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lightful holiday in Cumberland, where he spent some time in proof-reading his new work on Horace. He had also spent happy times on the Continent, in France, Switzerland, and Italy, and from Paris flew to London in a Handley-Page in 3½ hours. Not the least of his enjoyable experiences, he added, was the voyage home to Australia with many University friends on the Orvieto. He added that news about Australia was so slight in the English papers that he returned with little knowledge of what had happened here during his absence from the State.

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Mr. C. R. Hodge has completed 30 years as Registrar of the University of Adelaide. Mr. Hodge joined the staff of the University in 1884, and on March 1, 1892, was appointed registrar in succession to the late Mr. J. Walter Tyas, who resigned owing to ill-health.

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UNIVERSITY CULTURE.

SIR JOSEPH COOK'S VIEWS.

Value to the Empire.

Australian Press Association.

LONDON, March 3.

The High Commissioner for Australia (Sir Joseph Cook) addressed the British Australian Universities Association on the subject of "Common citizenship and its consequences." He said that while recognising the value of the work of Australian students in carrying to Australia the influence of British culture and knowledge, and thereby promoting a common citizenship between the two countries, he thought it was equally important to extend the knowledge of Australian affairs to this country. Australia had brought to the plan of Empire an abounding energy which was imperfectly comprehended in this country. The war had provided Britain the first and only real knowledge of the Australian people on a large scale. One of the pressing problems of Empire was a better mutual knowledge of common citizenship which was strikingly effective in the British and Australian universities. One hundred and seventy-eight Australians and 102 New Zealanders were now attending British universities, while their predecessors had numbered hundreds. They had been, and were, true exponents of common citizenship. He urged greater reciprocity. While Australia accepted British degrees and certificates, the universities, mining schools, and similar institutions in Britain did not reciprocate.

Professor Grafton Elliot Smith (University of London), who presided, recalled that when he was at the Sydney University, students were denied staff appointments in their own university. Now the pendulum was swinging to the other extreme, and certain sections of the Australian press were demanding that only Australians should be eligible for Australian University appointments. That indicated a narrow outlook, and if adopted must impair the future usefulness of Australian universities because of the limit of the range of selection. Furthermore, it would be wholly unnecessary as Australian graduates were able to hold their own against any competition. That had been proved by the records of British Universities when Australians held appointments vastly beyond the proportion their numbers warranted. For instance, at Manchester six members of the staff were Australians, and similarly at the London University. The fact was that Australians enjoyed the reputation Scotland had held 30 years ago, when a large proportion of British appointments went to Scotsmen. Now they went to Australians.

ELDER CONSERVATORIUM.

PROFESSOR DAVIES ON "RHYTHM."

The annual inauguration of the Elder Conservatorium was held in the south hall on Tuesday evening. There was a large attendance of teachers and students, and a general air of cheerful optimism and energy, which should bode well for the work of the year. The Director (Professor Harold Davies, Mus. Doc.) welcomed the students, and touched briefly upon one or two points of special interest in relation to study and rules. He urged students to see that the teachers worked hard. Demand created supply, and those who wanted the best must demand it. A "holy curiosity" about all connected with their studies would be the best stimulus to all concerned. They were all happy to see Mr. William Silver among them again. (Applause.) Regarding regulations, an important alteration had been made which provided that the diploma might now be won by a student either as a performer or a teacher. In the first instance a very high standard would be expected, but it was open to those who were not prepared to attain to professional rank as executants to take the teachers' course. Another alteration allowed some of the diploma course to count towards the Mus. Bac. degree, should the pupil wish to go on. Without indulging in "proud boasting," Dr. Davies owned to considerable satisfaction over the realization of hope. A year ago, he said, they had been looking forward to the arrival of Mr. W. H. Foote, and the establishment of an orchestral school. Mr. Foote was there, the orchestral school was a fact, and work had already started with a "bang." They had all felt admiration for the work which had been done in New South Wales by Mr. Verbrugghen. Of course fine financial backing had helped towards this—£1,800 in one year, £3,000 in another, and £11,000 in another—with heavy guarantees. But whatever other States had done in this direction Adelaide was doing with this orchestral school, which meant getting down to bedrock, and founding the orchestral work of the State firmly and well. Another point of congratulation was that his request to the finance committee of the University for the expenditure of a considerable sum for a set of orchestral wind instruments in the low tone had been granted, and the instruments, by the intervention of Mr. Foote, had been personally selected and tested by some of the finest performers in the old country. He hoped shortly to arrange for a demonstration, with a talk by Mr. Foote about the instruments, on all of which he would perform—or so they hoped.

