

Register Aug. 24. 07.

Advertiser Aug 24. 07.

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SCHOOL OF MINES OR TECHNICAL COLLEGE?

The Premier on Friday evening suggested that the name of the School of Mines and Industries should be altered to "Technical College." He was speaking at the annual social of the School of Mines Students' Association, and he impressed upon his hearers that the institution was for the encouragement and development of all trades and professions. He also indicated that the scheme proposed by Professor Darnley Naylor at the University dinner a few weeks ago is bearing fruit. Professor Naylor urged strongly that room should be provided for the extension of the sports side of the undergraduate life, and Mr. Price said something was going to be done in that direction. He added the Jubilee Oval had been asked for, and he threw out the suggestion that the University and School of Mines might act in unison over the matter. At the same gathering Professor Chapman, who is evidently popular with the young men, read an excellent poem dealing with the tie of sentiment which binds the old students together.

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UNIVERSITY EXTENSION LECTURES.

The Young Men's Christian Association announce in our advertising columns particulars of a course of University extension lectures, to be given during September by Professor Henderson, M.A., on "Poets of the nineteenth century." The lecturer will deal with the work of Tennyson, Browning, and Wordsworth. The cost of tickets for the course is 2/, and the plan for reserved seats is now open.

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ELDER CONSERVATORIUM.

The third term of the session is announced to begin on Tuesday, September 3. It is requested that new students will make early application for admission, so that the necessary arrangements for their studies may be made. Mr. Bryceon Treharne will resume duties after his visit to London and the Continent, and will be at the Conservatorium to meet his students on the morning of September 3. Application forms and all particulars may be obtained from the registrar.

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operation took place yesterday.—Last evening the first of the University extension lectures was given in the library of the town hall by Professor Darnley Naylor, M.A. The subject was "A Day in Rome, 100 A.D." There was a good attendance. Mr. K. W. Duncan, M.P., occupied the chair. The lecture (which was illustrated by diagrams and drawings) was entertaining and instructive.

Jamesstown. Reg. Aug. 24. 07.

tion.—The first of three lectures by Professor Darnley Naylor, M.A., of the Adelaide University, delivered in the institute hall on Tuesday evening. There was a fair attendance.

WHAT SHALL BE TAUGHT

THE NEED FOR COMMON SENSE.

Herbert Spencer did much by his writings for educational reform, but unfortunately (says a writer in "The World's Work") in elaborating his curriculum, he spoils his case by coming to the conclusion that science alone is the one thing needful, and further alienates his supporters by putting aesthetics, or the cult of the beautiful, out of court altogether as a school activity. The business man is not likely to father this fallacy, for taste is becoming daily a more and more important requirement in many industrial concerns. He will adopt Spencer's main conclusion without assenting to his detailed curriculum. He will say to the schoolmaster:—"In deciding between the claims of two subjects, such as Greek and German, which have practically the same discipline-value as mind-trainers, it is your duty to choose the one that will help my son in after life rather than the other that will have no guidance-value whatsoever, however much you may esteem it as an instrument of mind-training."

Here comes in the dead hand of tradition spoken of above. The Renaissance glorified classical attainment above all other forms of knowledge, not without reason, for modern science and modern literature were then in their nonage. The Universities gave full effect to this apotheosis of the classics, which again was not surprising. But the dead hand of tradition keeps the older Universities in this position to-day, notwithstanding the glorious advance of science and of non-classical literature. This is the stone of stumbling for the public schools must perforce follow the lead of the Universities; the preparatory schools are tied to the tails of the public schools, and so on all the way down. It is the dead hand that fixes school curricula in England in all but the elementary schools, and the curriculum in the elementary school is in almost as bad case as that of the secondary school, for the What of his school teaching has been determined for him at headquarters.

I hope I have made it plain that the schoolmaster is in no wise to blame. Put yourself in his place. You would strive to gain a name for your school because

your only chance of professional advancement would depend upon this. And you would find, after much heart-searching, that tradition would be too much for you as it has been for many better men.

Further, the schoolmaster naturally prefers to teach what he knows well rather than what he has only a smattering of. He is the child of the bad system himself. He must in many cases be saved from himself. This, however, will present but little difficulty. The schoolmaster is a man to whom self-denial and self-effacement come easy. Give him a chance to reform the curriculum, and you will find that questions of self will not loom large in his mental horizon.

