

THE MUSES' MAGAZINE

A monthly review of the Musical, Artistic, Literary,
Scientific and Intellectual life of Queensland

The Editor is prepared to receive suitable contributions consisting of about 1000 words for publication.

N.B.—The Editor will not hold himself responsible for the safety of any MSS.; but where stamps are enclosed he will make every effort to ensure safe return of rejected MSS.



First Year.

NOVEMBER 1st. 1927.

No. 1.

The Muses' Magazine

THE most casual observer could not fail to notice that there is a rejoicing awakening in the intellectual, musical and artistic life of Queensland. Although materialistic pursuits are predominant in our bustling modern civilisation, there is nevertheless in our midst a very fair proportion of intellectual workers, who keep proudly flying the flag of idealism. Talent abounds in our people, although up to now it has received but scanty recognition and encouragement. It truly seems as if our sunny skies and pellucid atmosphere were, like those of ancient Greece, favourable to the production of talent. To the solid qualities, inherited from our vigorous ancestral stock, we add something new: the cheerfulness, the joie de vivre, so characteristic of the nations living in sunny lands.

It has been noticed in France and in other countries that the great orators and statesmen, like Mirabeau, Gambetta, etc., hail principally from the sunny part of the land. A similar phenomenon obtains also in Australia. Sunny Queensland is singularly fertile in orators and statesmen. Sir Thomas McIlwraith, Sir Samuel Griffith, the late T. J. Byrnes and T. J. Ryan, to mention only those who are dead, are all among the greatest statesmen Australia has produced. Two of Australia's greatest poets—the late George Essex Evans and the late Brunton Stephens—were citizens of Queensland, and even to-day one of Australia's greatest living poets, Mrs. Mabel Forrest, and the most popular story writer, Steele Rudd, are Queensland natives, who had both the honour of having their works successfully filmed. The recent exhibition of books and varied lectures and functions in connection with the "Australian Authors' Week" have disclosed the existence of a singular richness and variety of literary talents in our midst.

The same could be said of artists, painters, sculptors and of scientists with world-wide repute, like the Bailey dynasty of botanists, or numerous geologists, mineralogists, meteorologists, entomologists, ethnologists, etc. Our young University is a fecund nursery of energetic and learned professors, who are not only able exponents of the sciences which they are teaching, but take also a very active part in the intellectual life of the community, by devoting their energy and knowledge to the investigation and solution of our economic, scientific and social problems. And, last, but not least, quite an

army of devoted school teachers of both sexes, true standard-bearers of light and civilisation, are at work, disseminating knowledge and education to the remotest corners of our huge State. Their efforts in that direction are being efficiently seconded by the Queensland Government Radio Station 4QG, which its energetic Director (Mr. Robinson) has placed in the front rank of Australian stations, and from which there is daily broadcasted throughout the land all that is best in Music, Science, and Literature. "The Muses Magazine" aspires at being the accredited official organ of the intellectual life of Queensland. It will encourage native talent, cultivate an Australian sentiment, a love for and devotion to our beautiful and bounteous country.

But that does not mean that young Australians will surround themselves with a Chinese wall of prejudices and isolation. As a young nation we claim access to all the civilisations and literatures, which have preceded us in the arena of history. Fortunately we have in our midst a great number of men—and women, too—who are thoroughly conversant with both the ancient and the modern literatures of other lands. A glance on the cover of this Magazine will disclose the fact that among all the Australian cities Brisbane has the largest number of societies devoted to the study of foreign languages and literatures. Through those societies, young Australians will be able to keep in touch with the intellectual life of other countries as well as of their own.

We believe with Lord Macaulay that: "All wars are misunderstandings." We shall therefore second the efforts of the League of Nations in the noble task of combating ignorance and obsolete prejudices, and thus help hastening the advent of the ardently-desired millenium of the Fatherhood of God and the Brotherhood of Man.

As we have secured the goodwill and active collaboration of our leading writers, scientists, and artists, we confidently expect and anticipate your support also to this effort on behalf of our intellectual and artistic life. Contributions are invited, and will be paid for at current rates on publication.

Your faithful and devoted servant.

"THE MUSES' MAGAZINE."

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HOJAS ESPAÑOLAS

SPANISH PAGES

Charms of Spanish Music

(By Luis Amadeo Pares—First Published
in the "Courier").

ALTHOUGH the wonderfully rich melodic and rhythmic beauties of Spain are flourishing all over the country, few composers have but touched the jungle's edge, bringing back little more than the Bolero, Habanera, and Seguidilla. Spain is a back number so far as concert halls and opera houses count; but she, herself, is life's grand opera house—a country where every peasant, every wayside wanderer, is a singer. In some sequestered spot, with the songs of a roadside mendicant softly prevailing the secret bower, many a man has reclined unravelling the secrets of human life, and has fallen under the spell of a charming mixture of melody and rhythm. How many different varieties and graftings of the Seguililla (Sevillana) do we find in bucolic Spain alone. So ancient is the form that Cervantes wrote of it, in Don Quixote. Some say it was brought to Spain by the Moors. The Seguidillas Manchegas are lighthearted; Seguidillas Boleas more dignified; and romantic are the Seguidillas Gitanas. Perhaps in Spanish music alone is rhythm the more important twin of the twain, rhythm and melody. None performed the Lalo Symphonie Espagnole like Sarasate, not even Lalo himself, who was a Frenchman. Sarasate, born and brought up a Spaniard, was the soul of Spanish rhythm. When his hand made Spanish music, it was something different from what we usually conceive it. With him rhythmic beats were like ingots of gold falling into a pool of bewitching jewels splashing them into a thousand tiny colours of melody. In Castile one of the best known dance forms is the Rueda (the wheel). This should be in five-eight time, but composers give it to us in three-eight. Its remarkable feature is that the second step is a short one and has the most influence on the rhythm. The Solea, the Seguidilla, the Tango, and the Granadina are best known in Andalusia. This Tango is the abominable dance of the Moors, and has no connection with the Tango that we know in Australia. In Galicia there is the charming Muneira in six-eight time. The Zorzico in five-eight comes from the Basque provinces. One cannot separate Sarasate from Aragon, the land of the Jotas—their charm too is in the rhythm. Many a challenge has been offered through the coplas of the Jota, and very often being accepted has ended in tragedy. In Catalonia, my father's country, the Bal de Baston is danced with sticks, the Bal del Ciri (dance of the Tapers) and La Sardana are also well known. In the Bal del Ciri a large vessel containing perfume is carried and the perfume is sprinkled over the spectators. In Seville, the Feria is a combination of annual market and festival lasting from April 5th to April 20th. At this joyous time young señoritas from the most aristocratic old families mingle with the peasant girls in dancing, and singing the national dances and songs, and often at this same season some of these delightful folk songs and dances from the

