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foreign style. After a brief occupancy of the chair of French literature at the University of Liege, in Belgium, he returned to Paris in 1849 and commenced his famous series of articles, the "Causeries du Lundi," which appeared first in the "Constitutionnel" and afterwards in the "Monsieur," which was an inspired journal under the second Empire. These articles, which comprised studies of all great characters, from the fourteenth century down to his own time, were a happy union of biographical incident, with keen critical analysis, and they inaugurated a revival in literature. Republished in a collected form they filled 15 volumes under their first title, and 10 more styled "Nouveaux Lundis." Of his later works the "Histoire du Port Royal," which he was occupied during 20 years in writing, was specially alluded to. Sainte-Beuve's originality of mind was displayed even in the arrangements for his funeral. At his death, in 1869, his secretary was directed by his will that the customary eulogistic oration was to be dispensed with, and only the briefest words of farewell pronounced over his grave. And thus without any religious ceremony he was laid to rest in the presence of 10,000 persons, who by their presence attested to his vast popularity amongst all classes. A name closely bound up with that of Sainte-Beuve is that of Ernest Renan, one of the most interesting figures, and one of the highest intelligences of the century, but at the same time one of the most difficult geniuses for analysis in a lecture. A native of Tréguier, in Brittany, born in 1823, he came of a pure Breton stock, and inherited some of the deepest and most striking characteristics of that race, amongst whom the most intense faith found in the Roman Church prevails. As intended for a devotee of the church, Renan studied at St. Sulpice, but by the time he had reached his 22nd year the conviction was forced upon him that he could hold no further concord with orthodoxy. A desire to investigate the origins of the religious instinct in mankind was developed within him, and the lecturer dwelt upon the difficulty of giving a just representation of his intensely critical attitude with regard to the attributes of divinity, and the beliefs accepted by Renan as distinguished from those of the Orthodox Church. The saying was referred to which describes him as having disintegrated the ideal of divinity, whilst he had not destroyed it. In his "History of the Origin of Religion," in which is incorporated his "Life of Jesus," these views were most strikingly developed, and it was pointed out that the teaching he sought to convey was a vivid realisation of Christianity as portrayed in the character of the ideal evangelist, to whom, however, he refused to ascribe the attributes of the purest and highest God-head. Renan, an excellent Hebrew scholar, was also the author of a most masterly translation of the Book of Job, and the admiration which the style of his writings must always evoke was commented upon as impressive even to those who most strenuously reject his religious faith. Notwithstanding the extremely difficult subjects for analysis presented by the two litterateurs she had to deal with, the lecturer handled her theme excellently, and her class was treated to one of the most skilful delineations which the course of lectures has thus far produced.

minority, including the Chief Justice—but without Mr. R. M. Smith, who must have felt strangely out of place in his novel situation with the majority—fought hard for the independence of the professors, but they were overruled. Dr. Bride essayed a forlorn hope by endeavouring to add words eliminating from the category of "injurious to the University" any "expression of views on religious, philosophical or scientific subjects," but he was left alone, and Mr. Grice's motion passed. Professors are now at the mercy of the Council, and they had better not forget it.

Advertiser 10th Oct. 1899.

FRENCH LITERATURE OF THE NINETEENTH CENTURY.

