

What is meant by culture as this old Trivium and Quadrivium does." Music ceased many centuries ago to be taught in the European universities, and consequently other institutions—the conservatoriums of Germany, Italy, and France, for example—were founded for the purpose of giving culture in music. Their own universities of Oxford and Cambridge continued to give degrees in music during the last 400 years, although such degrees were not given in the Continental universities, and although in Oxford and Cambridge practical instruction in music ceased to be given some hundreds of years ago. To two universities in Australia—the universities of Melbourne and Adelaide—is given the honor of restoring the old alliance between music and other university studies and to give practical as well as theoretical instruction in the art. (Applause.) If the steps we have taken have been subject to criticism, we have the consolation of knowing that the same arguments were adduced against the establishment of the Royal Academy of Music in England 76 years ago. Music is taught in our primary schools. Surely it ought not to stop short at the walls of the university? (Applause.) In spite of Dr. Johnson's protest that music excited in his mind no ideas and prevented him from the contemplation of his own, and of the gentle Elia's complaint of the measured malice of music, all educational authorities, from Plato to the teachers of our elementary schools, who met in conference in Adelaide last week, agree as to the importance of music as a branch of education. Our emotions are more sensitive to music than they are to its sister arts. Music expresses our joys and sorrows more adequately than words, it lifts us to the sublimest heights of devotion, it reaches to the inmost recesses of the soul, and sounds the deepest secrets of the heart. (Applause.) Inspector Clark's paper at the Teachers' Conference, in which he spoke on the discipline of music in schools, reads like a commentary on well-known passages in the Republic. Plato says:—"Education in music is so telling because rhythm and harmony sink so deeply into the inward part of the soul and take hold of it so strongly, and make it graceful with the grace which they bring with them." It was not Plato who said:—"Let me make the ballads of the nation; I care not who frames its laws," but that sentiment was anticipated by Plato more than 2,000 years ago. "The fashions of music," said he, "are never changed without changes in the most important laws of the Commonwealth." Will you allow me to quote just two more passages from the Republic as to the effect of music upon politics and our social life? "It is," said the great philosopher, "in music that the guardians of our State must build their guard-house, for it is here that lawlessness easily creeps in unperceived. People think that it is only play, and does no harm. And what harm does it do? Little by little it gets a footing, and spreads gently and silently into the habits and arrangements of life; from there it passes, gathering force as it goes, into the transactions of business; and from business it gets to the laws and constitution, with license full grown in its train, until it ends by ruining everything, both public and private." But he gives the contrary picture:—"When the play of children is good from the first and they take in a spirit of law through their music, then it has just the opposite effect, attending them at every step in life, making it grow, and building it up where it had fallen down." Sir Thomas Elder was not a musician

any more than he was a painter or a sculptor or an architect. He was a typical example of the practical man, but he was also a patriotic citizen, and he had a keen sense of the stewardship of wealth which is given but to few. (Applause.) And so for 20 years and more, and in the final disposition of his affairs, he gave effect to his views as to the importance of the higher education in letters, in science, in medicine, and in music by gifts and bequests to the University which amounted in the aggregate to £100,000. (Loud applause.) I do hope that this Conservatorium, which will bear Sir Thomas's honored name, and of which your Excellency is about to lay the foundation-stone, will be the centre from which musical culture will radiate throughout the land, that voices as sweet and as of great compass as that of our distinguished visitor—Madame Sherwin—whom we welcome here to-day, will be trained, and trained as well within these walls, and as genius is not the monopoly of any race or time may we not hope that by-and-bye our students may produce works to take rank with those of the great tone poets in that universal language which speaks to the whole world and for all time. (Loud applause.)

The Architect (Mr. F. J. Naish) then presented a massive silver trowel and mallet to Sir Fowell Buxton. The trowel, which was elegantly embellished with floral decorations and bore an appropriate inscription, was designed and manufactured by Messrs. Stevenson Bros. Mr. Naish explained that the handle was turned from a piece of wood taken from the proclamation tree at Glenelg, and that the mallet was also of Australian wood. The trowel bore this inscription:—"Presented to his Excellency Sir Thomas Fowell Buxton, Bart., K.C.M.G., on laying the foundation-stone of the Elder Conservatorium of the University of Adelaide, on the twenty-sixth day of September, 1898." The inscription on the mallet was as under:—"His Excellency Sir T. F. Buxton, Bart., K.C.M.G., Elder Conservatorium, University of Adelaide."