—The Purpose of Music.—

After having urged students to make the utmost possible use of the various classes, Dr. Davies proceeded to give a most interesting address on "Rythm." He remarked:—

The purpose of music is to express every possible phase of human emotion, simple or complex, in terms more subtle, more eloquent, more varied and comprehensive, than any kind of speech; and in expressing these emotions to arouse a responsive state in the hearer—that is, to communicate them. But how does music express? You have heard it said that all feeling manifests itself in two ways—(1) by sound, (2) by movement. This is for ever true, as we may realise if we think for an instant of our conduct under stress (let us say) of some great joy. To shout, to sing, to caper and dance, are the first impulses of ordinary human beings; and this is the natural mode of expression. So upon this twofold impulse of sound and movement the art of music is based, and its whole content may be described as consisting of (1) combined sounds of every available pitch, quality, and duration, with intermissions of silence, plus (2) combined rhythms, or movements of every conceivable kind, with contrastive periods of immobility.

—Contrasts Essential to Art.—

In passing I should like to emphasise these contrastive elements of silence and rest, for it is only by their agency that sound and movement can be appreciated. Have you ever realised what eloquence there is in the silent pause, what eagerness and interest it engenders, how our senses become alert and strained to catch what is coming next? Or, on the other hand, what an air of gravity and solemnity belongs to these intermissions, how deeply reflective we must needs become under their influence?

—Rhythm the Spirit of Music.—

But to resume. It would be possible to speak of sounds in their infinite combination, as the body or substance of music, while rhythm is the animating principle, the moving spirit. In short, rhythm is life, energy—not only in music, but in every other art. It is the rhythm of a great painting which makes it instinct with vitality and with purpose; the rhythm of a Gothic cathedral—frozen though it be in stone—which suggests to us spiritual upsoaring and aspiration. I imagine it is quite possible that the great attraction of the cinematograph lies more in its presentation of movement than in the actual portraiture of incident. In any case we may be sure that the widest appeal of music is the rhythmic appeal. Many are incapable of appreciating sounds—in fact, the perceptions of pitch relations, together with the whole evolution of harmony (combined soundings) is dependent on the progressive education of the human ear. On the other hand, none can resist the purely physical stimulus of movement; it is innate in all of us. How often we hear our less musical friends speak quite enthusiastically of tunes which "have a good swing in them." That is their way of expressing simply a profound and universal truth, more far-reaching than would at once appear. So our object is to realize vividly the vital importance of a study of rhythm, seeing that it forms so large a part of the art of music; and I would again remind you that your success as students is assured only as you concentrate upon these big essential things. For it is in such sensible ways that you may avoid the heartbreak of purely mechanical practice, which gets you nowhere.

—Rhythm Defined.—

Before going on, let us understand clearly what we mean by rhythm. There is often a good deal of confusion in the student mind as to the exact difference between time, accent, and rhythm; and these various terms are used somewhat loosely and indiscriminately. By time in music we denote simply measures of duration—that is, bars or periods of definite length, each containing a certain number of pulses or beats. By accent are implied the varying degrees of stress given to these successive pulses or beats. Normal accent is regular, and its function is to create a sense of order and discipline, as well as precision in the execution of movements in time. Rhythm, on the other hand, is movement itself; and it is evident that in these restricted time measures or bars which are ruled by a sense of accent, an infinite variety of movements can be executed. Furthermore, the extent of these movements is part of the rhythmic principle; so that we may get two-bar, three-bar, or four-bar rhythms, punctuated by cadences, so as to form a symmetrical arrangement of sections, phrases, and sentences. In such a way as this is the tonal structure reared, and only in a clear perception of rhythm can either the composer or the performer of music do his work intelligently. Take as an example the opening melody of Beethoven's Sonata in A flat, Opus 26. Here are four bars of perfectly equal time values, each containing three pulses, constained by a regular recurring accent on the first of the three. But there are many more rhythms than bars. Let us look at one or two, isolate them, and by repetition enforce their character. In such a way we may discover (1) how rhythmic, as well as tonal, units contribute to the structure of music; (2) how complex the simplest line of melody is; (3) how the vitality of part writing is secured by rhythmic contrasts between the voices; (4) how development of subject matter maq be effected; (5) how the perception of rhythmic factors must determine the whole art of phrasing; and lastly (6) how in the light of such perception we find that all nuance is inherent in the music itself.

