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travelling in all directions on foot, I had every facility for studying details and gathering fossils.

The surface features were not less interesting, for they carried evidences of the latest Ice Age, in the shaping of the hills and valleys, the polished pavements, vast mantles of morainic material, huge erratic, and so on, from which the ice seemed as though it had but recently disappeared.

I made original observations in several departments of geological literature, and these were published by scientific societies.

FLED THE COUNTRY

The neck of land which forms a kind of isthmus between England and Scotland, with a warm sea on the west side and a cold sea on the east, with the Pennine Chain ("backbone") between them, is a breeding place for storms. This rigorous climate was too much for me, and I had to flee the country to save my life.

I arrived in South Australia in 1881. At that time South Australia was a virgin field, so far as geology was concerned.

The first money I earned in the country was by writing a series of leaders for "The Register" on the need for an official geological survey of the State, which was established shortly afterwards.

My English experience served me in good stead. Geological principles are the same the world over, and it was not difficult to correlate the lithological features with those in other countries; and the next step was to find the order of succession and a chronological table of the strata.

An acquaintance with the glacial features, left in England and Scotland by the latest of the great Ice Ages, gave me the key to the recognition, in South Australia of one of the oldest, if not the oldest, Ice Age of the world. It has its typical development in the River Sturt valley, near Adelaide.

This announcement appeared too revolutionary for credence by some inexperienced people—and even by some in high places. Stormy discussions on the subject occurred in the meetings of the Royal Society of South Australia, and in the Adelaide meeting of the Australasian Association for the Advancement of Science in 1907. But the practical evidence, subsequently placed before the Geological Society of London, settled the question in my favor; and, according to the cable messages received from London last week, the president of the Geological Society (Sir Thomas Holland), in awarding me the Lyell Medal, made special reference to my palaeological work.

NATIVE ART

In another way my English experience has served a useful purpose, as I had given attention to the prehistoric stone implements of the old land. The Adelaide tribe of aborigines are extinct, but I have been able, from their stone remains, to secure for permanent records the very tools by which they made their handicrafts, particulars of which I hope to make public shortly.

South Australia has been very kind to me—it saved my life, it has supplied ample fields for research, and it has given me a fullness of years that would have been impossible in a less genial climate.

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cresting of the Crown, is made up of the rose of England, the star and wattle of Australia, and the fern emblem of New Zealand. The coronet rests upon a narrow band of symbolic "water" decorations, a motif that is repeated lower down the head, in allusion to the "separating seas." Immediately below this is the title "the Royal College of Surgeons of Australasia" in capital letters, forming a rich band of decoration.

The space between the "waters" is panelled with oak decorations, emblematic of the strength and permanency of the institution. On this are the arms of the Royal College of Surgeons of Australasia, the Commonwealth of Australia, and of New Zealand. The supporting brackets, or outresses, of the head, are designed to suggest the British lion. The staff is decorated with a pattern of English roses, Australian wattle, and New Zealand ferns, among which meanders a long ribbon inscribed with the names of the 24 donors—members of the Royal College of Surgeons of England, for the current year. The "heel," which represents the last survival of the old fighting weapon, is of purely formal design, and terminates in a knob.

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FIFTY YEARS AGO

From "The Advertiser,"
March 6, 1884

THE Council of the University of Adelaide has appointed Mr. Barlow, Dean of the Faculty of Law, to represent the University at the tercentenary celebration of the University of Edinburgh on April 16, 17, and 18.

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CONSERVATORIUM ADDRESS

Advice For Students

Students and teachers of the Elder Conservatorium spent a thoroughly enjoyable evening last night. The director (Dr. Harold Davies) opened the proceedings with, as he expressed it, a little "family" talk to the students. They had tended, he said, too much towards playing the "lone hand," and should realise what a "means of grace," what educational value, lay in ensemble playing. They should also hear as much music as possible, and in this connection he stressed the benefit obtainable from their attending all the Conservatorium concerts.

