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men who entered the service on distinct understandings, and they would do injustice to the teachers and harm to the state. (Mr. McDonald—"Is not the cost of educating each child increasing?") Not very much. The figures were:—1896, £2 3/10; 1897, £2 4/4; 1898, £2 4/6; 1899, £2 4/9; 1900, £2 6/6; 1901, £2 7/4; 1902, £2 7/5. (Mr. McDonald—"Why should those figures increase?") The number of children who were being taught had increased, and there had been a net increase of 61 in the number of provisional schools, and they all knew that those schools were the most expensive. The Teachers' Parliament sat in Adelaide a little while ago and passed a resolution to this effect:—"That this conference is of opinion that the regulations of 1903 exert a very prejudicial effect on the efficiency of the service. It resolves that a committee be appointed to make full and complete enquiries into the matter and prepare full details in support of this view to present to the Minister of Education." He had been given to understand that a deputation had waited on the Minister, and was to wait on him again. He trusted that there would be some amicable way out of the difficulty. He did not think for a moment that the Minister would do an injustice, but he had asked the teachers to show him a way out of the difficulty. The scheme which the committee brought in was for a saving of £13,000, and he was not satisfied. He wanted £20,000, and asked the teachers to show how it was to be effected. That was not a fair position. The scheme suggested should have been

given a trial before anything else was suggested. Mr. McDonald had asked for the reason why the cost had increased. He would point to the cookery schools and other things. The cost was not much now for the cookery classes, but they had opened a wide door for expenditure. If they had cookery classes in the city they should have them in the country. It was a national system, and they could not have in Adelaide what they would not give to the country. He had tried to get that door closed without success. (Mr. Brooker—"There are factory girls in the city, and not in the country.") All those things were very well if they could afford them. When Parliament complained of the increase in expenditure they should watch all the doors that were opened. (Mr. Brooker—"Your bursaries are costing more than the cookery classes.") That was because they had been longer in practice. Surely Mr. Brooker would admit that cookery classes were as good for the country as for the city. (Mr. Brooker—"No, I do not.") Then he could not understand the hon. member's position. (Mr. Brooker—"We have the factory girls, and you have not.") Many of the girls came from the country to the factories of the city. In the last financial statement of the Treasurer it was shown that they were paying 5 per cent. on all moneys left to the University of Adelaide. That rate had been guaranteed for many years now, and had not been reduced, although the price of money had gone down, and the rate in the Savings Bank was only 3 per cent. The Government might well take into consideration the question of reducing the rate of interest, for it could be lowered without doing an injustice to any one. The Children's Hour also cost something to the department, and The Educational Gazette might well be done away with. (Mr. Brooker—"The department makes a profit on The Children's Hour.") Yes, at the cost of the parents, who had to pay 1/ a year in place of the 6d. previously. What was pinching the parents was the enormous increase in the amount of material now used in connection with the schools. There were many poor but prolific parents, who did not find it an unmixed joy when five or six of their children came home, said they had passed, and were going up into the next class. That meant new books and material. It was said that The Children's Hour had taken the place of the reading book, and that it was a cheaper book. The other day he was informed by a parent that not only did the children have to use the Hour, but that they had to have the reader as well. That meant double the expense. He had in his possession a letter which the parent sent the teacher pointing out that it was not the child's fault that it did not have a reader as well as a Children's Hour, and that it should not be kept in for it. The teacher replied that he had no option in the matter, and that it was a question of regulation. They had tolerated The Children's Hour because they thought they were saving the cost of the reading book. The cost of material was far too heavy. Week after week children came home for more money. He asked members to look at a letter in the press by Mr. John Moule, in which there was an excellent quotation from Sir George Kekewich, lately the head of the Board of Education, London. They had tried their educational system, and the people were proud of it. He had attempted to point out what seemed to be injustices. Through no other service could they do the state greater danger or injury than through that of education, and they were likely to deprive the teachers of the enthusiasm that they put into their work if they did not give them sufficient encouragement. They could only be kept up to a high point of enthusiasm by giving them a fair hope of reward. He asked the House to see that nothing was done to imperil the system of which they were so proud. On the motion of Mr. BROOKER, the debate was adjourned till Wednesday, August 26.

### COLOUR IN NATURE.

UNIVERSITY EXTENSION LECTURE.

