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near universal, and impart deeper joy to the beholder or listener. All the world's greatest work in the five arts was such. To depart from that noble tradition was to court failure, and end in degradation, notwithstanding the plaudits of a few blind and wayward rebels.

**The True Artist.**

The true artist, said Professor Philipson, was neither a puritan nor didactic. Neither was he a special pleader. But if he sought by a hint or a suggestion, to inculcate what was immoral, he became a pandarer, and society was entitled to intervene. The true artist was a seer. He could see, feel, and express things which the others could not do. His activity, spontaneous and joyous, stimulated by his ecstatic inspiration, and love—which (in the words of Dante) "Moves the world and all the stars"—was the beacon light of his genius, and his imagination. The skill of the mere craftsman did not alone suffice. Art had to be, as Ruskin insisted, "the work of a man in its entire and highest sense." Great work could come only from a unified soul, which was impossible without a fine ethical spirit, and worthy ideals. He who hoped to write well, as Milton had it, "Must himself be a true poem." It followed from what had been said that art was not for art's sake, but for life's sake. All the technical skill in the world, perspective, light, and shade, feeling for colour, grouping, composition, mastery of line, &c., would not avail the artist if his mastery of life were deficient, or if life's perspective were false. Art was not mere cleverness, it was an expression and an interpretation of life, and as such it possessed a distinctive vital significance. It embodied in fine ideas a precious spirit, and it captured elfin beauty. A narrow aestheticism divorced from the true and the good, from belief and utility and life, gave rise to all the

aberrations of imagism, and almost every other kind of abortionism. Plato described exactly the degeneration of character through the cultivation of false ideals, as the formation of evil tastes, and the failure to distinguish licentiousness from disciplined freedom. Art then had to subserve the interests of man seeking a fuller and richer life. It was not to become the dalliance of the dilettante. Utility was at the bottom of all life's activities. Even music, the most ethereal of the arts, had to conform. The purpose of art had to depend on the purpose of life. The purpose of life implied ascent, possible advance toward perfection. After all, life was the supreme art. He who lived nobly made of his life a noble and beautiful work. He abjured them to beware of what environment they allowed to be fashioned about them, for everything they saw, heard, or read, influenced them inevitably for better or worse.

**"Prostitution of Art."**

For his subjects the artist had all the world to choose from; all the vicissitudes of life, and all the moods of Nature, but his genius was known by what he rejected as well as by what he selected. Deform and manliness were good for an artist as well as for every other citizen. MacBeth, urged to do a foul deed, exclaimed, "I dare do all that may become a man, who dares do more is none!" Life, even the artist's, required order, observance of principles, self-control, and regard for others. An artist could not claim freedom to say, or express, what he liked regardless of all social and public exigencies. He asked whether it was right that the artist was to enjoy a privilege which was not permitted in any other branch of human activities? It was not within his legitimate province to make the ignoble appear to be noble, to make what was vicious and unnatural appear to be good and natural, or to make the improper appear to be appropriate. To do that was a prostitution of skill and an advocacy of the devil. A glittering veneer did not compensate for rottenness underneath. The infectious breath of rottenness undermined social health, sanity, order, and wellbeing. The nude figure could be treated with a fine spirit, with truth, and propriety, but to depict sensual nudes, to place them in disgusting attitudes, and further to jumble them up with lustful dressed-up figures of the other sex, was such an offensive incongruity as to amount to a gross perversion. A man who did that was not an artist. The ministry of art to mankind was then fully dealt with by the lecturer. He continued that true art gave them light and delight. It was a prophecy and a revelation. They were transfigured by it, and so gained a glimpse of the beatific vision.

**CAN THE INFLUENCE OF GREAT ART BE PERNICIOUS?**  
By Charles Schilsky.

The indignation aroused here by the howling of some pictures by that great artist Norman Lindsay renders it desirable that a certain point in connection with art in general should be elucidated. It is essential that all artists, whether creative or reproductive, should express themselves in the manner in which they feel sincerely, otherwise they are going to produce bad art. Had Rubens painted women of the type of Raphael or Botticelli he would surely have been a failure, for he did not see woman as they did. Instead of this, he created women of much coarser type, and left the world the richer by many masterpieces. Are we right always to seek beauty (as it is generally understood) and refinement in art? If so, what are

we to think of Augusta Rodin, perhaps the greatest sculptor the world has seen since Michael Angelo? Did he not give us his "Belle Heaulmiere," suggested by the old French poem of that name written by Francois Villon in the twelfth century? This tells of a very old woman who is contemplating her withered form while recalling the days of her youth when she was beautiful and admired by all. A rather gruesome subject, but that does not alter the fact that it inspired Rodin with one of his greatest masterpieces.