On Monday afternoon, October 9, Mdlle. Dussau continued the course of lectures on French literature she is now delivering at the University. In seeking to include in the series as many as possible of the great litterateurs of the century, the lecturers was under the necessity of uniting in this discourse sketches of two French poets, who exhibited extreme diversities of genius and literary style, viz., De Vigny and De Musset. The first of these, Alfred de Vigny, was from earliest instincts and education devoted to a military career. Born in 1797, and reared amid the tumult of the Revolutionary wars, he entered the army when only 16 years of age. But the peace which followed the final restoration of the Bourbons, afforded no opportunities for the rapid advancement to the highest military honors he had dreamed of. His poetical genius, which had made itself prominent even whilst he was at school at the Lycée Bonaparte, outgrew his military ardor, and soon after 1822, when his first collection of poems appeared anonymously, the soldier became lost in the poet. Whilst the lecturers forcibly depicted the exalted character of De Vigny's poetical conceptions, and the exquisite purity of his faculty, which, as that of a pioneer of the new romantic school, made his style a model for both his older and his younger contemporaries, yet it was shown that his sensitive pride and extreme bashfulness operated to check the unbosoming of a naturally disdainful and gloomy spirit. His was a genius respecting which his associate, Alexander Dumas, wrote that in its spirituality it was as a chief among the cherubim, never needing to touch earth from necessity of the poet's own. When he stooped, with folded wings, on the mountain summit, it was only in condescension to the mundane spirits of humanity around him. The poet's works specially enlarged upon were his "Moïse," his "Eloa on la Sicurdes Anges," from which a passage was quoted, described by Victor Hugo as exhibiting the greatest magnificence and beauty that French poetry had, down to his time, produced, and his celebrated historical novel, "Cinq-Mars," which added more to his reputation than was gained by the whole of his refined but scanty poetical works. His dramatic works, both original and translations, were also briefly alluded to. Whilst De Vigny, on the one hand, was a thinker, absorbed in the greatest problems of human destiny, who appeared as though he had never been young, Alfred de Musset, on the other hand, was essentially the gay poet of youthfulness, the darling of the Muses, laughing at life, and with a sparkling carol ever on his lips. Essentially a born poet, winning fame without patronage, but by the development of his strong natural genius, writing only at the spur of his inspiration; in verse, fresh, nervous, graceful, innocent, and unaffected, but filled with all his heart contained of wild hopes and dreams; living ever in a high delirium of feverish passion, wild, fickle, and impulsive, his great powers of mind dissipated and frittered over every passing fancy, yet staunch in his hatred of hypocrisy and deceit, De Musset has nevertheless won an immortality as by far the greatest lyric poet of the period. His figure is one of the most striking in the literature of Europe, and he has had no successor. He has given the world a graphic portrait of himself, admirable in its life, clearness, and verve, under the transparent veil of romance in his "Confessions of a Child of the Century." His "Contes d'Espagne y d'Italie," a work of high poetic talent, had an immediate and striking success, whilst amongst other productions of his muse the Eastern story, "Namouna," was described as containing the most beautiful verses he ever wrote. De Musset's powerful dramatic instinct often excelled in originality and intensity that of Lamartine and others of the cultured poets. He asserted that all the best he wrote came direct from a heart throbbing with the fire of genius, and its power of appeal to the hearts of his readers may well carry conviction of the truth of this claim for ardent inspiration. His impassioned "Chansons" were no sooner written than all the world around him had them by heart, and other poets made couplets from them. It is little cause for wonder that one possessed of a spirit of such fiery impulse should at the age of 47 be cut off in the flower of life and the zenith of his fame. Mdlle. Dussau thus vividly portrayed for her audience this talented poet, play-writer, and novelist, with whom she had to deal, and illustrated her sketch with critical readings of many characteristic gazes extracted from his works.

EDUCATIONAL REFORM—PUPIL TEACHERS.

Adjourned debate on the motion of Mr. ARCHIBALD—"That, in the opinion of this House, it is imperative to reform the educational system in respect of—1. Stopping the overwork and strain upon female pupil teachers. 2. Giving pupil teachers adequate and just training."

The TREASURER said that when the Minister of Education spoke on the subject he had indicated the attitude of the Government, and placed before the House the position regarding the proposal for the training of the pupil teachers at the University. The Government therefore did not think it necessary to further debate the matter, and asked the hon. member to withdraw his motion.

Mr COPLEY considered Mr. Archibald had made out a fairly good case for the pupil teachers, but he thought they ought to be extremely careful in not interfering

with the Education Department by passing motions in that House. The management had been vested in a Board of Inspectors, and they had not only to make the educational system effective, but to keep it within reasonable limits, and he thought that policy was being followed up. He knew that they could not carry out that policy without undue hardships to the teachers, but he would point out that they only had to work five days a week, and there were several holidays, and the Minister of Education, he understood, had made arrangements for an extra week's holiday for the teachers. After the expression of opinion given by the Minister and the policy of the Government regarding the arrangement made for a University training without largely increasing the cost, he thought the hon. member would do well to withdraw the motion. It had had a sympathetic reception, and much of what the mover desired had been accomplished.

