

Req. 4<sup>th</sup> Aug. 03

Req. 6<sup>th</sup> Aug. 1903.

### THE ELDER STATUE GATHERING.

THE STUDENTS APOLOGIZE.  
FORGIVE AND FORGET.

The Adelaide University students voluntarily and without any approach on the part of the University authorities communicated with the private secretary (Hon. Victor Hood) at Government House on Saturday and asked whether they could wait upon the Governor in connection with what had happened at the ceremony of unveiling the Elder statue, at which His Excellency was present. They were informed that His Excellency had consented to receive them. The students then communicated with the Vice-Chancellor and asked him to act as their spokesman. The Vice-Chancellor, together with the students who were responsible for the disturbance, went to Government House on Monday morning, apologized to His Excellency, and expressed deep regret at what had happened. Sir George Le Hunte accepted the apology in the spirit in which it was offered, and, addressing the undergraduates at some length, tendered them kindly and good advice. A meeting of the board of discipline was held at 12 o'clock, and a large number of the students, at the request of the council, attended. They expressed their regret at the occurrence, and apologized to the Chancellor, the University authorities, and the Elder Committee. The Chancellor addressed the students, and on behalf of the University and the public committee accepted the apology tendered by the students. Just prior to the close of the meeting, and subsequent to the apology made by the undergraduates, the following letter was received from His Excellency the Governor:—

Government House, Adelaide, August 3. — My Dear Sir Samuel—Your students have been to see me, and have made a most complete amende honorable, and I feel sure they are genuinely sorry for what occurred, and especially for the rudeness to you, which I told them hurt me a great deal more than anything they could have said to me, and I beg you will forgive them in the same way that I have. When we parted I felt that I had formed a new circle of young friends, and I shall be only too glad at any time to do all in my power to help them to keep up the high standard and good name of their University. I asked the Vice-Chancellor, who at their own request came as their spokesman, to ask the University authorities from me not to let the matter go further, but to discharge it, as I have done, from the record.

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Concerning the vocal and pianoforte recital given at the Bechstein Hall last night by Miss Elsie Jones (daughter of Mr. T. H. Jones, Mus. Bac., of Adelaide), Miss Marie Edmeades, and Miss Lily West, the critic of the Standard says:—"Miss Jones has a very pure soprano voice of a particularly sweet quality, and her style is most pleasing, being thoroughly artistic in every detail. Not possessing great power, or showing signs of any dramatic force, she wisely confined her choice of songs to unexacting lieder by Schubert, Dvorak, and Grieg, dealing with each master's examples in a tasteful and refined manner, while her diction in English and German was beyond reproach. Miss Marie Edmeades possesses the foundation of a good contralto voice, over which as yet she has not gained sufficient control to make her singing altogether agreeable. Her production is very unequal, and at times, when she broadens the note on the vowel 'a' the result brings out that ugly quality known as the *voix blanche*. However, with further study Miss Edmeades may hope to give more satisfaction. Miss Lily West, the pianist of the occasion, was altogether too nervous for her abilities to be judged."

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#### ELDER CONSERVATORIUM.

An organ recital will be given in the Elder Hall on Monday evening next by Professor J. Matthew Ennis. The programme will include Bach's great A minor prelude and fugue, a portion of Widor's Fifth Symphony, Grieg's "Peer gynt suite," introduction to the third act of "The Meistersinger," a selection from "Lohengrin," and Gounod's "March cortege." Dr. Ennis will be assisted by Miss Guli Hack, who will sing a scene from Liszt's "Saint Elizabeth" (by request) and Lotti's "Pur dieci"; and by Mrs. Ennis, who will play a violin solo a "Romance" from Max Bruch's G minor concerto and a "Moto perpetuo" by Riss. Tickets for this concert may be obtained from the registrar.

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Dr. Ethel M. M. Ambrose, granddaughter of the late Pastor W. Finlayson, who secured her degree of M.B. at the Adelaide University this year, has been appointed a resident medical officer of the Perth Hospital.

#### SHAKSPEARE IN THE STUDY.

It would be as invidious as it is fortunately unnecessary to suggest that any one course of the Extension Lectures, arranged in the winter season by the University of Adelaide, is more valuable to the public than another. Probably, however, the lectures of most widespread interest are those on the Romantic plays of Shakspeare, the first of which is to be given this evening. The Rev. J. Reid is an admitted master of the subject, on which Adelaide has gladly heard him for years past. His residence here now enables him to deal with it in a systematic fashion. Last year he dealt with four of the great tragedies—that of moral perplexity, as exemplified in Hamlet; outraged honour, in Othello; ambition, in Macbeth; and unbridled self-will, in Lear. Dane and Moor, Scot and Briton, were dissected in turn, in all their baffled battling with Fate; and happily the lecturer was able to draw the final conclusion that Shakspeare, while unswerving in truthfulness to life, did not degrade the idea of Realism as some moderns have degraded it, but stoutly maintained idealist principles, and was on the whole a preacher of righteousness. This season comes the turn of the romantic plays, the production of the evening of the poet's life. The division of Shakspeare's career into periods is itself a fascinating study. A modern critic has said:—"If Shakspeare had died in the year 1600, we should know him as a great poet, a great humorist, a great artist, hardly to be matched in the realization of character, and the greatest of all dramatists. We should not know him as he revealed himself in the following years, as the greatest of all poets who have dealt with human life; as the poet of universal humanity, supreme, solitary, omnipotent." The four tragedies already named, as well as "Julius Caesar," and other work of less note, were all almost certainly produced between 1602 and 1606. Then came a reaction, a change of view, a less strenuous outlook on life, a return to the graceful fancies which had marked the poet's earlier years.