country come to light. Raoul Larparra, composer of the operas La Jota, La Habenera, and El Tango Maleguena said: "Personally I feel that Spain is like a mysterious and enclosed garden whose gate has been thus far hardly unlocked."



EL CENTRO ESPANOL DE QUEENSLAND

The Spanish Club was formed in Brisbane in May, 1926. Its first office bearers were President, Mr. Luis A. Pares, Secretary, Mr. A. Illa, Treasurer, Mr. Ed. Decker. The Club opened with a membership of 30. During a tour of North Queensland at the end of last year the president enrolled a large number of members among the Spanish residents who number approximately 500 and to whom the Club is of considerable practical assistance.



From The Spanish

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DEUTSCHE BLÄTTER

GERMAN PAGES

The Brisbane Goethe Bund

PRIOR to the Great War, the study of the German language was a popular one in the High School curriculum and at the University. During the past ten years, however, there has—at any rate until quite recently—been a notable and most regrettable falling-off in this respect. Regrettable, for not only that the literature of the German-speaking nations is a very fine one and invites indispensably comparison and estimation of mutual influence with English literature, but the knowledge of the language is becoming more and more desirable to the science student in view of two facts—firstly, that the "physical" sciences loom larger and larger in these times in the daily industrial and commercial life of every civilised community; and secondly, that the science student is very heavily handicapped when he is unable to read, at first hand, such publications, among the mass of which is incessantly appearing, as are of immediate interest to him. Both from the point of view, therefore, of the interest of culture and that of technical knowledge, a revival of the popularity of German in our High Schools, at our University, and among the most thoroughly-instructed class of our community generally, appears to be very desirable.

As an aid to bring about this revival, the Brisbane Goethe Bund was founded early in this year and, from its very inception, marked progress has attended its activities. Its executive is a strong combination of representative interests; it is under distinguished patronage; its active membership is already large, and is steadily increasing; its meetings have been remarkably well attended, those present invariably displaying a most encouraging enthusiasm; and, altogether, the prospects of the young Bund are of the brightest.

In an important article in the Constitution of the Association it is expressly laid down that the Brisbane Goethe Bund is neither political nor sectarian in its aims and objects. These are purely cultural—literature, language, art (in all its branches), history, philosophy. These alone engage the activities of the Bund.

As the Brisbane Goethe Bund aims at kindling an interest in "things German" among the members of a British community, whilst keeping it alive also among those of foreign descent to whom Australia is the land of their adoption, the proceedings are carried on partly in German, but also partly in English, for the benefit of those who would otherwise find insuperable difficulties in the way on joining as members; and further, an important feature in

the activities of the Bund is its fortnightly study circle, where systematic help is given to beginners and to such as are less proficient in the use of the German idiom.

During the year lectures have been given on such subjects as: "Walter Flex" (Rev. O. Theile), "Schwaenke" (Mr. H. von Ploennies), "Goethe der Mann" (Mr. R. Huelsen), "The German Mind" (Mr. H. G. Tommerup, B.A.), "German Literature in Australia" (Mr. H. von Ploennies), and delightful renderings of German musical compositions have added not a little to the enjoyment of the audiences. Among the items submitted were vocal and instrumental solos.

The general meetings of the Brisbane Goethe Bund are held on the first Saturday night of each month at Senor L. Pares' well-known "Hall of the Muses," in George Street. The German Study Circle meets on alternate Thursday evenings in a room which has been very kindly placed at their disposal for the purpose by the Registrar of the University of Queensland.

As readers may be interested in the general government of the Bund, we subjoin a list of the officers:—President, Mr. H. G. Tommerup, B.A.; vice-Presidents, Dr. F. W. Robinson, M.A., Ph.D., and Mr. R. Huelsen; Hon. Secretary, Mr. H. von Ploennies; Hon. Treasurer, Miss H. Reber; Committee, Mesdames Green, von Ploennies, Rev. O. Theile, Mr. B. Friedrich, Mr. K. Reber.

The Bund enjoys the patronage of the following gentlemen:—Professor J. J. Stable, M.A.; His Grace Archbishop Duhig, D.D., Herr Dr. jur W. Buesing (Consul-General for Germany), Herr H. Schaub (Consul for Switzerland), and Herr Leo Hauser (Consul for Austria). There is one honorary life member, Mr. A. Liedl.

A beginning has been made with the formation of a library which, it is intended, shall ultimately contain works of historical Australian interest from the earliest times, as well as German literary works.

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IN AID OF CULTURE

By H. G. TOMMERUP, B.A.

IF THERE is one thing upon which we are given to plume ourselves in this age of ours, it is Progress. But too often do we restrict that word to meaning merely the advance of scientific discovery and invention—forgetting that very much that is put before the world as useful is so only from a commercial point of view; and even then doubtfully so! The accumulation of knowledge does not by any means necessarily bring wisdom; and in our infatuation and passion for all that facilitates money-making we are apt to overlook the importance of possessing a large capacity for really enjoying what money, once made, may procure—I say really enjoying; for such enjoyment one needs Culture, the desire to have the best and the most beautiful that an understanding taste is able to appreciate at its true value. One must be trained to associate constantly with The Muses.

