

Advertiser 19th July 1895.

UNIVERSITY EXTENSION LECTURES.

The third of the series of "University Extension Lectures" by Professor Bragg was given on Wednesday evening, when the lecture-hall was well filled with students. The subject of the discourse was "Spectrum analysis," and the lecturer showed how a prism would bend rays of light, and bend those of shorter wave-length more than the longer ones. Consequently a white light would spread out upon the screen the lights of different wave-lengths in order, thus giving a colored spectrum. Vapors when glowing gave bright line spectra, and solid bodies gave complete spectra. In the sun's spectrum were many dark lines, which were due to the sun's light having passed through glowing vapors, and the nature of those vapors was therefore known. The spectrum was used to measure the velocity of the approach or receding of stars, and the revolving of Saturn's rings may be watched in this way, as may also the whirling of glowing vapors on the sun's surface. The spectra of stars were of different kinds, and from their nature could be told the temperature of the stars. The professor's remarks were capitally illustrated on the screen.

Advertiser 24th July 1895.

UNIVERSITY EXTENSION LECTURES.

On Tuesday evening Professor Mitchell continued his lectures on "English Literature and Philosophy from 1700 to 1750" at the University. There was a large attendance. The professor referred particularly to the poetry of the period, and first of all Shakespeare's poem, "The Schoolmistress" was given as an illustration of trivial subjects being treated from a poetical standpoint. The peculiarities of the Spenserian stanza were described, Thomson's "Castle of Indolence" being given as a typical example. Reference was then made to the didactic and satirical poetry of the period, the composition and character of the "Essay on Man" being explained more in detail. The "Essay on Man" was a treatise in verse, and in its style and treatment it was compared with Fermat's poem "The Hermit," "The Night Thoughts," by Young, and Blair's poem "The Grave," were briefly touched on, and the lecture closed with an interesting account of the nature of the chief satirical poems of the age, notably "The Rape of the Lock" and "The Dunciad," the lecturer pointing out that the sting of Pope's satire lay in the moral and literary way in which he showed up the characters and feelings of his opponents.

Register 25th July 1895.

UNIVERSITY SENATE--A meeting of the Senate of the University was called for Wednesday afternoon, but insufficient members attended to form a quorum. After waiting for about half an hour those present, who included the Warden of the Senate (Mr. F. Chapple, B. A., B.Sc.) and His Excellency the Lieutenant-Governor, dispersed.

Advertiser 26th July 1895.

UNIVERSITY EXTENSION LECTURES.

On Wednesday evening Professor Bragg delivered at the University the fourth lecture of the series on "Radiation" in connection with the University extension lectures. There was a large attendance. The lecturer first explained that color was formed by the destruction of color, and that a piece of red glass did not turn a white light into red, but destroyed the other colors of the spectrum and allowed the red light to shine out. He then showed certain colors which absorbing their powers were interesting in various ways. The mixture of colors was also explained, it being pointed out for example that yellow and blue when mixed as colors in the eye gave white, while yellow and blue paints when mixed gave a green color, and the reason for the difference was fully explained. He then spoke about color blindness and color sensation, and explained the wiring of rays by fine particles, as giving rise to the colors of the sunset, a number of experiments being shown to illustrate the various points of the lecture.

Register 25th July 1895.

UNIVERSITY EXTENSION LECTURES.

The fourth of the extension lectures upon "English Literature and Philosophy from 1700 to 1750" was delivered by Professor Mitchell at the University on Tuesday to a large audience. The unpromising weather seems not to diminish or abate the interest in these lectures, and the authorities of the University have evidently adopted a popular method of securing the sympathy of the public in the work being carried on. The lecturer continued his analysis of poetic writings begun in the previous lecture, taking particularly the didactic and satirical poetry contained in Pope's "Essay on Man," "Dunciad," and the "Rape of the Lock," "Night Thoughts" by Young, Parson's "Hermit," and "The Grave," by Blair. By a clear analytical disquisition it was shown that though the most typical form of poetry of the age was didactic, as shown in the "Essay on Man," the logical argument of the production was its greatest weakness from the true poetical view. Poetry was simply to do with the emotions of a writing, and not the reasoning power. The treatment of the subject, and not the subject itself, was shown to be the test of true poetic verse, and this was demonstrated in the fact that though human nature in Pope's best production was more or less directly the subject of all the poetry the genius was shown in the form of treatment rather than in the subject itself. "Waldemar is a bear" was the theme of the author's writing, and served as a very comfortable doctrine for the sounder to think that he had a fair share in the ultimate end of the divine order of things. It was comforting, too, to the virtuous man to feel that in the pursuit of his own good and pleasure he was bestowing good and pleasure upon all whom his actions affected. In the whole of this long essay there was nothing inferior in language or argument. By his clever criticism of Pope's satires the Professor portrayed this genius as a terror to all who came under the sting of his pen. In such a case he was held that better and his money were supposed to have been frequently offered to suppress his writings. The poems by other authors mentioned were treated with profound thought, keen analysis, felicitous language, and a subtle humour which kept the audience much interested.

A large audience assembled at the University on Wednesday evening to witness Professor Bragg's scientific experiments, and hear his lucid explanations of radiation in the fourth lecture of his series. By the aid of his electric-rotated lantern and accurate adjustment of a prism, lenses, pieces of glass, and a number of coloured liquids, a spectrum was formed, and successfully analysed the production of colour. Reasons were clearly given for the absorption of colour in passing through coloured and transparent bodies, and the mixture of colours in light and in paints. The colour sensation of the eye in its normal condition, and was affected by colour-blindness, was illustrated upon the screen, and some fine experiments showed the reason of the varying beauties of sunset. Though the lantern apparatus at the Professor's disposal was somewhat rough for some of the more sensitive effects, his experiments were sufficiently clear to demonstrate the facts stated.

Register 31st July 1895.

UNIVERSITY EXTENSION LECTURES.

There was a large audience at the University on Tuesday evening to hear the fifth of Professor Mitchell's series of lectures on "English Literature and Philosophy from 1700 to 1750." The Professor first dealt with the dramatists and their productions during the period, indicating that the restoration of the drama began with Charles II. Queen Anne had no sympathy with the stage, and issued a prohibition to reform the abuses and indecencies which had become familiar in stage productions, and a further Licensing Act was passed which threatened to do away with theatre altogether. Reference was made to the condition of the drama at the end of the century, critical ideas concerning it, its literary and dramatic form, the attacks of Jeremy Collier, and the Partisan opposition, the London and the theatre, the leading actors, and types of tragedy and comedy. The prose writers and their work formed the subject of the second part of the lecture. The principle of style and the matter of leading writers of the day were critically analysed, Addison being chosen as the best standard of classical writing. Novel-writing was usually set down as beginning with the productions of Richardson, Fielding, and Smollett, who introduced what was termed a new kind of story about 1740, which had grown into the most prolific form of literature. Brief reference was also made to the essays of Steele and Addison and the satires of Defoe and Swift. The last lecture of the series will deal with the philosophy of the period as expressed in its literature.