

The Register

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THE NORTH TERRACE DEAD-END.

Problem for a Royal Commission.

[I.—By Our Special Reporter.]

This is no time to spend the money, but we ought to try and solve the problem. It is the problem of a dead-end, and it is situated at North terrace. Vision in railway statesmanship might have avoided a difficulty which eventually must be solved at a cost of hundreds of thousands of pounds. We have allowed North terrace to overcrowd itself with necessary and important institutions, and to-day every one of them is hampered for elbow room. Their bodies are crushed when they should be enjoying the natural opportunity to develop those imposing proportions consistent with modern requirements for facilities in learning. Down at the central railway station busy trains are running into a dead-end, and we gaze upon the ludicrous antiquity of spare engines being employed to get them out. Latterly this depot has been extended westward, with its multiplied lines and platforms and sheds, because an outlet to the east has been rendered impossible by a policy which has not looked past the tip of the national nose, when it might, at least, have glanced across the street! We have, in fact, made confusion worse confounded by a large expenditure on two obstacles—the Government Printing Office and the City Baths. We have actually reinforced the dead-end! The whole development of North terrace, in its relation to railway expansion, has been illogical and topsy turvy.

—The Big Tangle.—

What can be done now? This is not the time to do anything except, perhaps, study the problem and try and work it out. That is the business of the North Terrace Reserves Commission, which is fortunate in having as Chairman one who has an appreciation of both the esthetic and utilitarian aspects of North terrace of the future. Major Smeaton is an architect and a military engineer. He also happens to be a politician. His action in seeking for a Royal Commission to unravel the big tangle on North terrace had its motive in the first impression he had of Adelaide when he was home in Scotland. From what he had read he expected to find the capital of the Central State a beautiful city, with a unique situation and singular scenic charm. "When I arrived," he said to me the other day, when chatting over the work of the commission, "I confess that my expectations were not fully confirmed by the facts. Still, it was clear that Adelaide was well planned and had a setting which, if properly handled, would make it what it was called—the Queen City of the South! Col. Light did many things for which South Australia had reason to bless his memory. He placed the capital in its finest position in relation to the surroundings of hill, plain, and sea-shore. Had it been nearer to the hills its expansion would not have been so well balanced, and if closer to the sea, it would not have lent itself to such picturesque treatment. That old-time mudhole, the Torrens, to my mind, must always be an effective factor in the scenic effect which can be obtained when planning for the city of the future. The stretch of rising ground culminating in Montefiore Hill and swinging around eastward to where it overlooks the magnificent valley of the Torrens, reveals vistas of beauty which, I believe, cannot be surpassed in any city in the world."

—Looking Ahead.—

What will Adelaide look like when it is a completed city? Already settlement has been carried to the foothills, and in some places it is peopling the slopes of the higher hills. From this sun-swept balcony aspects of urban and rural beauty of rare grace and symmetry are presented everywhere, curtailed on the horizon by the ever draperies of the sea. Years hence you will find the whole of the plain covered with houses and industrial centres right down to the shore line, and back to the mountain range, and probably a good way up it. Can any one, Major Smeaton asks, conceive any piece of country more happily situated for scenic effect? He fears we may spoil it if we look through the wrong end of the telescope. Yesterday has gone. It is for the citizens of to-day to make Adelaide great to-morrow. The genius of Col. Light was not without its anomalies. Strangely enough, when he laid down his plans for Adelaide he made no provision for railways, none at all. It was a remarkable defect of his splendid vision, because to-day these trains had been running in

The wideawake citizens of the sixties saw the necessity for connecting the capital city with its chief seaport, and the only thing to be done was to utilize those lands which Col. Light had for all time set apart for the recreation of the people. It has been unfortunate, but inevitable. The expansion of our railway system has had a peculiar bias. It has been all on the western side of the city. The facilities in that direction are most satisfactory, but there has been a lamentable limitation of vision to the eastward. "I have always held that to be a mistake," argued Major Smeaton. "I know the policy of the Railways Department has been controlled by the belief that there is no outlet to the country eastward without great expense. But, with some diffidence, yet with great confidence, I say that the difficulties are largely imaginary. If you take a motor ride along the new road to Sixth Creek, through the gorge, you will find ample evidence that those difficulties were only fanciful. I admit that the ruggedness of the country is somewhat forbidding from an engineering point of view, and yet, having made a rough survey with some of my officers of the Intelligence Corps, I know that a railway with a far lower ruling grade than that on the hills line can be obtained to the Mount Pleasant district by that route."

—Through the Gorge.—

"Supposing a railway were built through the gorge country to the east of the city, do you think rapid development would follow?"