—Superfluous Indications.—

There is not the least need for any of the marks that composers and editors make by way of indicating phrases, expression, or even tempo. They are all there, if we are trained to perceive them. As bearing on this, remember always a note is not loud because the composer marks it with an accent—he marks the accent because he feels the force of the note; and this is equally true of every single indication in the score. Personally I would like to see all these "aids to interpretation" cut out. Let the performer discover for himself what nuance, what phrasing, what intensity, the work requires. In such a way would his musical intelligence be surely developed. But to return. You have seen how many individual rhythms can be packed into four bars. Let us complete the whole sentence, and so discover that there are four such strains, clearly punctuated by cadences, and that what we may call the rhythmic area is thus clearly defined in symmetrical terms, exactly as in verse. There is no need to go further, but before quitting the point of definition I would like to enforce more directly the sheer value of rhythm alone as a mode of emotional expression of the most powerful character. If we take the harmonic content of the opening bars of the "Waldenstein" Sonata, there is the least possible interest to be found. Whence, then, comes the sense of insurgent joy that it conveys? Only in its exciting quaver iterations, and the quick gestures at the phrase ends, that is, wholly in the sphere of movement. One other example may help you to realize the suggestive power of rhythm. Here is a little air, innocent and plaintive in character. Let us dot the first of each pair of quavers, and at once the whole feeling is changed; what was tender and appealing has now become energetic, imperious, almost menacing. The time is unaltered, the accent remains the same, but the movement is transformed; and with this slight change a new feeling is expressed. So it is made plain to us not only what rhythm is, but how vital is the function it exercises—how clear our grasp of it must needs be if we are in any way to interpret faithfully.

—Development of Musical Sense.—

As students of music I take it you are all very much in earnest about your education. This time last year we spoke of "the way of attainment," laying emphasis chiefly on the development of eye and ear perception. The point I wished you to grasp then is very vital. It is that the best kind of education consists not of learning rules and prescriptions, not of acquiring information of any and every sort, but rather of developing faculty (i.e., sense)—the faculty of hearing what you see, of perceiving and responding to its rhythmic suggestion. Just for a moment I want you to become students of composition, and we will illustrate the argument by writing a four-part chord on the board. Here is a fortuitous assemblage of sounds, without any definite purpose or meaning. To make it a living thing, a musical entity, so to speak, it must be developed or complemented in some way. How is it to be done, and how many of you can do it with the certainty of producing a little phrase of real music?

—The Vanity of Rules Only.—

Further, we must realize that this single chord—this unattached fragment or cell, as it were—may germinate in a hundred different ways. The fact is that there are no fixed rules for its treatment, nor could a book be written by the ablest musician which would altogether exhaust the possibilities its contains. And the only way for you and for me to view it is not as a chord with a grammatical label such as, "a dominant thirteenth in the key of D minor," to be resolved according to theoretical prescription, but as a sound effect, first of all to be mentally heard as it stands, and then to be related to other sound effects, the whole bound together, and vitalized by some definite rhythmic principle. In other words we must sense it.

—Association is Instinctive.—

There is nothing specially alarming or difficult in this; indeed, it should be quite easy for any one who has been trained to hear—that is, who has developed the musical faculty—without any knowledge of harmony. The habit of association belongs to all of us in the ordinary realms of consciousness. If, instead of writing a chord on the board, I write or speak a single word, you will all immediately relate that word to other words, making a sentence which embodies a thought or an experience, and the sentence you make will be the product of memory or of imagination. In just such a way as this the musical consciousness works, linking sounds and movements in the gradual formation of tonal sentences; and, while at first you will rely on memory for your associations, and what you write will have no original value, you may presently develop a power of imagination which will suggest new associations of sound, new phases of movement, and the result will be musical sentences of original charm and interest. Again, however, I must urge that this is only possible as you acquire faculty, that is, power of perception, the habit of mental hearing, and of rhythmic susceptibility. Suppose now we try to do it, in three simple ways.

In each case you see how large a part the rhythmic sense plays, not only in determining the kind of movement, but also in giving it symmetry and proportion. In fact, your appreciation of music from any point of view, either as hearers, performers, or composers, can exist only as you grasp its whole content of melody, of harmony, and of rhythm; and I would specially urge you at this moment to give yourselves up to a clearer and more intelligent perception of rhythm.

—Rhythmic Sense a Natural Thing.—

It is strange that most of you have a natural instinct for this sort of thing, but you don't relate it to your music. You are capable of all sorts of graceful and rhythmic movements in the practice of dancing or calisthenics. It only needs for you to conceive your musical rhythms in terms of bodily movement; and, instead of laboriously and mechanically counting bars, or (worse) resorting to a metronome as you play, you will in imagination walk, or trip, or run with swinging arms and swaying bodies, instinctively timing every muscular action to the pulse of the music; and at the same time it may be you will suddenly wake up to the real meaning of what you are trying to perform. Thus is the essence of Dalcroze's wonderful work, the relation of Eurhythmics to