The Registrar then announced that these documents would be placed under the stone:—Copies of "The Advertiser" of March 11 and the "Observer," of March 13, containing particulars of the late Sir Thomas Elder's will and bequest to School of Music. Copies of "The Advertiser" and "Register" of September, 29, 1898. Copy of the University Calendar for 1898. Names of Conservatorium staff as follows:—Director—Professor Ives, Mus. Bac., Cantab. Teachers—Singing—Mr. Frederick Bevan (gentleman of the Chapel Royal), Miss Gull Mack, A.R.C.M. Pianoforte—Herr G. Reinmann, Herr H. Kugelberg, Miss N. Pearson. Violin and viola—Herr H. Heinicke. Violoncello—Herr H. Kugelberg. Harmony and musical composition—Professor Ives. Ensemble playing—Herr H. Kugelberg. Conductor Conservatorium Orchestra—Herr H. Heinicke. The undermentioned coins—Penny, three-penny-piece, sixpence, shilling, florin, half-crown, and crown. The Governor, having set the stone in position and declared it well and truly laid, then gave an address.

His Excellency said—Mr. Chancellor, Mr. Vice-Chancellor, ladies and gentlemen—I esteem it a great privilege to be permitted to take part in this ceremony at almost the conclusion of three years' residence amongst you, and just before proceeding on a holiday to the old land. I feel the occasion most interesting for more reasons than one. We have already had our attention drawn to the fact that this addition to the educational institutions of Adelaide is due to the splendid generosity and liberal impulse of the late Sir Thomas Elder. (Applause.) I think you will agree with me that it would have been very gratifying to us all if the performance of this ceremony had been undertaken by one of his immediate relatives. Personally it would have been very agreeable to me to see a member of his family fulfil the duty which I have just endeavored to perform. I congratulate the people of Adelaide on the beginning of this building, which will be another addition to the series of fine buildings which already adorn the northern face of the city. First of all there is the Library, the Museum, and University, and if I were to follow the precedents of the past I should occupy you at great length in dilating upon the various branches of art, science, and literature with which your University is associated. But I feel that that is beyond my powers, even if it were agreeable to your patience. Proceeding towards the hills the visitor sees the Exhibition Building, and those gardens in which the dwellers of the city and the country as well can enjoy the study and the delights of animal and plant life, so carefully protected by Mr. Minchin and Mr. Holtze. But looking at the range of public institutions along North-terrace, it must have often occurred to you that one gap required filling. I allude to the need of a building in which instruction in the higher branches of music could be given, and we are here to-day to mark the filling up of that gap. (Applause.) The city and colony are to be congratulated on this achievement. I am glad to be associated with the ceremony to-day, and I sincerely trust that the Conservatorium will do a great deal towards advancement in the knowledge and enjoyment of music in this town. (Applause.) There can be no doubt that the people of Adelaide are capable of enjoying music, and possibly their present capacity may be cultivated still further in the direction of gaining even greater delights from association with the art. Some of us had the pleasure a few days ago of witnessing the performance of the little children of the public schools in the building close by us. It was beautiful to see the extremely small children and pupils generally of the schools taking part in the performances, and notice how their voices and limbs acted in unison. How carefully drilled and with what ability the children went through their parts I need not dwell upon here. Suffice it to say that they entered into their work with a sense of thorough enjoyment. I cannot but believe on account of the training which the children receive in your schools now that the next generation will be better able of appreciating good music than even the present. If that is so it is necessary that they should be given opportunities for acquiring instruction in the higher branches of music. (Applause.) It is quite manifest that the tuition given in the primary and secondary schools is far more widely spread now than it was in the past, and this must lead to the cultivation of a greater appreciation of music. (Hear, hear.) I trust this institution will be a great help to those who wish to study music, and will be a means of increasing the pleasures of those who indulge in it. (Applause.) Lady Victoria and I have, as I have said, been three years in this city, and are about to leave for a limited holiday, and I cannot stand before an Adelaide audience on an occasion of this sort without looking back and acknowledging with thankfulness how much pleasure and happiness we have been permitted to experience during our stay here. (Applause.) I cannot forget the many kindnesses we have received on all sides, nor can I forget the great friendships which we have formed, and which, I am sure, will continue, whatever may be the distance that separates us. I am conscious of many duties unfulfilled or not fulfilled as well as they might have been. I can only hope that my friends—and among them I may include all the people of Adelaide and the colony generally—(applause)—will extend to me that kindly and favorable consideration which they have done in the past. (Applause.) During the three years I have been her Majesty's representative it has been my duty to call forth expressions of loyalty to the Queen and attachment to the Empire and the old country, which I am sure will go a long way towards strengthening those ties of kinship which unite every part of the British Empire. (Applause.) In the future, when I find myself at home again, I shall be the special representative of South Australia, and I shall endeavor, as far as possible, to fulfil the duties of that position when it comes upon me. I shall endeavor to stick up for the colony. (Applause.) It may be that we cannot quote statistics like those put forward on behalf of some other colonies. I may have to speak of exceptional difficulties during the past three years, but I think I may speak of exceptional difficulties met with exceptional courage. (Applause.) I shall endeavor to point out that whatever may be the climatic troubles of the past, I leave the colony under much brighter aspects—(applause)—which may cheer us with the hope of an abundant harvest and the beginning of a cycle of many prosperous years. (Applause.) If ever I hear anything said to the disparagement of this colony, its people, or Government, I shall look upon it as my duty to rebut these aspersions whatever they may be, and to stand up loyally for everybody connected with the colony. (Applause.) That I feel to be part of the unwritten but well understood compact between myself and you, and I sincerely trust that this stone is the chief stone of a building which will be of great use to the colony. I am very proud to be connected with it, and I hope on my return to find it almost, if not entirely, completed and beginning a career of great usefulness in the years to come. (Applause.)