In Brisbane a great deal is undoubtedly being done for culture. There is a University, with an Arts as well as a Science side to it, and with a fairly equipped organisation of primary, secondary, and technical school studies preparing for its life. The city itself is being beautified, and its attractive surroundings are being made more and more accessible. Above all, Art, in all its branches, is being ever more encouraged—and to make the absorption, so to speak, of the principles of the arts by the life of the community possible, or, at any rate, to assist it, there are a number of societies and associations.

Among these associations there are now several "foreign" ones. But their aims are not, it would seem, as generally known as they deserve to be. There is still a great deal of misunderstanding about them in our midst, and consequently prejudice against them. Those at any rate, which profess to be "cultural"—i.e., absolutely non-political—are really British, and not foreign. A foreign language is, of course also spoken at their meetings; but so too is English; and if a foreign language is taught there, so is English also. Alien "purpose" does not, strictly speaking, exist; alien thought is studied, and alien sympathy is aroused but only for the purpose of bringing a better understanding and a friendlier feeling. The chief object of the associations is, besides the study of the language for the purpose of social intercourse and literary appreciation, the gaining of facilities to become critically acquainted with the finest productions of the authors, the thinkers, the artists of the foreign nations.

It may be objected that not very much has, as yet, been done in our midst in that way. The reply must be that "Rome was not built in a day." The very fact that not much has been done, suggests that very little can at present be done; it goes to show how great the need is for such societies to prepare the ground for the work that is crying out to be done!

The columns of "The Muses' Magazine" should add not a little to the resources of those who are striving here to promote all the interest of Culture. And one article is sure to suggest another, so that the scope of the magazine will thus be extended until practically every branch of the arts over which the Muses are credited with presiding will have been brought within its purview.

Among the great cultural communities of Europe, none, with the exception of ancient Greece, has been a more

influential leader in the practice of the arts than Italy. Dante and Petrarch, Boccaccio, Lorenzo de Medici, Tasso, Ariosto, Alfieri, Goldoni, Manzoni, Leopardi, d'Annunzio, de Amicis, and Benedetto Croce—to mention only the most celebrated names—are as household words to those among us who boast of any literary education. Politics? There are Macchiavelli, Marsini, Cavour and, to-day, Mussolini. Science? Galici, Torricelli, Galvani, Avogadro, Da Vinci, Volta, Vesalius, Malpighi, Marconi, are just a very few names enumerated at random. What need to remind readers if the host of names famous in Italian music? And so on.

But, perhaps the most striking achievements have been those in painting, in architecture, and in sculpture—in fine arts generally. Without these where would be our palaces, cathedrals, and innumerable elegances in the mansions of the rich? Where do artists chiefly flock to study marbles and bronzes? To Italy. Everyone has heard of Michaelangelo, of Benvenuto, Cellini, Botticelli, Leonardo da Vinci, Correggio, Canova; also of Vitruvius—Vitruvius, the contemporary of Caesar and Augustus. Here lies the secret, maybe; there was a mighty tradition; already in ancient classical days Rome and other Italian cities had their temples and baths, their arches and their patrician halls adorned by the labours of those who excelled in artistry. Then we hear of mosaics, of vaults, of pillars and columns, mausoleums, monuments, effigies, and statues. Great influence had, of course, been incalculable in all this; later was added the riot of oriental colours, so evident in masterpieces surviving from the sixth century onwards—gorgeous polychromy, but always in refined harmony, at its best on the principle of subordination of colours to the one fundamental tone. Christian art, Romanesque art, succeeded to Graeco-Roman art, Ravenna, Naples, Florence, Venice, Siena, Milan, vie with the proud, the eternal world city, the seat of the Papacy, ever the munificent patron of superb art. Comes the day of Giotto, Tabernacles, ciboria, bas-reliefs, all kinds of gold-and-silversmithing, ornamentation of every conceivable kind—then painting, frescoes, madonnas, altarpieces, portraits.

And this art of the great masters flows over into other countries, finds its way into museums and galleries and collections, is admired, treasured, copied, serves as a never-ceasing inspiration.

It is among the objects of the Societa Dante, in Brisbane, to stimulate an interest in not only the language and the literature, but also the music and what is commonly understood by "the art" of Italy. To realise that aim the co-operation is needed of both members and others. In fact, correlation between associations with kindred interests by means of lectures, especially with the use of a lantern or of suitable collections of reproductions, should prove mutually beneficial. Those who have travelled and seen, those who have a good knowledge of art, either as professionals or as amateurs, should come freely forward and give of their experience to bring "the sweetness and light" of Culture of the study and pursuit of beauty and intelligence and perfection in a fuller measure to those around them, in order that, knowing as much as possible of the best of everything that can be known, they may enjoy greater happiness.

PAGINE ITALIANE

ITALIAN PAGES

"Società Dante"

At the beginning of August, 1926, a meeting of a few persons interested in the formation of an Italian Society was held at the office of the late Mr. Arthur H. Whittingham, Union Bank Chambers, Brisbane. Those present were the late Mr. Arthur H. Whittingham, Messrs. H. G. Tommerup, B.A., and Jas. Raff, Signor G. Tessero, Dr. Ciro Caldera and Miss K. M. McKellar.

Discussion ensued in connection with the formation of the society, but as there was such a small attendance it was decided to call another meeting. This was done through the columns of the Press, and the meeting was held on 17th August, 1926. The Società was then formed by people who take an interest in Italy from a literary and business point of view, and the objects of the Società are to promote a knowledge of Italy and Italian language, Italian history, art and music. It was agreed that the name of the society should be "Società Dante," from the name of Dante Alighieri, the greatest poet of Italy.

