Reg. 17th July 1906.

AMUSEMENTS.

ELDER CONSERVATORIUM.

The second concert for the year by the students of the Elder Conservatorium attracted a good audience, which included Lady Le Hunte, and Comamnder Cowper, of the H.M.S. Psyche, to the Elder Hall on Monday evening. A capital programme of classical music was submitted, and its interpretation throughout bore evidences of the care and ability of the master of the institution. Several new students appeared for the first time on the platform of the concert room, and of these by far the greatest success was achieved by Miss Jean Martin, a young planist, who played Balahireff's novel "L'Alonette" with capital taste and finish, and displayed her technique, as well as true musicianly feeling, to advantage in Chopin's "Scherzo In C sharp minor." Another young cianist (Miss Myra Wilcox) gave with much expression and finish a showy "Valse caprice," by Cesek, and was rewarded with enthusiastic applanse. Master Samuel Kollosche, a juvenile violinist, presented the "Adago" and "Rondo" from Kreutzer's "Concerto in D major" with full tone and intonation that gave promise of future excellence. Mr. Hurtle Cooke exhibited a good bass voice, which is as yet not fully produced, and possesses an element of "twang" that will no doubt be shortly eliminated, in Handel's fine aria "Si tra i ceppi," from "Berenice," which was sung here with such success by Mr. Watkin Mills. Miss Gertrude Jacobs, whose temperamental gifts are apparently not quite on a par with her present technique, played with correctness and power Mendelssohn's "Capriceio brilhante" for pianoforte, in which the orchestral part was sustained upon a second psanoforte by Mr. Reimann. Miss Mary Roach presented the familiar "Andante" from Mendelssohn's "Violin concerto in E minor" with a full, strong tone and warmth of feeling, though her intonation was occasionally at fault. Of the better-known students who appeared the finest effort came from Miss Carhen Jurs, a gifted little planist, who has attained a good reputatation as a student. Her solo was a bracket of Rubinstein's "Komennoi Ostiow, No. 22." which was rendered with great delicacy and some admirable contrasts of tone-power in the solo part; and Paderewski's difficult "Theme varie, op. 16," in which she showed that she is making distinct advances, both in the artistic and technical sides of her studies. Miss Winnifred Cowperthwaite sang "Elizabeth's prayer" from "Tannhauser" with considerable intelligence and a fine tone, but at times had apparently trouble in locating the pitch of the organ accompaniment, always a difficult instrument to sing to. One of the most enjoyable selections was Brahms's quartet "Ave Maria," for ladies';

voices, which was interpreted by Misses Gladys Edwards, Hilda Cox, Florence Cowperthwaite, and Hilda Kliotherg with capital finish and blend, and an intono-Arthur Williamson played Bach's "Prelude and fugue in G minor" for organ with a good choice of registers and commendable clearness; Miss Ethel Ridings did good work in Eva Dell Acqua's merry song "Villanelle," familarized here by Mdlle. Dolores, but rather missed the buoyant spirit of the composition; and Miss Marion Kemp displayed a strong, rich voice in Brahms's "Rest thee, my lady." The first movement from Mozart's "Sonata in D for pianoforte and violin" was steadily and correctly played by Misses Kathleen Holder and Daisy Kennedy, and these remarks apply to the performance of the first movement from Haydn's "String quartet in G" by Misses Elsie Cowell, Hansie Homburg, Elizabeth Delprat, and Mr. Elford Mock, which opened the concert. The accompaniments were shared by Miss Guli Hack, A.R.C.M., Messrs. Fred Bevan, H. Heinsacke, and Williamson.

Reg. 17 th July 1986.

Speaking of a conservatorium concert, The Stuttgarter Tagblatt of June 11 says -The young violinist, Herr Eugene Alderwan, Singer's pupil, gave the Bachschen 'Chaconne' with a technique and understanding that is rarely heard. It was one of the best performances ever given at a conservatorium concert, and there is no doubt that a great future lies before him, His tone was full and good, and his whole mampulation left nothing to be desiral." The Schwabischer Merkur of the same date cays: -"A puoil of Singer, Herr Alderman, of Adelaide, South Australia, played the Buchschen 'Chaconne,' and it was undoubtedly one of the most appreciated of the evening. From this violinist there is no doubt something further will be heard," After a performance of his at another konservatorium concert, Professor Singer told him he had never before tein such enthusiasm among the students over a student, and on each, occasion all the professors went op and congratulated him on the platform. At the Baden Baden musical festival, held last June, he met the great violinist Fritz Kreisler, who was much intrested, and who volunteered to take him as a pupal, saying that although he never took pupils he would make an exception in this case,

TENNYSON'S POETRY.

SIMPLE, SENSITIVE, AND SPIRITUAL,

PROFESSOR HENDERSON'S LECTURE.

