

University Intelligence.

CANADA.

TRINITY COLLEGE.—We understand that the following gentlemen have lately been nominated to seats in the Council:—The Rev. Dr. Lewis, of Brockville; Dr. Fuller, of Thorold; Dr. MacMurray, of Niagara; Dr. Patton, of Cornwall; Saltern Girvin, of Yorkville, and — Cartwright, Esq., of Kingston. We believe that three of the vacancies were caused by Sir Allan MacNab, the Hon. P. M. Vankoughnet, and John Arnold, Esq., having being constituted Honorary, instead of ordinary, Members of Council, on account of their inability to attend its meetings.

QUEEN'S COLLEGE.—The Senate of the University of Glasgow have unanimously resolved to confer the degree of D. D. on the Rev. William Leitch, Principal elect of this college.

ENGLAND.

OXFORD.—The Bampton lectures of the present year are thus described by the *Literary Gazette*:—

"The Head Master of Merchant Taylor's School (Dr. J. A. Hensley) delivered the first of his series of Bampton Lectures, on Sunday, to a full congregation. He stated in plain terms the different views which have at various times been held in the Church on the question of Sabbatical observance, a chief difficulty now being to bring about a reconciliation between the Sabbatarians and the Dominicals. His opening was striking in itself, being a description of the train of thought into which any intelligent visitor to a strange Cathedral would fall, on being unable to reconcile the style of architecture with the dates of the local traditions related to him by his guide, and his probable discovery that, without entirely denying the truth of such traditions, they related to a building that no longer existed, but probably occupied the site of the one he was then visiting. We need not explain the analogy. No less striking was the concluding sentence, the theme of which is to be the starting point of the next Lecture of the course:—'The last Sabbath had passed, and with it the necessity for its observance as of old. The sun had risen on the first day of the week. The Son of Righteousness had risen also. And the first day of the week was the Lord's Day.'"

The Bampton lecturer for next year is the Ven. John Sandford, Archdeacon of Coventry.

The Rev. Dr. Williams, Warden of New College, and late Vice-Chancellor of the University, died a few weeks since. Few men were more deservedly respected or more widely beloved. His successor in the wardenship is the Rev. J. E. Sewall, to whom the Oxford Middle Class Examination scheme owes much of the success of its practical working.

CAMBRIDGE.—Professor Amos, the Downing Professor of Laws, died recently: he succeeded the late Professor Starkie in 1849.

EDINBURGH.—The Right Hon. W. E. Gladstone was installed as Lord Rector of the University of Edinburgh, on Monday, April 16. Sir David Brewster, Principal and Vice-Chancellor, presided. Previous to the installation, Mr. Gladstone received the degree of LL.D., a similar honor being conferred on Lord Neaves, the Solicitor General; the very Rev. Donu Ramsay; the Hon. Lord Principal Forbes, of St. Andrews, and the Rev. H. L. Mansel, the distinguished author of the Bampton Lectures for 1858, and co-editor of Sir W. Hamilton's works. The speech which was delivered by Mr. Gladstone on the occasion is described by the English journals as "one of the highest modern efforts of sustained oratory;" it has since been published, and we shall notice it next week.

UNITED STATES.

Bishop Leo, of Iowa, has received from New York, Boston, and Providence, over \$20,000 in money and pledges for Griswold College. In Baltimore, persons have undertaken the endowment of a "Henry Johns Professorship of Systematic Divinity" in the institution, with \$15,000.

Art and Science.

Mr. Holman Hunt, the painter of the great picture "the Light of the World," which has justly been placed at the head of all modern sacred art, has just completed a work which is probably even greater than its predecessor. The subject is the finding of Christ in the Temple; it has cost Mr. Hunt seven years' continuous labour, including several visits to the Holy Land; and more than once he has perilled his life in his zealous effort to paint from nature those parts of the Mosque of Omar—especially its floor of solid rock—which seem to have belonged to the Temple itself. Of the painting itself we cannot give a better description than that of the English *Guardian*: its interest will be the best apology for its length.