The Minister of Education said—Your Excellency, Mr. Chancellor, Mr. Vice-Chancellor, ladies and gentlemen—I accept with much pleasure the invitation of the Chancellor to-day a few words as the ministerial head of the most important department in the Public Service—the Department of Education—and to show my sympathy and that of my colleagues with this institution, which I

understand is to increase opportunities for the culture of music, an art which appeals to our higher and nobler feelings, and which must have an elevating influence on our daily life. In a young colony like this, and perhaps to a greater extent than in older countries, we are apt to regard the pursuit of wealth as the one absorbing thought of life, and I think the cultivation of music ought to remind us that although the acquisition of money is fascinating, and when put to such uses as those to which Sir Thomas Elder devoted it, may be a very desirable thing, it does not complete the sum of human

happiness. This building and the object to which it is to be used will be a source of satisfaction not only to the music-loving portion of the public but to all South Australians. If Professor Ives's prophecy be correct, that the liberal donation of Sir Thomas Elder will make South Australia the musical centre of the continent, then we shall have another reason why we should hold in grateful memory the name of the deceased Knight. The building we are erecting will be one more of the many handsome structures which are included in our beautiful city, and the work which will be carried on within these walls will be of far-reaching importance. As Professor Ives has made himself acquainted with the methods of instruction to be found in the conservatoriums of the old world, the student here should have the fullest opportunity of development, leading to a greater love of music in South Australia. I would remind you that it is nearly 20 years since the foundation-stone of the University itself was laid by the then Governor, Sir William Jervois, and our esteemed Governor has carried out a similar function to-day by laying the stone of a valuable addition to the University. I was glad to know from the speech of the Governor that he can go back to England and give so good an account of the people of South Australia. (Applause.) It is also worthy of remark that of all the leading public men who took part in that ceremony of 20 years ago one only remains, and that one is the present Chancellor, the Vice-Chancellor of 20 years ago. (Applause.) To look back at the past need cause no alarm to our Chief Justice, for he seems to have an artesian supply of youth and vigor, increasing in volume the longer he lives and the harder he works. (Laughter and applause.) I am glad to know that there will be a number of free scholarships in connection with the Conservatorium which will afford an opportunity for those who are specially gifted, and who are not so circumstanced as to be able to follow up their studies by themselves, to take advantage of its classes. In conclusion I will only express the hope that if the students who are trained within these walls do not develop into Mendelssohns and Mozarts, it will only be because they are Handels and Rubinsteins. (Laughter and applause.)

The Chancellor—I must thank your Excellency on behalf of this great meeting for attending, and I wish Lady Victoria and yourself a happy voyage and speedy return. (Applause.) On behalf of the University I thank the Minister of Education for his presence and the hearty and sympathetic speech which he has delivered. You will see on the programme that we are to join in singing the National Anthem, and you will be pleased to hear that Madame Amy Sherwin desires to manifest her sympathy on this great occasion by singing the first verse as a solo. (Applause.)

A photograph having been taken of the assemblage Madame Sherwin sang the first verse of the National Anthem and the audience joined in the second as a chorus. Cheers were then given for the Governor.