Any person who is interested in Italian matters whatever their nationality may become a member. The Società is absolutely non-political and non-sectarian. Some of the members are University professors, medical practitioners, and also distinguished people in the commercial world of Queensland.

The officers of the Società are:—Patron, His Grace Archbishop Duhig, D.D.; President, Mr. H. G. Tommerup, B.A.; Hon. President, Signor G. Tessero; vice-Presidents, Professor J. J. Stable, M.A., and Signor Cesare Baucia; Hon. Treasurer, Miss K. M. McKellar; Hon. Secretary, Mrs. V. Messervy; Hon. Assistant Secretary, Signor Dario Burla.

Since its formation, the Società had steadily increased and the membership now numbers about 50.

Regular monthly meetings are held with very interesting and educational addresses are given, there always being a good attendance of members; the weekly class in Italian is well patronised and appreciated. Italians desiring it also receive instruction in English. Music has also formed a special feature with the members.

In order to make the aims and objects of the Società more widely known it has been decided that the next monthly meeting to be held on 7th November, will take the form of a *Conversazione* with music, recitations, cards and dancing, the objective being to bring members together in such a way as will be beneficial to the growth of the Società, and a pleasurable evening is anticipated. The Committee extend a cordial invitation to all interested.

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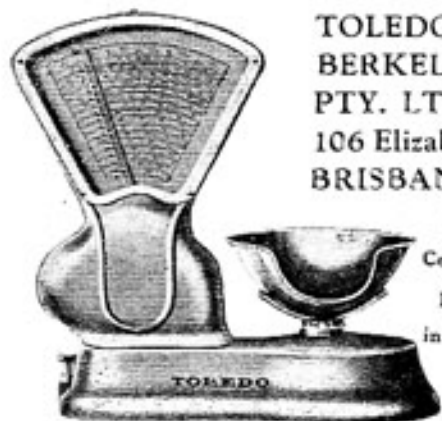
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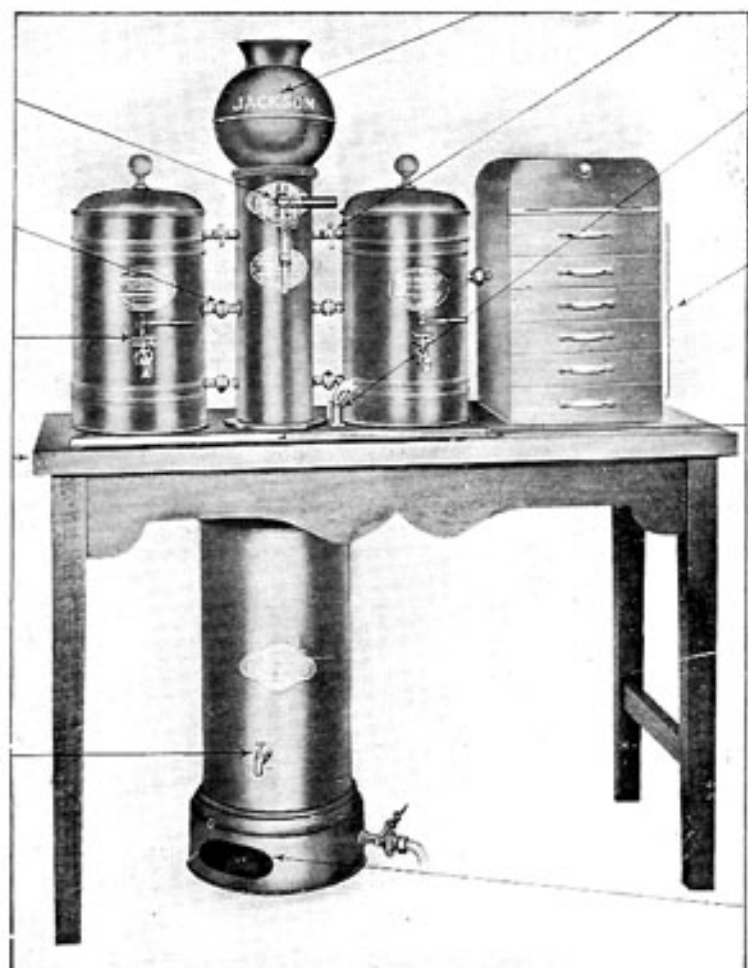
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HELLENIC PAGES

Ancient Greece

By Christie Freeleagus. Consul-General for Greece.

I WELCOME the publication of "The Muses Magazine." I believe that only will literature, music, art and science in Queensland find an expression therein, but it will also help to convey an impression that art and science know no international boundaries, and that if followed by every person in the community they will elevate, enrich and enoble our thoughts with all that is beautiful in life.

I cannot help but make mention of the influence of Greek civilisation on the art and science of all nations, and incidentally on the nation of Australia—a distinguished member of the British Commonwealth of Nations and a worthy daughter of the Great British Empire.

One has only to glance at the public and private buildings, and one will witness fine examples of Corinthian, Ionic, and Doric architecture. The hymns sung at the various churches bear direct evidence of the influence of the Greek theatre. Even in their time of leisure, the Australians are following very creditably the athletics of ancient Greece, which go towards making a perfect body in

which the perfect mind dwells, and from which Greek art copied many of its beautiful masterpieces.

At every period of the world's history art and science flourished most when men made sacrifices for freedom and democracy.

Down yonder, on the mainland of Greece and the immortal Greek islands, an indelible impression has been left in the minds of my countrymen of the Spartan courage and the heroic deeds of the sons of Australia who fought against despotism and oppression.

I am of the opinion that art and science play a big part in the life of Australians, and when we are reminded that Australia is a young country, and that almost a handful of people have created, in an empty continent, in a comparatively short space of time, beautiful cities and towns in which art, science and culture flourish, we cannot but hold a great admiration for such people. That opinion is also generally shared by my countrymen who live amongst the hospitable Australian people.