"I do, most certainly. Settlement always follows railways, and I think a better paying line could be built in that direction than out to the south by the present hills line. The country to be served across the plains is all capable of intense culture, and there is the probability of a population of hundreds of thousands on these plains. Now, if this is to take place, a close scrutiny of our present railway centre in Adelaide is demanded."

—Prehistoric.—

That brought Major Smeaton back to his old, old topic—the dead-end! The modern railway system fights shy of dead-ends. Run-through lines is the idea, and a central station which has not got them is out of date.

"If this policy of a run-through station is to be adopted," Major Smeaton persisted, "then not another penny ought to be spent on permanent works at the North terrace depot or its approaches. Recently the royal commission paid a flying visit to Melbourne. This was undertaken with no other object than for the members to see the arrangements of the Flinders Street Station, which has long been my admiration. Hundreds of trains arrive and depart in the course of a day, but there is no inconvenience, no crowding at any time, not even when they are at three-minute intervals, and when the passengers pour out in battalions thousands strong."

Flinders Street Station is a graphic illustration of how to do it. Sydney is prepared to spend several millions of pounds in abolishing its dead-end. Adelaide must tackle the problem. The solution may be costly, but procrastination will involve many thousands of pounds more. If it is an inevitable expenditure, why not begin to face it? That is the viewpoint of the North Terrace Reserves Commission!

Advertiser.

May 2nd 1916.

THE SHAKESPEARE TRICENTENARY.

Professor Henderson will deliver a lecture on the "Portraits of Shakespeare" this evening in the Prince of Wales Theatre at the University. Most of the portraits that have passed at one time or another as original will be reproduced in the form of lantern slides, and the results of recent research will be used to discriminate between the "foundation," "authentic," and "discredited" portraits.

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The council of the Adelaide University has appointed Miss Norah Kyffin Thomas a teacher of violin in the Elder Conservatorium. Miss Thomas will enter upon her duties at the Conservatorium with the beginning of the second term, on May 2.

The Register
May 3rd 1916

SHAKSPEARE PORTRAITS.

PROFESSOR HENDERSON'S LECTURE.

Students of the "Immortal Bard" listened with interest to the first of a series of lectures delivered by Professor G. C. Henderson, M.A., on Shakspeare portraits in connection with the Tercentenary celebrations at the Prince of Wales Theatre, Adelaide University, on Tuesday evening. There was a fair attendance. Among those present was Mr. F. Chapple, C.M.G. (Warden of the Senate).

Professor Henderson said that it was decided by a committee in London, acting for the Empire, to make some reference to Shakspeare and his works about this time. The war, however, had to some extent interfered with those proposed celebrations, and it was in connection with these that he had arranged to give two lectures this week. It seemed to him, perhaps, pertinent to the bard to deal with his portraits, and bring the man before them, and try to decide what he was really like. He was concerned not with all the Shakspeare portraits, but only with those which had been painted during his lifetime, or near enough to be regarded as authentic. The lecturer proceeded to give a description of the two foundation portraits of Shakspeare—the memorial bust at Stratford on Avon, attributed to Gerard Janssen, of Southwark, in 1623; and the Droeshont engraving. He compared the measurements of the head and dress, and used them as a comparison for later portraits. He then lucidly traced the history of the Ely and Chandos portraits, the Felton head, the Darmstadt, or Kessestadt death mask, the Davenant bust, and the Stratford, Lumby, Zoest, Napier, Zuccero, and Dumford portraits. He indicated the similarity of Shakspeare's dress with that of the aristocracy of England at the time, and enlarged upon the value of the original of the Droeshont engraving. Concluding, the speaker quoted the authorities of Spielman and Sir William Richmond (Slade Professor at Oxford), Sir Edward Poynton, and Sir Sidney Colvin, and read the following judgment by Professor Richmond, which was written concerning the Droeshont original in 1907, and which is now kept as a record in the Memorial Theatre, Stratford, where the original now hangs:—"I have seen the portrait painted in 1609 by an unknown painter. It is in my opinion a contemporary portrait, and a portrait painted from life, not a forgery or copy of the engraving. In 1574 Zuccero was in England for a short period; for how long is not recorded. The technique of the portrait is Italian, not English. It is quite possible that it was painted either by an Italian or by an Englishman who had studied the technique of Zuccero. The portrait is so alive in expression, so intelligent and passionate, that I feel convinced it was painted by a no means incompetent artist, though not one of first-rate attainment, from life."

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ROLL OF HONOUR.

DISTINCTIONS FOR LANCA- SHIRE OFFICERS.