Dr. Davies then went on to the main portion of his address, and discovered to his audience how he came to piece it together and follow out his line of thought. Too many people nowadays had given up thinking for themselves. Their opinions were borrowed. They gave neither their time nor their wills to the reasoning out of a problem. They eschewed solitude, preferring to live in a whirl of excitement, magnifying things emotional while the intellect was virtually out of action.

One of the most important functions of education was to combat and correct that tendency to lack of reflection, the professor said. He asked his listeners whether they had ever tried to think hard for, say, a quarter of an hour on some definite subject. They would find it great fun logically to track down the many off-shoots of their original idea.

People sometimes sneered at examinations, but it should be remembered that the benefit of them was threefold; they provided a frequent testing, a constant incentive to effort, and a fixed objective. Hence the organised curriculum and the periodic stocktaking. That applied to teachers and students alike.

Dr. Davies adjured those who were training for the Conservatorium diploma to realise that it was the University's seal and warrant that its holder was one not merely well versed in one faculty only, but that he was at least sufficiently educated to speak and write grammatically. The syllabus accordingly prescribed the passing of two leaving examination subjects—English and another language—in addition to the course in music. Musicians should be jealous of their reputation. Too often the accusation was levelled at them that their education was ill-balanced, that they lacked general culture and intelligence. That should touch their pride.

Dr. Davies spoke of the joy of knowledge, more particularly from the study of literature. A very interesting passage in his talk glanced at actual root-meanings of common, everyday words, and at the "nature" or words as expressive of thought and emotion. He compared the powers of music and speech as media of pure feeling. His train of thought as last crystallised itself into "Music and Speech." Many and apt were his illustrations, culled from a wide literature of prose and verse, of

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the "imputation" of words, of their associative power, of their assonances, their alliterativeness, and their musical beauty.

"All speech," he said, "is compounded of two elements—the words and the tones in which they are uttered, that is, the signs of ideas, and the signs of feelings."

Following on two gramophone numbers—Schubert songs in which the sound-impression of the words was marvellously intensified by its alliance with music—a new combination of players was heard in three movements of an early Mozart Quartet—Sylvia Whittington, Kathleen Meegan, Clarice Gmelner, and Harold Parsons. The writing was, of course, perfect workmanship and poise, and the reading variously placid, fluent or energetic as required, and well balanced and nuanced. Mr. James Anderson rounded off the evening with a recital.

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To Lecture At University

After having spent two years on research work at Alice Springs, Mr. T. G. H. Strehlow, a graduate of the University, arrived in Adelaide last night. He will shortly take up his new position at the University as an assistant lecturer in English, in the absence of Dr. R. C. Bald (lecturer in English language and literature), who is abroad.

Mr. Strehlow said he had been engaged in research work in connection with linguistics and anthropology, but he had devoted most of his time to linguistics, the gathering of native languages and native legends.

As a boy, Mr. Strehlow was sent by his father to Immanuel College, North Adelaide, where he did exceptionally well as a scholar. Later, he entered the Adelaide University on a Government bursary, completing his course for the B.A. honors degree in English in 1931. At the University he won the Andrew Scott Prize, the Barr Smith Prize, and the John Howard Clark Prize, as well as gaining credits in practically every subject he sat for. Mr. Strehlow has also been an assistant teacher at Immanuel College, and he spent a year in residence at St. Andrew's College.

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PIANOFORTE SYLLABUS TO BE BROADCAST

Three Talks By Prof. Harold Davies

The Australian Universities' Musical Examinations Board in South Australia will shortly broadcast a series of talks and practical demonstrations of the work required for various grades of the pianoforte syllabus.

This series will take the place of the more limited recitals of previous years. It is felt that teachers and students of music will more fully profit by a weekly exposition spread over a longer period, and the following initial syllabus is drawn up to that end. The broadcasts will be given on Monday evening of each week (except Easter Monday), from 6.30 to 6.50 p.m., from stations 5CL and 5CK.