There was a large attendance again at the Prince of Wales Theatre, University Buildings, on Tuesday evening, when Professor Henderson gave his second lecture on "The poets of the nineteenth century -Tennyson," The town of Somersby, in the wolds of Lincolnshine, was the birthplace of the poet in 1800. Tennyson's futling was the vicar there. Tennyson was educated at Louth School, and afterwards at Trinity College, Cambridge, At the latter place he met Arthur Hallam, and the close friendship he struck with that man inspired one of the greatest of his poems. Tennyson had a peculiar ractity for making friends, and he numbered among them other than literary people-notably Queen Wicteria and Gladstone, Tennyson's life was one of natural bias, and he was extremely sensitive. It was some time before he could be induced to accept the perrage, and only Gladstone's carnest persuasion prevailed upon him. His simplicity had a lot to do with his friendship, and this attracted to him great men of his time. He said once that he remembered all the malignant things said against him, but none of the praise. But, withal, Tennyson was no weak man, "Ulysses" was evidence sufficient of that. The strongest impression one got from looking at Tennysoo's portrait in the Art Gallery was that the poet was of a contemplative and even melancholic nature. Tennyson had, besides this simplicity, sweetness, and sometimes sadness, a keen sense of humour, and a love of hard work. Professor Henderson read "Merlin and the glesm" to the audience, and explained for them how that poem outlined Tennyson's life and work. Tennyson wrote the poem with the light of the gleam glowing around him. The verses portrayed the rasping criticism that tortured Tennyson, then the great sorrow of Hallam's death, then the crists that generally came to every great man some time; but at last the gleam shone out again for him and comforted him, The lesson was in the last verse:-

O young mariner,
Down to the haven,
Call your companions,
Laudeli your vessel,
And crowd your canvas,
And, ere it vanishes
Over the margin,
After it, follow if
Follow the gleans

-Tennyson the Artist .-

There was a great deal more in vocabulary than people commonly supposed. Words had tentacles; some of them were dignified, and would not be used except in a dignified sense. It behaved every literary man then to pick and chose his words, and they had to consider the fitness of a word in order to write a good sentence. As an example:—

Willows whiten, amens quiver, Little breezes dust and shiver Through the waves.

But there was something more even than the words to Tennyson; there was the meaning as conveyed by the sound of the word. Tennyson was also fond of alliterahon, and sometimes even avoided it so as to remove the impression that he studied it. The post often combined this poetic device with that other device known as phomatopeia. The line "The long wash of Australasian seas' was an excellent ex-ample. But this of course was dangerous; its common appearance was proof chough of that, Tenhyson complained that Kingsley's writing of a man standing on the beach, and referring to the "cruel, crawling wave" was too animal; yet hethimself wrote in a fragment of an eagle high up on a cliff, and "the wrinkled rea beneath him crawled." The latter use was justified, because from the great height the figure of speech applied to the gen was truer; to look down would make the sea appear wrinkled, and the waves would seem to crawl. Another device for portraying images was that which appeared in the stirring poem of "The Revenge," which was full of swing and movement. One of the most beautiful lines in Tennyson was that famous one, with the whole story of the wave in iti-"The league long roller thundering on the reef."

-Tennyson's Religion.-

Tennyson preached the doctrine of Socrates when he wrote:—"Depend upon it, the spiritual is the real—it belongs to one more than hand and foot. You may tell me that my hand and my foot are only imaginary symbols of my existence, and I could believe you; but you never, never can convince me that the I is not an eternal reality, and that the spiritual is not the only true and real part of me." Tennyson's poetic nature gave him a great reverence, though he never went so far as to propose a theory. He thought there was something much more important than creeds and forms. He wrote:—

There is more truth in horast doubt, Believe me, than in built the creeds,

Tenayson believed in a future life, because he was convinced that the yearnings in man's soul and his refusal to doubt a future life justified his belief in the Power which placed those yearnings there. Car yle once said that eternity might be compared to a succession of travellers at an inn-a man had a bed one night, and passed on the nest day, and another man had the bed. Tennyson answered that by the retort "True; but the traveller goes forth next day with full confidence that there will be a resting place for the next night." Tennyson had a certain advantage over Wordsworth, because he was a little later than the latter poet, and followed a revival in biological research that Wordsworth was not able to appreciate. He took care never to say anything that was not strictly scien-Tennyson's. Where Tennyson hoped, Browning was confident; where Tennason wavered, Browning was strong. Put Tenrevent's religion was a beautiful nor, and there was an exqualte sweetness in "Crossing the lar.

Professor Henderson anneunced that the concluding lecture next Tuesday-on "Browning -would be given in the Ehler

AN EVENING WITH TENNYSON.

The second of the course of three lectures, entitled "Poets of the Nineteenth Century," now being delivered by Professor Henderson, was given on Tuesday evening. The subject was "Tennyson," and as en the previous occasion the Prince of Wales theatre was well filled. Among the listeners were his Excellency the Governor and Lady Le Hunte.