Then, again, in literature many works of great genius have been offered us in rather crude form. For instance, there is the "Decameron," by Boccaccio, a work which has been read in various translations practically by the whole world. I must confess never to have heard of the demoralization of a single person caused by the reading of this great work. As a matter of fact, at the time when Boccaccio wrote it, a considerable amount of good accrued, for he composed this series for the diversion of the Florentine aristocracy during the time of the terrible pestilence in Florence. So well were they entertained, that most of them escaped the plague—I suppose an instance of the triumph of mind over matter. To-day Boccaccio is universally recognised as the greatest short story writer who ever lived, even including the almost incomparable Guy de Maupassant (French) and Anton Tchekov (Russian).

Then we have Machiavelli, with his play entitled "La Mandragola," another masterpiece, but so coarse that, even in the author's own time, the Italian ladies refused to witness a performance thereof unless thickly veiled. Furthermore, William Congreve gave us two plays (among others), both couched in the grossest language, but both so masterly as to be almost, if not quite, equal to Moliere at his best. I refer to "Love for Love," and "The Way of the World."

Even music has not escaped the wrath of the ultra-moralist. When Richard Wagner wrote his music-drama "Tristan and Isolde" some hyper-sensitive critics found in their wisdom that he had created a thoroughly immoral work. I would like to say that "Tristan" is the most ecstatic work of art that has ever been conceived in any form whatsoever. In conclusion, I contend that great art has never been known to create a pernicious influence, and that there is only one kind of art that can achieve this end, and that is bad art—bad painting, bad sculpture, bad literature, and so forth. These are truly demoralizing. The one thing above all others we must seek in art is sincerity, and for that we must leave the artist free to express himself in accordance with his own understanding.

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**NEW MEMORIALS.**

Perhaps at no time in the history of Adelaide were there so many memorials under consideration as at the present. Only one of them is in consequence of the Great War—the National Memorial to be erected at the south-west corner of the Government House grounds. Applications, which will close on September 30, have been invited for a suitable design, and leading South Australian architects will be competing. The designs will be judged by a committee consisting of the Architect-in-Chief (Mr. A. E. Simpson), Mr. H. L. Jackman (President of the Institute of Architects), and a member of the National War Memorial Committee to be appointed in the place of Sir William Sowden, who is at present in Great Britain, and was to have been one of the selection committee. It is anticipated that a selection will be made, and a contract let for the work before the end of the year. The Ross Smith Memorial, which will be erected near to the entrance to the Adelaide Oval on the Creswell Gardens has reached the same stage as the National Memorial. Between 35 and 40 architects and sculptors have notified their intention of competing for the design, and plans, and models one-eighth the size of the proposed statue, must be in the hands of the selection committee on September 30. There will be competitors from all the States, and several will be received from Great Britain largely owing to the efforts of the Agent-General (Sir Edward Lucas), who has taken a great interest in the work. The Lord Mayor (Mr. C. R. J. Glover) is Chairman of the fund. Another work which has not advanced quite so far, is a statue in memory of Capt. Matthew Flinders, the intrepid navigator. The hon. secretary of the committee (Mr. Fred Johns) stated that it has not yet been decided what form the memorial is to take. The committee has a large sum in hand, and will make another appeal for public support when the money is required. Sir Frank Mouldeu, who was Lord Mayor when the fund was started is the Chairman of the committee. The statue of the Right Honourable Sir S. J. Way, Bart, who for many years was

Lieutenant Governor, Chief Justice, and Chancellor of the University of Adelaide, will shortly be erected and unveiled, on North terrace, immediately in front of the University. Great delay was occasioned in the completion and delivery of the Statute, owing to the late Chief Justice, not being able to visit England, to sit to the sculptor (Mr. Alfred Drury, R.A.). Then the outbreak of war stopped all operations on the work. The pedestal is now in course of construction, a site has been granted on North terrace, and Mr. W. H. Bagot, of Messrs. Woods, Bagot, Jory, and Laybourne-Smith, and the contractor (Mr. A. S. Tillett) are busily engaged in its erection. The statue is of bronze, and shows the late Chief Justice in his robes in a standing position. The pedestal is of granite.

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Mr. Frederick Bevan, of the staff of the Elder Conservatorium, says that, in consequence of the circulation of a rumour that he intended shortly to visit England, he has been plied with questions by his pupils and friends. He has had to assure them that he has no intention whatever of leaving South Australia at present.