Many Lancashire officers figure in a recent list of distinctions conferred for services rendered in Gallipoli. Major-General Douglas, in command of the East Lancashire Division, has been made a K.C.M.G., and Lieutenant-Colonel James Isberwood, of the 1/5th Battalion Lancashire Fusiliers, a C.B. Lieutenant-Colonel Birtwistle, of the 1st East Lancashire Brigade (Territorial) R.F.A., and Major (temporary Lieutenant-Colonel) C. R. Pilkington, of the 6th (Territorial) Battalion Manchester Regiment, have each been appointed C.M.G., and Captain P. V. Holberton, adjutant of the 6th Manchesters, has been promoted to Brevet-Major. The D.S.O. has been awarded to Major J. C. Browning, who has had command of the 5th Battery East Lancashire Brigade R.F.A.; Major H. A. Kirkby, adjutant of the 8th Battalion Lancashire Fusiliers; Major G. B. G. Wood, adjutant of the 5th Battalion Lancashire Fusiliers, and Captain P. H. Creagh, adjutant of the 7th Battalion Manchester Regiment. Recipients of the Military Cross include Captain E. Woolmer, 1/6th Battalion Lancashire Fusiliers; Lieutenant G. L. Broad, East Lancashire Divisional Signal Company, Royal Engineers; Lieutenant B. W. Butcher, of the 5th Battalion Lancashire Fusiliers; Lieutenant A. J. D. Robinson, 4th Battalion East Lancashire Regiment; Lieutenant R. Garside Wood, 8th Battalion Manchester Regiment; Lieutenant M. K. Burrows, 5th Battalion Manchester Regiment, and Lieutenant R. P. Hornby, 6th Battalion Lancashire Fusiliers.

Captain Victor Herman Simon, of the 3rd Field Squadron Royal Engineers, a son of the late Mr. Henry Simon, of Lawnhurst, Didsbury, has been awarded the Military Cross for conspicuous ability and energy at Loos on September 27. Lieutenant Ernest Horace Lamb, son of Professor Horace Lamb, of the Manchester University, has been awarded the Distinguished Service Cross in recognition of his services as an officer of the Royal Naval Division at Gallipoli. He was educated at the Manchester Grammar School and the Manchester Uni-

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PORTRAITS OF SHAKESPEARE.

At the Prince of Wales Theatre, Adelaide University, on Tuesday evening Professor G. C. Henderson delivered the first of a series of lectures on "Shakespeare" before a large and appreciative audience. He took as his subject "Shakespeare Portraits." He mentioned that it had been decided by a committee in London that there should be some reference to the bard and his work during this week in connection with the tercentenary of his death. The war had to some extent interfered with the proper celebration, but it was desirable that serious attention should be given to subjects connected with the poet. It appeared to him to be pertinent to the subject to deal with the portraits of Shakespeare, and thus to endeavor to bring the man before them, and, as far as possible, to decide what he was like. They must base their conclusions not on all the portraits, but on those it was thought had been painted during his lifetime, or, at least, near enough to his lifetime, to be regarded as authentic. There were two of these, which he would describe as foundation portraits. One was the memorial bust, at Stratford-on-Avon, and the other was the Droeshout engraving on the first folio. Reproductions of these were shown on the screen, and the lecturer dealt with all the details of head and face, giving the various measurements, and pointing out correspondences and differences between the two. The memorial bust was believed to be the work of Gerard Janssen, and probably dated back at least to 1623. Attention was directed to the high forehead, clearly-defined eyebrows, and other characteristics, including the open mouth and staring eyes. There was good reason to believe that the artist used a death-mask in preparing his work. A death-mask was also screened, but the professor said there was no historical evidence available to prove that this went back as far as 1623, and therefore it could not be regarded with certainty as having furnished the original for the bust. After dealing with a number of other portraits, which at different times have been accepted as genuine representations of Shakespeare and which included such well-known representations as the Ely, the Chandos, the Felton, and the Janssen portraits, the lecturer showed the "original" of the Droeshout engraving, and directed attention to the close resemblances and the points of differences between the painting and the engraving. He thought there could be little doubt that one was the original of the other, but the difficult question to decide was which was the original and which the copy. He quoted Sir W. B. Ruggles as an impressive authority, who said on July 23, 1907, "I have seen to-day the portrait painted in 1600 by an unknown painter. It is, in my opinion, a contemporary portrait, and a portrait painted from life, not a forgery or a copy of the engraving." On the other hand, there were several competent authorities who thought the engraving was the original, and the portrait merely a copy from it.

The next lecture will deal with the spelling of Shakespeare's name.