"It seems natural to approach the picture from the left—passing, as the world has had to pass, through the Law and its shadows, on the way to Christ. There we see sitting three Pharisees—one young, one middle-aged, one old, like the three kings of Cologne in the

legend; and the youngest is nearest to the kingdom of God. Hermit, with the roll of a volume half unrolled before him, handsome, intelligent, and apparently honest, not unheeded of the wisdom which he has heard from the Divine Child, but we know not how deeply moved by it. The Pharisee who is next to him in years and in place, trained more perfectly to comical or to suppress his feelings, holds, not the volume of the Law, but a phylactery, and seems less inclined to take his tone from the rising Life and Light, than from the image of Jewish dotage which is hard by his side. There we see, half reclining, the blind old Pharisee, every line of his face unstringing, his half-open eyes disclosing the sightless eyeballs, his extended left hand fumbling in vacancy. He supports, or we should rather say has resting against him, the double roll of the Law, carefully adorned, and wrapped, and veiled. Two children complete the group. One, most gorgeously dressed, kneels close by the Rabbi, fan in hand, to keep the flies from settling on the volume; behind him, the other, in the innocent confidence of childhood, kisses the veil which covers it. Still further back, three young musicians, probably Levites, are looking on curiously, much interested and almost amused. A fourth musician, with an expression of comparative indifference in his face, leans forward, apparently to make some remark. The left-hand portion would be an elaborate picture by itself. The dress of the kneeling boy, and the whole figure of the aged Pharisee, but the left hand especially, are admirable specimens of painting.

"We pass more rapidly over the figures which occupy the centre of the picture. The painter has not emphasized them so much. They fall back a little, and are in comparative shade, so that the most important group on the right stands out before them. Among them, however, we observe one shrewd and cautious face, the possessor of which does not find the quiet enjoyment of a cup of wine inconsistent with his interest in the scene before him. Remove his beard, and he might stand as a type of an old Scotch Presbyterian, such as we may meet with in the north to this day, in many respects no degenerate successor of James Davie Deane, but not altogether unwilling to discuss at once the heritage of his native hills, and a point of deep controversial theology. Another face is remarkable for its expression of contented sensuality. But we move again into the light, and, as we pass further to the right, stand before the figure of Christ.

"And a most impressive figure it is. One expression lives through it from head to foot. Mr. Hunt does not bring before us a youthful teacher or a youthful learner. The time of hearing and answering questions is over; and the loving yet reverent hand of the Mother is being gently laid on the shoulder of her Son, as she wishes to lead him home. But his thoughts are still about His Father's work in His Father's house. The warm, brown hair, thrown back freely from the face, shows the outline of an even, yet powerful forehead, more clearly than it could else be seen. The fully opened eyes, the half-closed mouth, the right hand half unconsciously tightening the broad and buckled belt, the left hand laid gently on the Virgin's arm, as if to delay further motion for a few short minutes, the pose of the whole figure balanced between movement and rest, even the action of the bare feet (how little modern civilisation can know of the beautiful expressiveness of the foot!), all tell alike of a gentle mind, rapt and absorbed in powerful thought. The face of the Virgin, as she leans forward to claim His attention by a kiss, is brought close to His. We see at once the likeness and the unlikeness, both of feature and expression. Her sweet face is that of one occupied wholly with the thought of her present son; His looks are those of one communing with the invisible Father. Above them both, stands Joseph, an erect and dignified figure, whose hand, instinctively follows and presses upon that of Mary, as she lays it upon the shoulder of the Child. We are now at the Temple gate; and through the doorway, the eye of the spectator wanders in quiet thought, past the blind beggar who sits asking an alms, into the open air, where it falls on the workmen busy in erecting a new court of the Temple, and, further still, on the grove, and the walls of the distant city, and the hills, sleeping beneath the quiet sky.

"It must not be supposed that this description exhausts the contents of the painting. An elaborate architectural background supports the figures which we have described. Its columns clustered and wreathed, and gilded; its broad perforated lattices, modifying the colour of the light which they admit, and sparkling here and there with prismatic tints of the greatest brightness; its chandeliers, in which an ostrich-egg, or a like form, is a prominent ornament, are not familiar to our Western eyes, but have no doubt abundant local precedent. Between them and the groups which we have already described move a variety of figures. In front, the painter has embodied a dominant thought: as we retreat out of its reach, we find ourselves among freer life and action. The sacrificial procession passes on; the vapour rises from the censor of the priest; the mother lovingly embraces her infant child; the attendant bears on his shoulders the unresisting lamb; even the doves claim their share of attention, flying in through the open door. In the whole work, nothing is careless or unfinished; flesh, and draperies, and details, have been most conscientiously studied and painted. In the figures of our Lord and the Virgin, where alone we have a right, on the present occasion, to expect the ideal element, Mr. Hunt has achieved a great success. No one can accuse him of the endeavour to represent moral elevation by means of physical degradation or disfigurement. The face of the Virgin is really beautiful; that of Christ, while not departing from the laws of physical beauty, rises above them in the language of its lips and eyes, which tell of a soul full of grace, which God has blessed for ever."