THE UNIVERSITY FRENCH LECTURES

Tax authorities of the Adelaide University have reason to be well pleased with the success which has attended the French Lectures given under their auspices by Monsieur Casais. There has been in the past a regrettable tendency in South Australia to neglect the study of the French language among students. French literature is, as it has been for centuries, a guiding power among the nations. An earnest going over of the round of the interested circles, says Monsieur Roger truthfully, "it would with difficulty find an object of study or a branch of culture in which it was not well fitted to discharge the task entrusted to it. It was a wise choice to select for treatment the life and works of Molère—the great comic author of France, the man whose Voltaire did not hesitate to pronounce the most eminent writer of comedy of any age or country. His writings afford ample material for the ten lectures in which M. Casais succeeded in keeping hold upon the attention of large audiences. Molère was a man of many parts; every inch an actor, and a Frenchman of Frenchmien. From the time when Jean Baptiste Poquelin became an actor at Mademoiselle Rogette and threw aside dry and musty law books to follow, as Molère, the captivating occupation of amusing and instructing the multitude, to the day of his tragic death, his life presents numerous and varied features which the art of the lecturer can turn to good account. It could not be said of Molère that he resorted to his memory for his jokes and to his imagination for his facts. His powerful and pungent satire and his ready wit were sharpened as polished, and their thrusts were distinguished alike by brilliancy and truthfulness. His works rank among the foremost in the language, and the lectures upon them which Mons. Casais has now completed so appropriately with a sketch of "Malade Imaginaire"—a play possessing the melancholy interest of being Molère's last—cannot fail to be beneficial to those fortunately able to attend the series. The interest aroused in his productions has had an influence far beyond the walls of the lecture-room, as is shown by the imitations that have been given to the study of French literature, and it may be expected that the next course will command even larger attendances. Similarly gratifying results have attended the lectures of Herr Necheles on German literature. The Council of the University has acted wisely in determining to extend the scope of the great educational institution under their control, and courageously in selecting French and German as a beginning. We would hope that as long other popular lectures will be arranged. A series under the "Penman" or "Brownin" for, instance, or any great English writer for that matter, to be followed by another series perhaps "Daniel" would be particularly interesting and helpful to those outside of University instruction proper, who seek to cultivate literary tastes under difficulties.

FRENCH LECTURES AT THE UNIVERSITY.

The last of the series of ten lectures on Molère and his works, delivered on Monday last at the University, was delivered by Monsieur Casais, who for the last ten weeks has kept up the interest of his audience in his former achievement in the sketch he gave of the "Malade Imaginaire." Besides being one of the most amusing plays of the great French dramatist, it presents, with individuality and provision in the modern comedy of Molère, the suggestion of a comic action at the highest degree of fancy and truth, and is thus attached to comedy for, to which it was fitting, which is a part of the Arcadian in literature, and in recognizing the "Monsieur" that Molère met with the assistance which enriched the life and art of the last of the incomparable comedy-writers of French and modern literature. Monsieur Casais, who has ascribed all the rest of the criticism that the text received at the hands of his contemporaries; possibly he had fully satisfied his character, and the name of Molère is long as he wrote his marvelous works. In this comedy the author deals a blow to the doctrine of the two and to imaginary states that all times, by exposing the absurdities of the former he is to bring them to a better understanding of their historical and literary character. The ridiculing which he displays, the ease with which he is imposed upon by the comic physicians, and above all by the satirical and sarcastic manner, make his work