Modern Greece owes a debt of gratitude to the Australians for their noble act in sending a ship laden with Australian timber, in the year 1827, to the naval arsenal on the Greek island of Poros, where the Greek ships were built which destroyed the Turkish Fleet. This timber was a contribution from the Australian people to help the Greeks in their fight for freedom against the unbearable Turk.

I feel certain that noble-hearted Australians will not deny that they owe a laurel wreath to Ancient Greece as a common source of the river of inspiration which, flowing out of the dead centuries, brought the blessings of civilisation to mankind.

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Islamic Art, Literature and Science

(A paper read before the Royal Queensland Art Society in February, 1928, by Mr. CHAS. H. GOUGH)

ISLAMIC art offers much material for study. The most important branch is Architecture, though it has been questioned whether we can rightly speak of Arabic and Mahomedan architecture as truly Islamic, since possibly the Architects of the greatest Islamic buildings were foreigners or converts to Islam.

The beautiful Cordova Cathedral, for example, described as the largest mosque or Moslem cathedral in the world, was erected in the eighth century. Nevertheless, it still retains all the glories of original Mahomedan architecture, and the mind prefers to see it as it stood in its original state, when Cordova had its million inhabitants, and marble baths were pleasures for rich and poor alike.

In the centre of the city stood the gigantic mosque with the Muezzin calling the faithful to prayer, from a minaret no longer extant. Stern and grim walls formed a mighty, fortress-like, rectangular enclosure, 570 feet long and 425 feet wide, in size almost equalling the area of St. Peter's in Rome. Inside the walls, how changed the vista! The Court of orange-trees, surrounded by an arcade where shade could be sought, covered one-third of the area of the mosque and was planted with orange-trees in 18 rows, forming 19 leafy aisles, each terminated by a door leading to the mosque. Fountains of cool water for the purpose of ablution flashed in the sunshine.

The impression of an endless orchard of green aisles was enhanced by the peculiar yet beautiful architecture of the mosque. The alleys of the Court of Orange-trees, viewed through the open door of the mezquita, seemed to be prolonged indefinitely. Instead of living trees, shafts arose in the subdued light of the mezquita and were crowned with horse shoe arches of red and gold. Burning lamps, hanging in festoons like so many oranges, produced an unrivalled impression of a limitless stretch of verdure.

To-day it bears a different aspect. The doors leading into the building have been blinded, and a choir has been erected in the very centre of the edifice, thus taking away 350 of the shafts and leaving about 850 to complete the labyrinth of aisles of which 19 are longitudinal and 29 transverse. One of these aisles, leading from the Court of Oranges through the building to its extreme end, was the principal nave and originally, before the Caliph Al-Mansur's additions in the 10th Century, ran through the centre of the edifice. At its further end stood the Holy of Holies, the Mihrab, or Prayer shrine, facing Mecca, where the Caliph of the day had his prayer-stool.

Besides the cleverness displayed in the building, design, construction and laying-out of the courtyards, etc., the magnificence of design in details of the walls and floors, must not be overlooked. The designs are geometrical in character, worked in wood, stone and mosaic. The practised eye cannot but be enraptured with the endless display of variety and beauty though to the untrained, the result is monotonous.

The Moslems were greatly hampered by their religion, which forbade the plastic and discouraged the pictorial arts. There was nothing, however, to prevent their developing the taste for architecture, and great buildings began to rise, the Umayyad, Caliph Walid I. (705-715) being the first to indulge this taste to a considerable extent.

Moslem architecture developed somewhat differently in the various provinces; some fairly early monuments of it remain in Egypt, where the pharos, or lighthouse, is thought to have suggested the design of the minaret, which literally means the same thing.

The characteristics of the Arab style is complexity, produced

by geometrical involutions, sometimes distinct, sometimes mixed. An ornament greatly favoured in the Egyptian mosque is the stalactite, which has been shown to be a complicated geometrical figure rather than a form of sculpture.

In lieu of decoration by figures of animals, etc., ornamental writing was developed to a degree probably unknown to other systems, the matter written being either texts of the sacred volume or the names of the Islamic heroes.

During the Abbasid period both the office of Caliph (successor to the prophet) and the Empire of Islam underwent numerous vicissitudes. The deposed Umayyads found refuge in Spain, where they ultimately established a rival caliphate, and the province was permanently detached from the Eastern Empire.

Another magnificent example of the Arab architecture is the Alhambra, Granada, the exterior of which—severe, formidable and massive—betrays the interior. This is a masterpiece of its kind. It was built between 1248—1354. The beautiful interior decorations are attributed to Yusef I. Examples of exquisite taste and patient ingenuity were disfigured by successive alterations after the expulsion of the Moors in 1492, but the palace is still surprisingly beautiful as an example of Moorish art.

Then there is the beautiful Alcazar, Seville. This Moorish palace, begun at the end of the 12th century, is surpassed only by the Alhambra.

Poetry, as a branch of the arts, seems to have been held in high regard by the Islamic people, yet it is observable that the educated European ordinarily knows the names of three Persian poets only—Firdausi, Omar Khayyam, and Hafiz. The reason lies in the fact that Arabic, that is characteristically Islamic poetry, ended where Greek or European poetry began.

To suit the demands of their patrons, the theme of their poems would be a curse rather than a blessing; on the other hand we find eulogies written just as the opportunity showed itself of a probable receipt of a royal favour for such verses. A few have taken the "Wit and Wisdom" style as a means of showing their ability. Their poetry contains a unique rhyming system to which the ordinary European systems offer no parallel, for this rhyme which contains numerous elements pervades the whole poem and constitutes its unity.