Professor Stirling gave the second of his series of extension lectures on "Colour in Nature" at the University on Tuesday evening before a good attendance, when he dealt with the uses of colour. His remarks further emphasized the important factor that his subject represents in the theory of the survival of the fittest. He showed with a number of examples how the colours of animals, birds, and fishes harmonised with their natural surroundings, and discussed the relation of their colours to light and heat. Wallace, the professor pointed out, had shown that it was not necessarily true that tropical lands supplied a greater proportion of brilliantly illuminated and beautifully marked animals than the temperate regions. Though this was the popular opinion, it was not substantiated by facts. Often tropical species were of a dark, sombre shade, and among the colourings of animals of the arctic regions were the most beautiful and brilliant pigments. After 12 years' travelling in the eastern and western tropical forests, Wallace came to this conclusion, entirely contrary to popular opinion. Individual tropical plants included, perhaps, the most brilliant in the world, but it must be remembered that the colder regions were much less in extent than the warmer. But, though heat and light were not directly responsible for colour, they were its indirect cause, through their reflex action. As in the case of the chameleon, reflected light from the environment gave the skin its tints. In that animal the change of colour was due to certain cells near the skin containing pigment, substance being affected by the different coloured light that was incident upon the body, in accordance with its varying surroundings. Other changes in the colour of animals were more gradual, as in the cases of chrysalis. When the grub had fed it went in search of a suitable spot in which to undergo its metamorphosis. Having settled, it slowly changed its colour to that of its resting place. The lecturer dealt at length with the utility of colour, as employed almost universally by animals to avoid capture and to successfully hunt their prey. Generally protective and aggressive colouration served similar purposes. There was the general protective colouration which merely resembled the salient tints of the environment, and the special, which imitated more markedly the shape and colour of some natural object. A number of interesting examples of rabbits, giraffes, zebras, tigers, fallow deers, sloths, and sun birds, many of which, coloured with apparently prominent brilliancy, were shown to so harmonize with their native surroundings that it was practically impossible to distinguish them a short distance away. Some remarkable views of caterpillars were thrown on the screen to emphasize the strange way in which these insects used colouration to evade discovery. In one instance a caterpillar which was kept in captivity chewed off the little bulbs native to the tree in which it lived, and, having eaten the inside out, bound numbers of them with its silken cords around its body so that they waved in the air and appeared exactly like the bulbs of the tree. Another showed the walking-stick insect so common in Australia and other caterpillars in the different positions they assume to resemble the twigs in which they live. Grasshoppers, insects, spiders, moths, and butterflies were seen in almost exact resemblance to their surroundings. One of the most beautiful slides was that of a butterfly which, though brilliantly coloured in flight, when stationary with folded wings took the identical shape and colour of a leaf. All the veins were clearly discernible; there was the proper tapering of the shape, and even the slight perforations which generally appear on leaves. Fish also had this power of adaptability to environment. The sea-horse was one of the best known examples. Lastly, the professor referred to that branch of colour which had been termed "alluring." By this means certain animals attracted their prey by their remarkable likeness to familiar and pleasant objects. As instances of these the Indian mantis, some classes of spiders, and the angling fish known to Aristotle were exhibited on the screen. The professor thoroughly delighted the audience with his instructive and interesting lecture. He will conclude the series next Tuesday evening.

### SHAKSPEARE'S ROMANTIC PLAYS.

"FROM TRAGEDY TO ROMANCE." UNIVERSITY EXTENSION LECTURE.

Thursday evenings for the next few weeks will no doubt be zealously set apart by many city people for the study of Shakspeare at the University, under the guidance of the Rev. John Reid, M.A., whose wide knowledge of his subject causes envy in those who listen to him. On Thursday night Mr. Reid inaugurated his course of six lectures on Shakspeare's romantic plays. His discourse was almost entirely introductory, dealing chiefly with the significance of the change from tragedy to romantic play in relation to English literature, and with William Shakspeare the man. To a certain extent it paved the way, and served to explain the choice of the remainder of the course—"Measure for Measure," "Cymbeline," "The Winter's Tale," "The Tempest," and the final subject, "The Results of Shakspeare Study."