Mr. ARCHIBALD said he was obliged to the Minister of Education for the attention that he had given to the matter. The Government had, he believed, seen the desirableness of doing something, and he did not think it would be fair on his part in the circumstances to ask the House to take up more time in discussing the question. He asked leave to withdraw the motion.

Leave granted.

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TRAINING OF TEACHERS.

Adjourned debate on the motion of Mr. Archibald—"That it is imperative to reform the education system by stopping the overwork and strain upon female pupil teachers, and giving pupil teachers adequate and just training."

Mr. HOLDER said the Minister of Education had fully stated the attitude of the Government in respect to the training of teachers, and he suggested that, as Mr. Archibald had obtained all he wanted, the motion should be withdrawn.

Mr. COPLEY said Mr. Archibald had made out a good case, and the Government had given a most sympathetic reception to his representations concerning the heavy strain placed on pupil teachers. The motion might, therefore, be very properly withdrawn.

Mr. ARCHIBALD was obliged to the Minister of Education for the attention he had given to the matter, and he regretted his illness. As the Government had seen the necessity of dealing with the matter, he asked leave to withdraw the motion.

The order of the day was read and discharged.

Register 18th Oct. 99

FRENCH LITERATURE OF THE NINETEENTH CENTURY.

The ninth of the series of University Extension lectures on French literary men of the century and their writings was given by Mdlle. Dussau in the University Library on Monday afternoon, October 16. The four chief novelists and playwrights of the romantic school, George Sand, Dumas, Feuillet, and Sardou, as distinguished from those of the more realistic order in fiction, were treated of. Aurore Dupin, the lady who afterwards became the Baronne Dudevant, and subsequently, when separated from her husband, has been known throughout the world by her nom de plume of George Sand, was introduced as the first of those novelists who have drawn their materials for fiction from vivid observation of real life and passions in the world around them. Then followed a graphic delineation of the genius and works of Alexandre Dumas the elder, a writer who has attained fame and popularity throughout all Europe, and especially in England; though there, it was noticed with regret, almost entirely through the medium of the English language. In the gentle and retiring Octave Feuillet was served the most distinguished exponent of the idealistic school. Of a refined, unimpassioned, studious spirit, he was more remarkable for his beautiful and poetic representations of life in the best society than for unflattering truthfulness in picturing the passions of everyday humanity around him. Victorien Sardou, who is best known amongst English-speaking peoples as the author of "Madame Sans-Gêne," furnished the concluding topic of the lecture. A prolific author, possessed of a style of much force, and of vivid dramatic instinct, his astonishing success as a writer for the stage raised him more than thirty years ago from the most extreme poverty to a fortune and world-wide fame. Augier and Dumas also share with him the distinction of being the greatest dramatists of this half-century. The remainder of the lecture was devoted to a small number of other writers, though the still more overdone style of the French novelists, and the more realistic order towards New Zealand, and the weather conditions of the colony, and we have here

Melbourne University

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Most of yesterday's sitting of the Melbourne University Council was appropriated to the consideration of the burning problem of the tenure of University professors, says the "Age" of Tuesday. In the statutes with regard to the professors, it is provided that "each professor shall hold office for life, or until his resignation or removal or dismissal by the Council, as hereinafter provided, on the ground that he has become permanently incapacitated by age or infirmity, or has become inefficient from causes other than age or infirmity, or has misconducted himself." Recent circumstances have suggested the desirability of amending this cast-iron condition, and yesterday Mr. Grice moved the omission of the last two words, with the view of inserting—"been guilty of any conduct, whether in his office, or otherwise," which is adjudged by the Council to be injurious to the University." It will be observed that a world of possibility lay in the phrase "or otherwise." If a professor indulged any eccentricity of language or dress, he would be liable to removal, and if the Council had passed the motion in all its naked simplicity, future Ormond professors of music would have to confine themselves rigidly to trombone symphonies and nocturnes on the drum, and avoid straying into the debatable territory of religious or social polemics. Mr. Grice evidently felt that his proposal in its original form would uproot one of the most cherished ideals of "Alma Mater," namely, the elevation of the professors above mere worldly considerations, and he modified his motion, giving a dismissed professor the right of appeal to the "Visitor" (His Excellency the Governor) who might reverse the decision if in his opinion the conduct was not injurious to the University. The debate on the motion was conducted with that decorous heat characteristic of the Council's proceedings when it is deeply stirred. A