The lecturer divided his lecture into three parts. Tennyson, the man; Tennyson, the artist; and Tennyson's religion. Born at Somersby in 1809, Tennyson passed his early days at school at Louth, where he was not particularly studious, but where, however, he formed many lasting friendships friendships of which the mosstriking example was that with Arthur Hallam, whose death inspired Tennyson to write what had been adjudged to be the greatest of his works, "in Memoriam, lennyson had a peculiar facility for forming friendships, and in the in county of inaffection he bore his friends, they could find parallels in the friendships of Cariyle and Ruskin, of Browning and Fitzgerald. Tennyson detested affectation in any form, and it was with much difficulty that de was prevailed upon to accept his peerage, and it was said that he ever afterwards always regretted doing so. His simplicity of character manifested itself at times in a pecutiar super-sensitiveness. It was due to the that the poet could never mee criticism without suffering severely, and be consequently remembered rather the barsh than kindly comments on his work. This sense tiveness was not however weakness, as generally understood, for Tennyson posessed a remarkable strength and sweetness of character, which was at the base of all his conceptions, as manifested in his poems. It was just before the writing of "Merlin and the Gleam," that Tennyson sustained the great sorrow of his life-the death of his greatest friend. Such a calamity could be seen in the lives of almost all great men, generally at the time of changing from boyhood to the full realisation of manbood. This calamity had its influence on all Tennyson's ideals, all his thoughts. and all his poems, and "Merlin and the Gleam" was but the expression of the poet's yearning after some form of expression for his great sorrow. From the great blow, however, he rose with yet higher ideals-ideals which could, perhaps, be shown to the best advantage by a study of the artistic side of his nature. It was due to the loffiness of his ideals, and to his being so possessed with "the divine discontent," that he was for ever modelling and remodelling his poems, until to-day they stood as examples of the finest portry of the nineteenth century. This characteristic was also shown by his exquisi'e taste in the selection of words. It was not only that he selected a word that meant the right thing, but he always took care that it "fitted" well. As an example of this might be quoted such a line as "Willows whiten, aspens quiver." There were many

other instances in which he showed All the charm of all the Musea Flow'ring in a lonely word.

Allied to his exquisite taste in the selection of words was Tennyson's power of allitera tion-a power which indeed was part of his nature, and of which at times he had to moderate the exuberance. By his use of the liquid consonants to represent flowing water, by such lines as "I hear the babble of the brooks," they seemed to catch the very spirit the poet strove to represent. As an exponent of rhyme and metre, too, Tennyson was unsurpassed, and he took care never to introduce phrases merely for the sake of metre or the rhyme. So, too. Tennyson possessed the power which few men possess, of a ways raising and idealising his subject matter. Gladstone was one of these men, and Carlyle another, as was shown by the latter's line describing the stars as "the street-lamps of God," a phrase which would always prevent the readers of the Chelsea sage from regarding street-lamps as mere gas-burners. Tenny son's plentiful use of rhyme and alliteration and his selection of words were but, however, devices of poetry, and it must not be imagined that Tennyson was at all lacking in the essential element, the awing movement, or rhythm of the verse as it was variously described. The poet showed that. particularly in his heroic verse, such as the poem which described the battle between the Spaniards and Sir Richard Grenville in the "Revenge" as "the one and the fifty-Departing, however, from the artistic side of Tennyson's nature, as manifested in his verse, they could gain an accurate estimate of the poet's character with-out looking at the religious aspect of his verse. Icunyson always spoke reverently of religion, but at the same time he gave creed and form a secondary place. He realised, too, that at the back of the material world there was something more, and that the ultimates of nature and of life were spiritual, or perhaps "immaterial" would be a better word. This was a necessary adjunct of his idealism, and a collateral adjunct was the problem in his mind of the future life. Two arguments which tended to strengthen his belief in this were-first, that the Originator of the yearnings in the human breast would make the fulfilment of these yearnings possible; and secondly, the widely-held belief that Tennyson a so this life was a discipline. was vexed with the problem of free will which he found difficult to reconcile with his conception of some great power as the basis of the universe. The greatest difficulty with which he met was, however, that of reconciling Omnipotence with Divine love. He never through it all lost faith, and though it was equally true that he never explained his belief to his own satisfaction, he got very near it when he said. "These things are proludes, necessary as things are, to the highest good." Tenny son's attitude of mind did not, however, depend on the solution of these problems He never doubted the immortality of the soul, and perhaps he best expressed his views in his poem entitled "Crossing the bar," which he wished to be put at the and of his works, and in which his prayer was thus expressed-

May there be no mouning a the bur When I put out to sea,

The lecture will be repeated on Friday evening, as the hall was not able to accommodate all the ticket holders, and on Tuesday next the third and last lecture of the accommod on Browning will be delivered