The first step towards common sense will be the reform of the Universities. Compulsory Greek must go. It is nothing short of a national calamity that it has not already gone. Mother tongue, science, and modern languages should be equal in importance academically with Latin and Greek. It is nonsense to say that these subjects are not equally important or equally formative as Greek and Latin. They are better for discipline and infinitely better for knowledge. It is only the dead hand that intervenes.

Then the time will be ripe for an Educational Parliament consisting of the various Educational Consultative Committees, upon which will sit teachers and educational experts generally. This parliament should spend a year, if necessary, in drawing up a curriculum report, and the recommendations contained therein should be embodied in the codes and problems issued by the Department of Education, due care being taken that in correlating curricula—for that, too, is a reform crying out for settlement—a real grading of schools should follow, and a real freedom of action be allowed, so that the business man may be assured that in demanding science, modern languages, and English for his sons he is not penalising them in any way, even though he may wish them to have a university training.

THE WORLD OF MUSIC.

MR. TREHARNE'S IMPRESSIONS.

[By our Special Reporter.]

Mr. Bryceon Treharne, of the Elder Conservatorium, who left Adelaide last December for a holiday trip to Europe, returned by the Mongolia on Saturday. He first spent a month in London, and subsequently visited Paris, Geneva, Milan, Stuttgart, Vienna, Dresden, Berlin, Leipzig, Frankfurt, Brussels, and other Continental towns. In each he attended all the best concerts that were held during his stay, and in this fashion heard many of the most famous artists and orchestras and operas of the day.

—England and Germany Compared.—

In reply to a question as to the relative merits of England and Germany as musical centres, Mr. Treharne said:—"One of the principal factors in the development of German music is the opportunity open to a musician of travelling around a dozen small States and little capitals, each with its orchestra and opera. You cannot do this in England. London drains England of its music. Practically all the creative and all the critical power of the country is heaped together in this one city. Books, plays, pictures, and fashions all depend on the London verdict. Centralization, as it affects artistic progress, is a mistake, and the action of the exhausting preponderance of one huge city upon its provincial satellites is almost wholly pernicious. In Germany things are more equally distributed. There the intellect of the capital does not swamp that of the lesser towns. Consequently one finds that mental energy and alertness are much more extensive than in England, and that a rivalry is generalized among the various cities, which yields much fruit in the form of artistic progress."

—Famous Pianists.—

"I assume you have attended many concerts and heard a large number of artists?"—"Yes. Among other things I attended more than 40 piano recitals. Those given by Godowsky, Pachmann, Busoni, Paderewski, Lamond, and Sauer impressed me most. Godowsky is perhaps the most satisfactory of all pianists, inasmuch as he has the essential constituents of the true artist in a larger degree than any other living performer. With Pachmann it is his power of suggestion that weaves such a magic spell upon his listeners. His playing radiates vivid and delicate colours as changeful as opals. In Chopin he is supreme, and brings out, with an infallible sense, what Chopin meant to express in his music. Busoni is quite antipodean in point of temperament. He is grim, sardonic, unyielding, overpowering—a performer of great muscularity and Titanic conception. No Beethoven playing surpasses that of Lamond. It is analytically clear, contrastingly lucid, and presented with a logical conception of details and organic unities. Emil Sauer in the last few years has acquired a distinctive and temperamental equilibrium which imparts to his playing both intellectual and emotional equipoise. He intellectualizes Beethoven and emotionalizes Chopin, and the authority of his readings is convincing by reason of this logical significance. Sentiment he possesses in splendid abundance, but it never degenerates into mere sentimentality."

—Violinists and Singers.—

"What about violinists and singers?"—"Kreisler is in most respects the finest violinist of the day. His excellence is invariable. I heard him about a dozen times. He is a consummate master of his instrument, and displays a degree of artistic reverence which is as enviable as it is rare. He seems to possess the repose of Joachim, the dignity of Ysaye, the brilliance of Sarasate, and the ethereality and volatility of Kubelik. Kubelik is much overrated. He has a small tone of a suave, ecstatic nature, and strange delicate intuition attuned to emotions almost too ethereal to define. There is an airy delicacy about his playing, and he tosses off technical quips with the nonchalance of a necromancer. The art of Marie Hall is very similar; it is equally fragile and evanescent. I heard Ysaye play the Mendelssohn 'Concerto' at Geneva. I am not over fond of the work, but he made a new thing of it; one could hardly define it as either Mendelssohn or Ysaye; it seemed to me to be made out of their meeting; it was music, not abstract, but embodied in sound."