With regard to the characteristics of the romantic plays the lecturer said that so closely did they resemble each other in spectacular and scenic foundation that they were all probably written within a short period. There was a tangible boundary line cutting them off from the time of the production of Shakspeare's great tragedies as well as from his comedies. They marked an epoch in the life and character of the author, and indicated similar evolution in his own breast from his earlier works. The shallow fashion in twentieth century literature—the popular, short, "quick luncheon" style of story—aroused rebuke, and scathing comparison with the grand novels of Sir Walter Scott, Dickens, and others, which to-day were often voted too deep and long for reading. The dawn of English literature was described, working up to the origin of the English novel, and French and Italian influence upon English storytelling. Several of the earliest authors were referred to. Some of them Mr. Reid said were still honoured by study, because of the insight they often gave to Shakspeare's inspirations. These old characters served as a quarry to the playwright and his contemporaries, from which were gathered stores of imagery. Then came the turn of the tide, and the dramatist became the storyteller.

The romantic spirit of Shakspeare himself was next portrayed. Idealistic functions of the true poet as a great maker, as the seer of his country, were described. An instance of the definition of the maker was put into the lips of Theseus in "A Midsummer Night's Dream." And, as imagination bodies forth the forms of things unknown, the poet's pen turns them to shape, and gives to airy nothing a local habitation and a name. . . . Further points were succinctly dealt with, and the lecturer described various theories of poetry in connection with the school of life; the honour of humility—"the lowliest learner becomes the highest teacher." Out of his generous store of knowledge Mr. Reid finally dilated upon the wisdom of Shakspeare's last utterances. Frequently applause interrupted the lecturer, and judging by the enthusiasm of the audience the series will be very popular.

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### THE VIOLIN SONATA.

UNIVERSITY EXTENSION LECTURE.

Professor Emis, Mus. Doc., gave the first of his series of three lectures on "The development of the violin sonata" at the Elder Conservatorium on Friday evening before an interested and appreciative audience. Opening with a brief reference to the simple workmanship displayed in the ecclesiastic and secular vocal music of the sixteenth century, the lecturer contrasted the perfection and elaboration that were quickly attained in the violin sonata. Viols, which were the predecessors of the violin, were first used to accompany vocal music by merely reproducing the singing parts. One of the first composers to write purely instrumental music for strings was the Italian Gabrielli, whose works showed slight traces of design. Other Italian writers, including Marini, and Monteverde, were mentioned, together with their principal achievements in the evolution of the sonata form. By the third decade of the sixteenth century instrumental music had branched out into independence from the vocal forms of the time, and considering that the early writers had nothing to guide them they made remarkable progress. The tendency of the day was towards cyclic forms, of which there were two varieties—one the suite, which reached its perfection in the writings of Bach, and the other the sonata, which did not attain perfection until the time of Beethoven. About the middle of the sixteenth century the old viols gave way to the newly invented violin, which came at a most opportune time, when writers were seeking for a more perfect instrumental medium for the expression of their ideas. The principal violin makers were briefly referred to, after which the lecturer gave an account of Vivaldi, one of the pioneers of violin composition. Most of the early writers for the violin were Italians, who being essentially a melody-loving people took to the instrument at once. Vivaldi's works showed a remarkable advance on anything done by his predecessors. Corelli, the father of violin playing, was born in 1653 and was the first musician to write in the modern style, for his works were still performed and appreciated. He had an excellent idea of design, and was also a good contrapuntist. During the evening examples were given by Mrs. Emis (violin) and Dr. Emis (piano-forte) of the early writers. Vivaldi was represented by a highly ingenious and interesting Chaconne, in which the violinist displayed a splendid full tone, refinement, and artistic finish that called for the warmest praise. These features were also agreeably in evidence in her playing of some selections from a sonata by Corelli, and another most enjoyable work by Veracini. The second lecture will be given next Friday evening.

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### SHAKESPEARE'S ROMANTIC PLAYS.

At the University on Thursday night the Rev. John Reid, M.A., gave the first of a series of six lectures on Shakspeare's romantic plays ("Measure for Measure," "Cymbeline," "The Winter's Tale," and "The Tempest"). The lecturer explained how English fiction originated in French and Italian sources, and traced the development of the story-teller's art till the Elizabethan period, when Shakspeare employed it in his romantic plays. During the two succeeding centuries Fielding and Smollett were the only novelists who appreciably profited by the Shakspearean model. Not till the time of Sir Walter Scott was it proved that Shakspeare's romantic plays were the true precursors of the modern novel. In closing, Mr. Reid quoted Wordsworth's definition of the true mission of poets:—"To console the afflicted, to add sunshine to daylight by making the happy happier, to teach the young and gracious of every age to see, to think, and to feel, and therefore to become more actively and securely virtuous—this is their function, which I trust they will faithfully perform long after we—that is, all that is mortal of us—have moldered in our graves." Shakspeare fulfilled this beneficent mission.