By way of illustration, I quote two stanzas of Fitzgerald's version of Omar Khayyam, originally a tent-maker, known as the Astronomer-poet of Persia, whose works, though he was born in the latter half of our 11th Century, are still the admiration of the whole literary world. It will be noticed that the first, second and fourth lines rhyme, thus:—

"Awake! For Morning in the bowl of Night
Has flung the stone that puts the stars to flight,
And lo, the Hunter of the East has caught
The Sultan's Turret in a noose of Light."

Another:—

"The Worldly Hope men set their hearts upon
Turns ashes—or it prospers; and anon,
Life snow upon the Desert's dusty face,
Lighting a little hour or two—is gone."

The Persian metrical system is very simple which makes a strong appeal, and this may be why that language has produced poetry to the European taste.

Mahometan poetry will be found to comprise three leading styles, eulogy, satire and dirge. Eulogy or satire appears to have been used by the poets according to the value of what we term "palm-grease" that was extended to the poet-wizard who, in spite of his powers was refused admittance into the best society. We read also of the poet's gifts in "rhymed prose," supposed to

have been used in ancient times for oracles, and in historic times when choiceness of language, artistic prose, was desirable, as in the novel. An example of this is the much-read Arabian Nights, which has attained such European favour, although little favour is shown this wonderful work in the country of its origin.

Arabian Literature seems greatly to have favoured the anecdote, often occupying but two sentences or less and rarely sufficiently long to fill one page. The authors' collections are arranged in a slipshod fashion, and the stories are disjointed and irregular. This mainly refers to Arabian fiction amongst which "Anecdotes of Broken-hearted Lovers" stands out for special mention. From fiction we proceed to history, and it is in this department of literature that the Mahometan earns well deserved praise. There are something like 600 Arabic historians for the first 11 centuries of Islam. These histories include Universal, Local, Occasional and Personal descriptions. The introduction of the index dates from the invention of printing; before the content of the page was fixed no such institution could exist.

Some sort of substitute for this was found in the composition of dictionaries, works in which all that was known about groups of persons was put together. The dictionary, of national biography belonging to the 8th Century of Islam, occupies 25 volumes, and has never been printed. The popular dictionary of the subject belongs to the century before, and in translation occupies four quartos.

A full sister to the study of history is that of geography, and the Mahometans studied and compiled their works on this branch of study, not only out of curiosity, but also for practical purposes. We have a whole series of geographical treatises, dating from the 3rd century of Islam, in which the then known world is described, and various valuable statistics collected. And just as the great cities of the empire produced their historians, so they had their topographers. There are in existence, works dealing especially with Cairo and Bagdad, which form noble monuments of the national literature. We also possess books of travel written in the 7th and 8th Centuries by Jubair and

Batuta, which have been translated into more than one European language.

Then comes the study of foreign customs and religions. The Moslem students went to endless trouble in mastering these subjects, in some cases going to the length of acquiring foreign and classical languages to get a complete understanding of them. Many treatises on pagan cults have disappeared; some remain, and either have been published or are likely to be. Arabian influence in Europe lasted longest in the science of medicine, for which, as late as the 17th Century, the study of Arabic was regarded as of considerable importance.

In general, it may be said that Moslem effort was more successful in deductive than in experimental science; and the chief writers on natural history were unable to convince their countrymen that they knew much about the subject. On the other hand, a peculiar form of natural history, which was distinctly Islamic, lay in collecting the observations made by poets of the desert on the habits of animals found in the Arabian Peninsula. In deductive science, however, the Moslem philosophers have gained marked distinction, and we find that they had recourse to the First Teacher, as they called him, for guidance in formulating and discussing the problems of their creed. The philosopher was generally supposed to be a naturalist, one who ascribed all things to natural causes and showed inclination to discard the idea of prophecy and miracle, and believed in the eternity of the world.

In the main, Islamic literature and science are theological, that is they bear direct relation either to the Koran or to the Tradition of the Prophet. The fact that theirs was the language in which Almighty God despatched his message to mankind gave the Arabian people a sense of superiority to the rest of the world.

Of the other arts, Islam taboos sculpture, and very little is heard of Mahometan painting; Dancing and music have been held back by a national discouragement of these arts, though human nature has proved to be too strong to keep them in the background altogether.



DEUTSCHE BLÄTTER
GERMAN PAGES.

Anniversary of Goethe's Death: 22nd March, 1832.

Vermaechtnis.

Kein Wesen kann zu nichts zerfallen!
Das Ew'ge regt sich fort in allen,
Am Sein erhalte dich beglueckt!
Das Sein ist ewig; denn Gesetze
Bewahren die lebend'gen Schaetze,
Aus welchen sich das All geschmueckt.
Goethe.

Brisbane Goethe Bund

The first meeting in the new year of the Brisbane Goethe Bund was held the other Saturday at the Hall of the Muses. There was a good attendance, which comprised some visitors from the country. Owing to the absence of the President through ill-health, Mr. H. von Ploennies presided. With reference to the anniver-

sary of Goethe's death, Mrs. Green read from "The Death of Goethe" by Carlyle, and Mr. von Ploennies read passages from Goethe's works. Messrs. Frederick and Liedl further contributed to the programme. A congratulatory address was delivered by Rev. Heuer, Toowoomba.



They conquer who believe they can. He has not learned the lesson of life who does not each day surmount a fear.—Emerson.

