

man to keep general English readers, who have not time for the scientific investigations of astronomers, acquainted with the latest and profoundest results to which these investigations are leading; and during the two years which have passed since the Professor's death, it would be difficult to point to a man for whom the same distinction could have been so justly claimed as the late Principal of our University.

In 1860 he was invited by the Trustees of the Queen's University to become its Principal; and after spending session 1860-61 in the duties of the office, he decided to accept their invitation. His brief and sad career among us is so unfinished that even its imperfect results, and certainly, at least the larger and nobler aims by which it was guided, could be adequately described only at greater length than is possible in a hurried newspaper notice. Those who have been interested in his movements must have recognized the hopes which he entertained for the progress of science by the efficient working of our Observatory, and for the advancement of higher education by a more orderly government of our University, as well as by a reform in the general relations of all the Universities of Upper Canada.—*Kingston News, May 11th.*

—Meyerbeer, the eldest son of a rich Jew banker of Berlin, was born in that city on the fifth of September, 1794. While he was four years old little Jacob Liebman Meyerbeer began to play on the piano, and hearing tunes played by street organs, would in the parlor improvise accompaniments thereto. Zetler, the teacher of Mendelssohn, instructed him in the theory of music, assisted later by one Bernard Anselm Weher. When about sixteen years of age, Meyerbeer went to Darmstadt, to the music school of the Abbé Vogler where among his fellow pupils was Carl Maria Von Weber, the composer of the "Freischütz." In Darmstadt, Meyerbeer composed an oratorio called "God and Nature," which was well received, and in 1812 his first opera, "The Vow of Jephthah," was produced at Munich, and was not well received. About this time Meyerbeer heard Hummel play the piano at a concert, and charmed with his ability, determined also to become a pianist, and to this end shut himself in his house for six months, practising night and day. He made his debut as a concert-player in Vienna, and became popular; but the old instinct of composing returned, and he gladly seized an opportunity which offered of writing an opera for the Court of Vienna, but "The Two Calyphs" was also a failure. Friends advised him to go to Italy, and in Venice he first heard Rossini's music. Here he learned in what he was deficient; and he immediately devoted to the pursuit of melody the same energy which he had hitherto devoted to the theory of music. He succeeded, for though he never attained the utter ease and flowing melody of the Italian composers, he has yet written airs as delicious and graceful as any of theirs. In 1825 Meyerbeer fairly "clutched the diadem of Fame." The occasion was the production at Venice of his opera "Il Crociuto," which was soon produced in Paris. Thenceforth Meyerbeer took greater pains than ever with his operas, to which—influenced partly by domestic affliction in the loss of two children—he imparted a grandeur and at times more melancholy tone. In 1826 he finished "Robert le Diable," which he kept in his portfolio four years, selling it to the director of the Grand Opera at Paris, in 1830. In 1831 it was produced, and from the first night of its representation was the most popular opera ever given in Paris. All the great singers of the present day have considered themselves honoured in representing its characters. In 1836 appeared the "Huguenots," which most critics deem the composer's grandest effort; in 1849 the "Prophete" was produced at Paris with the most elaborate scenic effects yet known on the operatic stage. In 1854 came "L'Etoile du Nord," and in 1858, "Le Pardon de Ploermel." The fall of 1864 was to have been marked by the production of "L'Africaine," an opera which Meyerbeer has been promising for five years past to give to the world.

—Mr. Hawthorne was born at Salem, Mass., on the 4th of July, 1804. He entered Bowdoin College, Maine, in 1825, and at the close of his collegiate career he settled at Salem. Fortune some time later (in 1838) found him a government position as gauger in the Boston Custom House, under Mr. Barcraft, then the collector at that port during the Van Buren administration. When the Whigs came into power in 1841, Hawthorne lost his appointment, and, conceiving (probably like Southey, Coleridge, and Lovell) the idea of a pantocracy, he joined the famous Brook Farm Association, returning, however, fully satisfied with his experience of "a perfect state of society" to Boston, in 1843. Here he married and made his home; subsequently for some years in "the Old Mansie," at Concord, Mass. On the accession of the Polk administration, he received the appointment of Surveyor of the port of Salem. When the Whigs returned to power, Hawthorne returned to his retreat and to his studies among the hills of Berkshire. Once again, in 1842, he was tendered and accepted office under government—the Consulate at Liverpool, one of the most lucrative appointments in the gift of the President, being placed at his disposal by Mr. Pierce, partly, no doubt, as a tribute of long standing personal friendship, and partly as a reward also for important service as a party penman. His remaining days, after his return from Liverpool, were spent at Concord, New Hampshire. Hawthorne's literary life commenced at Salem on the close of his college days. Leading, for several years, almost the life of a recluse, he here produced a series of sketches, tales and romances, some of which were found worthy of revival in his maturer years under the title of *Twice-Told Tales*. Then followed, after his retirement from the Boston gauging-

ship, the papers called *Mosses from an Old Manse*, succeeded by the most widely known of all his works *The Scarlet Letter*, in 1850; by the *House of Seven Gables*, in 1851; by the *Blithedale Romance*, in 1852; by the *Marble Faun*, in 1859; and by *Our Old Home*, his last work, in 1863. His minor sketches would be difficult of enumeration. They continued to grace the pages of the best cotemporary periodicals, occasionally, up to the time of his death.

—Amiable Jean Jacques Pelissier was born at Maromme, near Rouen, November 6th, 1794, and educated at the military school of St. Cyr. In 1815, he was appointed a sub-lieutenant of artillery, and served in the army of the Rhine. After the events of 1815, he devoted himself to the study of military science, retaining his connection with the army; and after various minor promotions he was, in 1823, an aide-de-camp of General Grundler, in the Spanish war. The same year he was decorated with the cross of the Legion of Honour and of St. Ferdinand of Spain. Returning to France, he was, in 1828, promoted to a captaincy; and in 1828 and 1829, served with distinction in Greece. In 1830, he made his first visit on army business to Algiers; and after a long sojourn in France, again returned to Algiers in 1840, as Colonel and Assistant Chief of the General Staff of the Army of Algeria. In 1845, an insurrection occurred at Algiers, and St. Arnaud, De l'Amirault, and Pelissier were the commanding officers. One tribe, called the Ouled Riab, refused to submit, and could not be subjected, as they lived entirely in large caves, where it would have been madness for the French soldiers to have followed. Pelissier then conceived the idea of smoking them out; and after flinging a few burning faggots into the mouth of the cave, he made offers of life and liberty if the natives would yield. But the majority of those in the cave were still opposed to submission. More faggots were thrown in, and cries and shrieks were heard. Soon all was still, and a few days after five hundred bodies of suffocated men, women, and children were brought out by the French troops. This "rightful circumstance aroused a lively indignation against its author, Pelissier, who declared that he acted only in accordance with the strict orders of his commanding officer. Three years later he was made a field-marshal; and in 1848, he was made commandant of the division of Oran, which post he filled till the breaking out of the Crimean war. It was in this conflict that he won his widest reputation as a military man. He was appointed second-in-command under Canrobert, and, on the resignation of the latter, was made his successor. He took part in the principal battles of the Crimea, and was chief in command during the last three months of the siege of Sebastopol, and at the final and successful assault on the 8th of September, 1855. For his services he was created, by Napoleon III., Duke of Malakoff, with a pension of one hundred thousand francs; while Queen Victoria bestowed upon him the Order of the Cross of the Bath. In 1858, he was appointed minister to England, but remained in London only a year, returning to France to take command of the Army of Observation.

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