The Syllabus

The practical demonstrations will be prefaced by three talks to parents, teachers, students, and all who are interested in musical education, by Professor Harold Davies, who will deal with the value of examination work and discuss the development of true musicianship in the training of the senses.

After these talks there will be eight recitals of the work required for the pianoforte in grades V. to II. inclusive, which will be fully analysed and performed for the guidance of teachers and students. The 1934 grade books (new edition) will be used exclusively.

- Monday, March 12, 19 and 26—Talks by Professor Harold Davies.
- Monday, April 9 and 16—Grade V., by Miss Maude Puddy.
- Monday, April 23 and 30—Grade IV., by Dr. Alex. Burnard.
- Monday, May 7 and 14—Grade III., by Mr. John Horner.
- Monday, May 21 and 28—Grade II., by Mr. George Pearce.

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UNIVERSITY LECTURER RETURNS

Book Published In London

Mr. M. H. Belz, senior lecturer in mathematics at the Melbourne University, who has been in England and Norway for two years, and his wife, Dr. Belz, who has been studying anaesthetics in Europe, are returning to Melbourne by the Orsova, which called at the Outer Harbor on Saturday.

Mr. Belz spent the first year in England preparing for publication a new University text book on advanced mathematical analysis, which is now being printed by Macmillan & Co., and should be in Australia this year. During the past year Mr. Belz has been investigating recent developments in the application of mathematics to statistics and economics under a Rockefeller fellowship. He spent a considerable time at the Oslo University, and concentrated on developing the technique of handling statistics on a large scale.

On his return to the Melbourne University, where he will resume lecturing, Mr. Belz will incorporate the results of his studies in his lectures. He will also lecture on the application of mathematics to economics, and for the first time in Australia this subject will form part of a regular University curriculum.

Dr. Belz, who was formerly Dr. Marjorie Hughes, of Melbourne, will resume her practice under her married name. She has been studying in England, France, and Germany. Australian medical faculties were familiar with all the new anaesthetics being used on the Continent, she said.

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UNIVERSITY LECTURES BEGIN

The first lectures for the first University term this year were given yesterday. The registrar of the University (Mr. F. W. Eardley) said the number of students taking courses this year was about the same as last year, when 2,436 students were enrolled for the University and the Conservatorium. The figures for the current year had not yet been completely tabulated. There was a slight increase in the number of medical students, and several additional persons had enrolled for the dentistry course. There were 400 in the commercial course this year, compared with 381 last year. For the new course in Hebrew there were 15 students. The evening classes in arts subjects were being well attended, the number of students being an increase on those for last year.

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Adelaide College Of Music
From Mrs. Marie Reimann, Dover street, Malvern:—In the article in "The Advertiser" of March 3, on the late Mr. Cecil Sharp's Life and Work appears the sentence "With the late Mr. Reimann he established the Adelaide College of Music." My husband, the late Mr. I. G. Reimann, was the sole founder of the Adelaide College of Music which he established in 1883, and it was some years later—about four years, I think—that he took Mr. Sharp in as co-director.

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Surgeons' Great Mace On View

The Great Mace of the Royal College of Surgeons of Australasia, which is used on ceremonial occasions, will be on view in the art section in the Museum building today, where it will remain for several months. The mace is a gift to the Australasian body from the Royal College of Surgeons of England, and is a fine example of the goldsmith's art. It is 3 ft. 10 in. long, and contains 189½ oz. Troy weight of silver, covered with gilt.

It was entirely hand wrought by Omar Ramsden, a prominent designer, of London. Being the emblem of an ancient sovereignty, its general design and proportions are on accepted and traditional lines of a Great Mace, but in detail and treatment it is entirely original, and emblematic of the present day. The Royal Arms of King George V. form the cap of the main body, or head, and are encircled by a monarchical Crown, surmounted by the orb and cross—the emblem of earthly dominion.

The four arms of the Crown are bound at the edges by ornamental borders of conventional brier, symbolising the hard and thorny path that leads to greatness. The coronet, or