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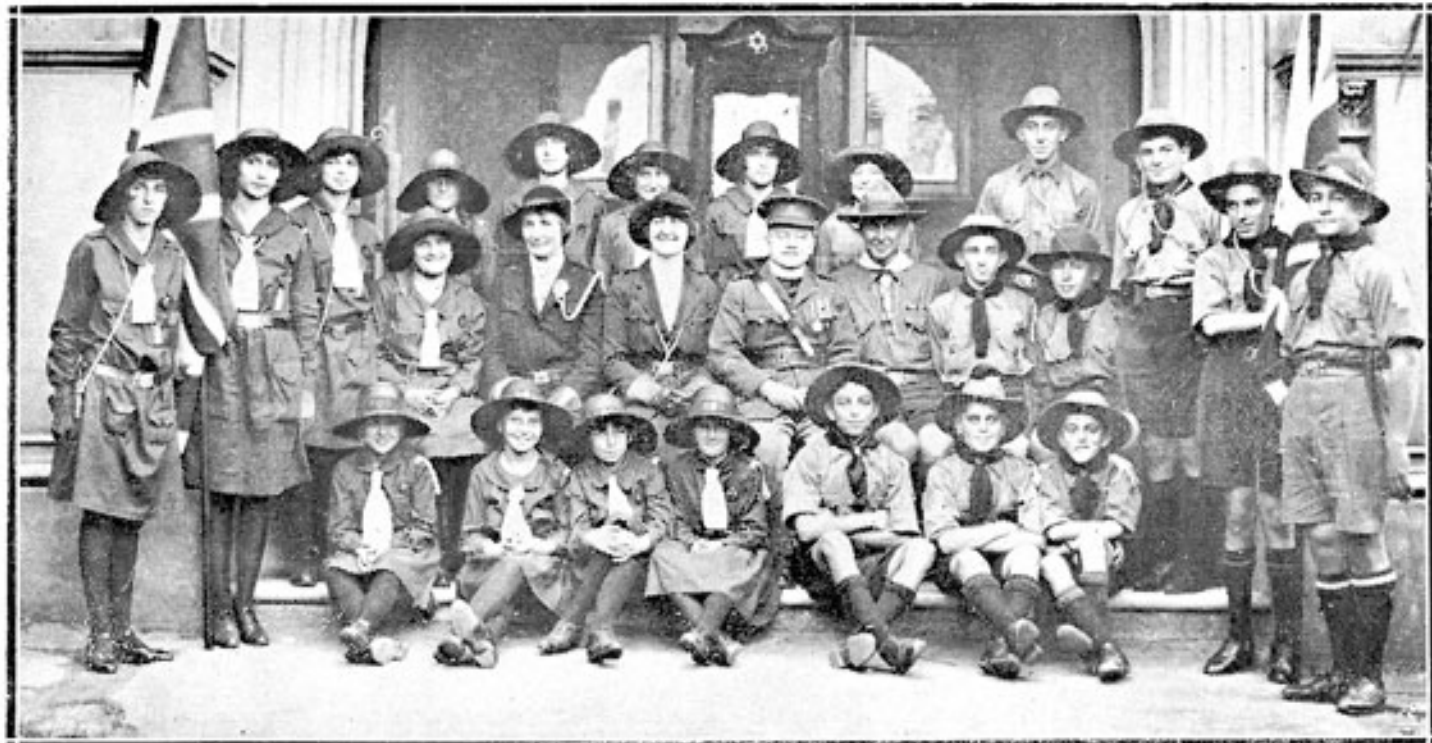
FOR THE 1000 VIOLINISTS.



A Flashlight Photograph of the 1000 Violins Ensemble, which was given in the Exhibition Hall, Brisbane, in August, 1927, by Mr. Luis Amadeo Pares

All players who took part in the 1000 Violins Concerts of last year are asked to call at the Hall of the Muses, 393 George Street, to arrange rehearsals for this year's Concerts.

HOUSE OF ISRAEL.



First Judean Girl-Guides and First Judean Scouts, Brisbane, Australia.

(First Jewish Company of Guides in the Commonwealth.)

An article by Mrs. LEVINE will appear on this subject in our next issue.

LEAVES FROM THE
House of Israel.

GIRL GUIDING.

Its Relation to our Jewish National Life.

By Evelyn Levine (former Captain First Judean Guides, Port Elizabeth, South Africa, Present Captain of the First Jewish Company in the Commonwealth - the Judean Company, Brisbane).

THE principles underlying the Girl Guide movement and the ideals of the great man who conceived it, appeal very strongly to the Jewish people. At a period in our history such as this, which is actually the re-birth of the Jewish nation, this movement is of inestimable advantage to our growing Jewish girls. Throughout the agony of centuries, our national life has remained dormant and unfruitful; and there is not the slightest doubt that the Guide movement will play a definite part in the development of those characteristics which are desirable in the youth and in the girlhood of every nation.

The object, first of all, of the Guide training is to give girls, whatever may be their circumstances, a series of healthy and jolly activities which, while delighting them, will afford them a course of education outside the school in four particular lines. These activities promote character and intelligence through games, skill and handicraft; service for others and fellowship; and physical health and hygiene, up to standard by games and exercises designed for the purpose.

The beautiful group of laws which every Guide learns and promises most solemnly to obey, gives one a glimpse of the scope of Guide teaching:—

A Guide's honor is to be trusted.

A Guide is loyal to God, to the King, her officers, her parents, her country, her employers and to her employes.

A Guide's duty is to be useful and to help others.

A Guide is a friend to all and a sister to every other Guide no matter to what social class the other belongs.

A Guide is courteous.

A Guide is a friend to animals.

A Guide obeys the orders of her parents, patrol leader or captain, without question.

A Guide smiles and sings under all difficulties.

A Guide is thrifty.

A Guide is clean in thought, word and deed.