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**THE HEALTH CONFERENCE.**

Although the Health Association of Australasia, whose annual inter-State conference will be opened in Adelaide today, is largely composed of experts, its aim is not so much the interchange between the learned of information and speculation as the popularisation of hygienic instruction. Its primary object will be attained when the too general impression is effaced that the health of the public is the exclusive concern of medical men, and not in still greater measure of the people themselves. The fallacy is widespread and deep-seated, as may be judged from the extraordinary efforts to combat it made in other countries, notably America, where in a concerted health propaganda, various Federal, State, and voluntary bodies have been utilising the most modern methods of publicity. Readers of the London "Daily Telegraph" were lately told by Dr. Christopher Addison, formerly British Minister of Health, that it was a frequent experience of the people of New York to have addressed to them from the street hoardings in gigantic letters some such question as, "Have you brushed your teeth this morning?" We have not to go far back to recall a time when such interrogatories would have provoked a smile, and when the conventional attitude on physiological subjects was indicated in the well-known story of the little girl who informed the teacher that she was not to be told anything more about her "inside" because her mother thought it rude. In the State of Ohio it is the kind of information of which the authorities think the children cannot have too much. Their school life is made an occasion not only for taking their physical welfare directly in hand by medical examination and treatment, but also for teaching them how best to preserve their health in the future.

The result of the vigorous and incessant campaign in America is that the masses of all ages are being emancipated from the habit of waiting till the mischief is done before correcting hygienic errors of omission and commission. The other day we gave particulars of a scheme outlined by a sub-committee of the Federal Committee of the State Health authorities, whereby the machinery for maintaining the public health might be perfected. At present the private doctor is not concerned with the general health at all. His services are not invoked till illness appears. His business consists in curing the illness or alleviating the suffering, and the plan of the Federal sub-committee assumes that something more is wanted than a band of curers whose work, like that of a fire brigade, only begins when the evil to be combated has declared itself. The sub-committee's plan would enlist the aid of the private practitioner in the service of the public health by rendering him an in-

dispensable unit in a vast mechanism linking the country districts with a central organisation employing the whole power of the Commonwealth in a struggle against disease, whether imported or indigenous. In a word, it proposes a national health organisation which would save the child from the first touch of disease, and shield him in his maturer years by promoting those conditions by which Sir Humphry Davy was one of the first to be convinced that human life might be prolonged to an extent far beyond that hitherto known. But the scheme formulated by Drs. F. S. Hone and H. S. Newland presupposes two things, the creation of a public demand for it, and the willingness of every individual in the Commonwealth to co-operate individually in the promotion of the common hygienic welfare. To that end more is required than has yet been achieved in the way of popular education, especially with regard to the dreadful inroads on the public health which Sir James Barrett assures us venereal disease is still making, in spite of the greater efforts made of late years to stamp it out. We might expect from the number of clinics which have for some time been established in the various States of the Commonwealth an abatement of the malady; but it must still be rampant, for 30 per cent. of the patients who die in the Melbourne Hospital, to quote Sir James Barrett's figures, to be affected by it, and for 8 per cent. of the mothers in the Women's Hospital, in Melbourne, to be affected with it, and a like proportion, as he believes, of the inmates of hospitals in other States. A preventive campaign against venereal diseases has many difficulties to contend with, not the least being a fear still lingering in some quarters lest with the removal of the penalty encouragement should be offered to vice.

The objection is sufficiently met by the argument that the disease finds perhaps as many victims among the innocent as among the guilty, and that so far as the vicious are concerned the enquiries of Lord Trevethin's Committee in London last year led them to the conclusion that "too much weight is attached to the deterrent effect of the fear of disease." Apart from considerations of humanity, the money cost of a disease which impairs the vitality of the population, taxes the accommodation of the hospitals, and, as Sir James Barrett tells us, furnishes the mental asylums with half their inmates, should demonstrate the danger of regarding its unpleasantness as a sufficient reason for leaving the subject wholly undiscussed.

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**UNIVERSITIES' CONFERENCE.**

**UNIVERSITY AT CANBERRA OPPOSED.**

The inter-University Conference was concluded at the Adelaide University on Friday. There was again a large attendance of delegates, and Sir George Murray, Chancellor of the Adelaide University, presided.

The Imperial College of Science and Technology in order to encourage the attendance of research students from the Dominions has granted £3,000 for ten scholarships of £300 each to graduates from the Dominions. Two of those went to Australia. A representative of the college who was in Australia this year, indicated that the grant was only for one year, and it would be most desirable that the system of scholarships be continued. He suggested that the various universities should raise the money in Australia for the continuance of the scholarships. It was decided by the conference that before making any move in the matter of finance it would be advisable to find out from the Imperial College of Science and Technology what facilities in the future it would grant to students.

The question of university jurisdiction over students, which arose out of the procession in Hobart about which there has been so much discussion, was considered. The conference expressed the opinion that the universities already had jurisdiction over their students outside as well as within the university precincts, either by Statute or consent.