The romantic plays with which Mr. Reid has chosen to deal are only four in number, and some hearers will doubtless be surprised to find "Measure for Measure" included among them. That dubious history of intrigue in all probability saw the light just between "Hamlet" and "Othello." It is a problem play, of a period before that phrase had been dreamed of. It is a moral lesson, perhaps, with some distinctly unmoral interludes. It is a romance in so far as it deals with a disguised Duke, and the fear of imminent death is a prominent feature in its development; but its place in a brief series of the Romantic plays requires a special justification. There follow "Cymbeline" and "The Winter's Tale," plays of six or seven years later, when the poet's style had changed so much, even in the matter of versification, that they may be said almost to date themselves. They are alike in having a fantastic plot, with various cheerful anachronisms and a general disregard of plausibility, alike also in their careful and highly-finished delineation of character. The lecturer proposes to draw certain contrasts, necessarily interesting, between such widely-sundered characters—in time and place, though not in nature—as Iachimo and Iago, Cymbeline and Lear. There remains the wonderful "Tempest," probably the last complete work from Shakspeare's hand. Professor Jowett called it the English "Faust," and certainly it is one of the finest of its author's plays, though it happens also to be one of the shortest. Some have attempted to identify the poet himself with the wise Prospero, as others have tried to show that he wrote his own character into the moody Hamlet. What we know is that this is one of the very few of his productions for which no source has been found in Italian or other romances. Like the "Midsummer Night" it proceeded, so far as is known, direct from his own brain, not only in the manner of treatment, but also in the central idea. It has given occasion for much theorizing on the part of modern commentators. Browning put some of his best work into a marvellous monologue, in which Caliban, out of his own mouth, developed his own character; while a brilliant Frenchman has even written a sequel to the play, showing how Prospero, in his restored Duchy, found the need of his magic and of his faithful Ariel even more than on the lonely island.

Many will regret that the present series of lectures does not deal with "As You Like It" and "The Midsummer Night's Dream." It would have been interesting indeed, after seeing so lately all the resources of stagecraft lavished upon these two plays, to have their origin and their workmanship analytically treated from the point of view of the student. They belong to Shakspeare's earlier period, but they prove that he possessed at that time all the graceful play of fancy which he might lay aside during his middle or tragedy phase; but on which he eagerly fell back when towards the end he partly withdrew from London and breathed again the purer air of Warwickshire woods and lanes. Mr. Reid discussed last year the question whether the tragedies gain or lose by stage representation. There has been a tendency hitherto to take it for granted that the more fanciful plays must lose; but modern advance in the auxiliary arts of lighting and mounting seems to settle this question the other way. Who can have seen the recent stage setting of the "Dream" in Adelaide without feeling that his comprehension of the play was advanced by it? Besides, hundreds who would forever have neglected the text as a matter of study have been aroused by the beauty of the spectacle to a further investigation of the qualities of the writer. The fact that Shakspeare wrote for the stage is undoubted, and he shows at every turn a mastery of its practical possibilities. Fencing or wrestling will be introduced as an interlude, music is frequently relied upon, and a whole masque or short play will at times be thrown in bodily. Nor can it be doubted that his frequent putting of a heroine into boy's clothing was prompted by the practical experience that the actual boys, on whom he had to rely for the presentation of his heroines, would so look and act the more naturally. Mr. Wilson Barrett, by the way, has an ingenious variation on this theme in his latest play. It concerns a strolling player of the Elizabethan time, whose boy Juliet falls ill just as the piece is about to be produced; whereupon the player's sweetheart—charmingly represented by Miss Lillah McCarthy—braves the contemptuous astonishment of the community, and becomes the first actress to tread the English stage. This incident may be placed 60 years too early for historical accuracy; but something must be allowed for the ingenuity of the idea. Shakspeare himself, if he could live again, would doubtless be the first to appreciate the beauty and the genius now devoted to the portrayal of his heroines, as well as the combined intelligence and magnificence applied to the adequate setting of the scenes. He could not be other than grateful for the exhaustive analytical enquiry directed to his work, but he could never desire that his plays, all palpitating with human emotion as they are, should desert the stage for which they were intended, in favour of the colder and keener atmosphere of the study. In an intelligent combination of the two they will reach their highest glory.

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Professor Lamb, of Cambridge University (who was formerly connected with Adelaide University), Professor Hudson Beare (a South Australian scholar), and the Rev. Dr. Paton were invited to represent Adelaide University at the Conference of Imperial and Colonial Universities next week, but Mr. Beare and Dr. Paton were unable to accept the invitation.