As a Guide, one's first duty is to be trustworthy, loyal and helpful to other people, both in small everyday matters and also under the worst circumstances. A Guide's training, moreover, teaches her to be prepared for any and every emergency. The training induces girls to be plucky, to acquire the team spirit, to be handy, to keep cool, to know what is the right thing to do—and to do it. The great international order of Guides do not want to sit down and lead an idle life, nor to have everything done for them, nor to have an easy time. They do not want merely to walk across the field of life. They would much rather prove themselves handy people, able to help others, and, if necessary, make sacri-

fices for others. In this way the national character of girls of all nations is fostered, strengthened and trained, by attaining success after facing difficulties. By means of games and activities, Guides are able to learn the different things which will help them to get on in life and show the way to others to get on also. Thus, camping and signalling, first-aid work, camp-cooking and all those things which the Guides practise are going to be helpful to them afterwards in making them strong, resourceful women, skilful and helpful to others and strong in body as well as in mind. And what is more, it makes them a jolly cheery lot of comrades also! Guides are gently lead along the lines of that religion which is so simple and which is universal to trust in God and to do good to other people. They are taught that although there are many different kinds of religion, we are all really like one people serving one King; so that when Guides meet girls of different religions, race or nationality they have no feelings of hostility; but, on the contrary, there is an instant recognition that all are serving the same King in different ways.

Guiding has gripped the imagination of Jewry because it is an international sisterhood of Peace, a great League of Nations of the girls of the whole world. And every Jew wants Peace. It is the ancient greeting between Jew and Jew, "Shalom! Peace be unto You." And it has remained the Jewish greeting to this day. Guiding then, is really a work of national importance, because these girls help to make themselves efficient in that kind of work to which they find themselves suited; and at the same time they are making themselves efficient in honor, discipline, and straight-dealing.

Judaism teaches us that it is the human quality which matters; "Man's eternal possessions," say the Rabbis, "are neither silver nor gold, nor precious stones, nor jewels; but only the study of the law of Moses and good deeds." The double frame of mind, one for Synagogue and one for Life, is against Jewish teaching. Our religion teaches us that Justice, truth and uprightness are the security of State and Society and these are the principles so practically fostered by Guiding. As that great Jewish writer Achad Ha'am puts it, "Judaism strengthens social feeling in the individual by making him regard himself as part of the whole." Which is, as it happens, exactly the Guide teaching. Jewish teaching has always laid emphasis upon practise as against mere theorising; upon life as the materialisation of creed. It is so easy to profess belief.

Guiding instils into the young, not only belief, but ACTION. The world cries out for practical justice, practical morality as against make-beliefs. Are we not bidden "To heed to DO, to fulfil in love all the instructions of the Law?" Jewish teaching emphasises the conception of Fellowship, mutual co-operation and helpfulness which are the basic principles of the Guide movement. The roots of this high conception of fellowship are embedded in the Bible which enjoins to love one's neighbour as oneself, to treat a stranger as if he were a member of one's own household, to be merciful as masters and dutiful as servants; to honor the old; to protect the feeble. The Jewish laws, like the Guide laws, enhance the dignity of labour, the place of the industrial classes. Judaism teaches us to serve the Lord with joy and it teaches this conception through the practical nature of its laws, by making the whole of life, work and play, worship and pleasure, one continuous service to God and Mankind.

Winnemanoth—Mai—Mey.

Dieser Monat ist ein Kuss, den der Himmel gibt der Erde,
Dass sie jetzund eine Braut, kuenftig eine Mutter werde.

—Friedrich von Logau (1604-55)

MONTHLY NOTES.

During the last month a distinguished visitor from home, Mr. Christian Stoehr, arrived by the Nord-Deutscher Lloyd's s.s. Main, and spent some time with us members of the Brisbane Goethe Bund. Mr. Stoehr, who is only in his early thirties, is the editor of a great Berlin daily, the "Textil Zeitung," which is the official organ of the German clothing industry. In addition to his editorial capacity, he holds a position as Lecturer in Economics at the Academy of Commerce of Nuernberg. Mr. Stoehr is touring Australia with a view of closely enquiring into our wool industry. He evinced keen interest in the activities of our bund, and readily acceded to a request to address a meeting and to give a much-needed enlightenment on the real state of home affairs. From Brisbane he intends touring the Western District, and to return via the South and Tasmania. The members of the Brisbane Goethe Bund wish their guest a "Herzliches Auf Wiedersehen." Our best wishes for success in their respective research work go out also to our distinguished German-Australian explorer, Dr. Herbert Basedow, who has left for Arnheim Land, and to Dr. Krahnmann, of the Mining Academy of Charlottenburg, who is engaged on geo-physical survey work under the Queensland Department of Mines.

A copy of the "Christian Science Monitor," an international daily newspaper, featuring on the front page a lengthy interview with Dr. Hjalmar Schacht, President of the German Reichsbank, regarding the stabilisation of

Christ, Scientist, Brisbane, Literature Distribution Committee. Further copies of this edition, which should be of considerable value to all students of economics, may be had free on application.

APRIL MEETING.

A good number of members and friends had braved the inclement weather which prevailed on the night of our April meeting, April 18. Mr. Huelsen was in the chair, as a renewed outbreak of his protracted illness had prevented our President, Mr. H. G. Tommerup, B.A., from attending. On the motion of the chairman, seconded by Mr. Reber, it was decided to hold the transaction of all matters incidental to the annual general meeting, which originally was arranged to take place on that night, over until the following monthly meeting on May 5. Mr. Stoehr delivered then his address on "Modern Germany." For the benefit of those who were unable to be present, and in general to encourage the study of the German language, Mr. Stoehr's address in condensed form is printed below in German. Accounts of the meeting in English have appeared in the metropolitan Press. A vote of thanks for the unique feat provided by the lecturer was proposed by the chairman and appropriately seconded by Mr. Liedl, an old resident of our State, and an old friend of his great fellow-countryman, Gerhard Hauptmann. Miss Mewing contributed songs by Gumbert and Abt. Miss Reber accompanied on the piano. Congratulatory messages were sent to Bert Hinkler and the crew of the Bremen.

The Study Circle meets every alternate Thursday at the University. "Die Jungfrau von Orleans," a dramatic poem by Schiller, is now being discussed.

Jegliche Auskunft erteilt gerne.

HON. SECRETARY.

Brisbane Goethe Bund

"Austwick," John street, Woolloowin,
Brisbane, Australia.

TO OUR READERS



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