

In 1851, he was appointed Superior, which place he occupied during nine years. It was in this position that he acted so conspicuous a part in the establishment of the Laval University. Having secured the support of Lord Elgin, he proceeded to Europe, in 1852, and obtained from Her Majesty a charter, and some months later the Sovereign Pontiff's leave to found a Faculty of Theology in the new university. On his return to Canada, he was called upon to furnish the plan for the putting into execution of his all-important project, and for this task he was eminently qualified, having visited the principal Universities of Europe, with the view of examining and comparing their constitutions and the systems upon which they were conducted. The successes which he achieved in carrying out this enterprise are too well known to need even a recapitulation here; it may suffice to say that the University is so much indebted for the high position it now occupies to the assiduous care with which this distinguished man watched over its infancy, that it would be only an act of justice to join the title of founder to the name of its first Rector.—*Lower Canada Journal of Education.*

IV. Miscellaneous.

1. CANADIAN NATIONAL SONG.

The land of lake, river and forest wide,
Where Niagara plunges in splendor and pride,
O'er the trembling cliffs her precipitous tide;

Know ye the land?
'Tis a glorious land!

And the land is our own dear home!

The land which nor arts nor industry graced,
Where the beautiful seasons ran all to waste,
'Till the Briton the savage and sluggard displaced;

Know ye the land?
'Tis a glorious land!

And the land is our own dear home!

The land where the Saxon, the Gaul, and the Celt,
The first glow of patriot brotherhood felt;
And forgetting old feuds in amity dwelt;

Know ye the land?
'Tis a glorious land!

And the land is our own dear home!

The land unpolluted by despot or slave,
Where justice is done to the dastard and knave,
Where tribute is paid to the wise and brave;

Know ye the land?
'Tis a glorious land!

And the land is our own dear home!

The land where the teacher is honoured and sought,
Where the schools are all busy, the children all taught,
Where the thinker, unfettered, can utter his thought;

Know ye the land?
'Tis a glorious land!

And the land is our own dear home!

The land where the farmer is lord of the soil,
Where the toiler himself reaps the fruit of his toil,
Where none has a title his neighbor to spoil;

Know ye the land?
'Tis a glorious land!

And the land is our own dear home!

The land where the Christian can openly pray,
As Scripture and conscience may shew him the way,
Fearless of clerical tyrant or lay;

Know ye the land?
'Tis a glorious land!

And the land is our own dear home!

The land which the older and stronger it grew,
To law and to loyalty still kept more true,
Both to prince and to people according their due;

Know ye the land?
'Tis a glorious land!

And the land is our own dear home.—*Perth Courier.*

2. OPENING OF THE GREAT EXHIBITION.

The Great Exhibition of 1862 was opened with great pomp on May day. The English papers give a graphic account of the ceremony, and also the correspondents of many country papers, but we have only space for a very brief account of it.

As early as eleven o'clock a crowd of well-dressed people had invaded every nook and corner of the vast area. The spots best situated for seeing the procession were soon occupied, as also the seats around the orchestra. The sight here was beautiful. A rich mass of color was presented; the holders of reserved seats, clad in all the uniforms under the sun, amongst others the Hungarian noble, covered with jewels, the Japanese Envoys and the Albanians chiefs, were most conspicuous.

Shortly after one o'clock a shrill blast from the trumpeters of the Life Guards, which pealed through the whole building, announced that the grand procession had begun to move. The Royal Commissioners entered, preceded by trumpeters, and took up their position facing Her Majesty's Ministers. Here Lord Grenville addressed a short speech to the Duke of Cambridge, who replied on behalf of Her Majesty.

The ceremonial music was a triumphant success. In the verses of the National Anthem which preceded the address delivered by Lord Grenville and the procession up to the nave to the eastern dome, the women's voices came upon the ear with a clear and silvery tone that was eminently musical and delightful. The chorus numbered two thousand voices, and there were four thousand instrumental performers. The broad masses of simple choral harmony was very grand, and the full swell of the female voices was rich and beautiful. This sublime strain—sublime from its very simplicity, and still more sublime from the feelings with which it is associated—was listened to by the immense crowd uncovered and standing, and hushed in deep silence, till the last sounds died away, when a cheer burst forth from all sides that was positively startling in its intensity. This concluded the portion of the ceremony which was appointed to take place under the eastern dome, and the procession slowly unwound itself, and proceeded in the same order as before down the nave. The brilliant column, as it moved along with the sunlight upon it, but its gaudy lines toned down and relieved by the cooler tints of the dresses of the ladies who lined the passage on each side, was a magnificent sight from the galleries, but the vista, looking westward, down the nave from the platform, and terminating in the gaily decked parterre of the orchestra, was still finer. As the procession moved off the bands of the Foot Guards stationed on the western platform, played Handel's "March" in *Scipio*, but when it had advanced well out of ear-shot the pipers of the Fusilier Guards, who closed the rear, struck up a shrill pibroch.

Under the eastern dome, where the vast concourse of distinguished visitors not officially engaged in the ceremony had long been congregated, a dais had been erected hard by the Majolica fountain, where the Queen's Commissioners took their seats on the chairs of state provided for them.

The first piece of the special music was a grand overture by Myerbeer, an imposing composition by a musician who excels in the art of adapting instrumental music to vast localities; and this Triumphal March rolled through every corner of the building. The second movement was a religious march, of a subdued and mournful character; and the third was a quick march, full of fire and energy, arresting the general attention; and when the inspiring strain of "Rule Britannia," mingling with this quick march, and rising to a marvellous climax of power and grandeur, brought this piece to an end, loud acclamations hailed this triumph of genius and art. There was a brief pause, and then came the admirable opening ode by Mr. Tenyson the poet-laureate. Dr. Sterndale Bennett had set worthy music to the noble words of the ode, and the effect was complete. The opening chorale—

"Uplift a thousand voices full and sweet
In this wide hall, with earth's inventions stored,
And praise th' invisible, universal Lord."

was sung with remarkable decision; and the effect of the trumpets giving out the melody in unison with the upper voices was extremely solemn and impressive. There is a pause, and the voices in the softest and most subdued tone take up in the relative minor the mournful words,

"O, silent father of our kings to be,
Mourned in this golden hour of jubilee,
For this, for all, we weep our thanks to thee."

which were sung so pathetically as to thrill every heart. Especially the last line, where the words "we weep" are reiterated, in touching and plaintive harmony, as though the asseveration could not be made too often. A wail of sorrow filled the air, and with such extraordinary precision were the notes uttered that the words seemed to come from a single voice instead of from a united thousand or more. After this beautiful passage there comes a piece of choral recitative, in which the voices of each part, singing