placed Langland in contrast with Chaucer. To pass from one to the other was to pass into another world. Chaucer, when satirical, wrote satire not from the standpoint of the preacher and the passionate idealist, but from that of the onlooker and artist—amused, detached, and too keen on seizing the color and character of all life that passed him by to feel or simulate indignation against even the most graceless manifestations of that life. He described the "Canterbury Tales" as a great pageant of mediaeval society, singling out for special mention Chaucer's portraits of the prioress and that of the wife of Bath. He also quoted two amusing passages from Chaucer's "Parliament of Fowls," where the birds assembled and discussed a point of love,—the sentimentalism of the turtle dove—a kind of prioress among birds—being rudely dealt with by the materialistic duck. He pointed out that a certain amount of successful satire was written in the period between Chaucer and the Elizabethans—most notably in Scotland, where four great poets kept the lyric flame alive when it had sunk very low in England. The Elizabethans themselves might be described as adventurers in satire, because in writing it, they seemed to employ special flourish and gusto, which distinguished the fighting, seafaring, and exploration of the period. Life in this age was a thing at once too fierce, too interesting, and too compelling for detachment to be possible; or, at any rate, common, and the average Elizabethan flung himself into satire in a spirit of hearty adventure. He referred to some of the satirical work of the chief poets and pamphleteers of the period, showing that it had produced no satire of the first order, outside the drama, although a good deal of racy writing had been produced by poets such as Hall, Marston, and Donne, and by pamphleteers, such as Greene, Dekker, and Nash. Ben Jonson, in his best comedies, showed himself to be a master of social satire.

The lecturer gave a brief account of "The Alchemist," "Bartholomew Fair," and "Volpone." He also gave extracts from some of the more amusing comedies, written by some of Jonson's contemporaries, Chapman, Brome, Shirley, and others. The great age of English satire was undoubtedly the eighteenth century, with the greatest of whose satirical writers he had dealt in a previous lecture. Of Swift, who stood out beyond all doubt, as England's greatest prose satirist, he gave a further survey, dealing especially with "The Tale of a Tub," "The Battle of Books," "The Modest Proposal," and the exceedingly racy "Directions to Servants."

Dealing with Arnold, he showed him to be one of the age's great satirists, and quoted extensively from "Friendship's Garland." He also referred to the satirical works of Sam Butler, dealing especially with the two "Erewhon" books, and with the great satiric novel, "The Way of All Flesh." He concluded with a brief survey of satire in its various forms.