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No. 34.

The Irish Language.

AN ESSAY, BY F. S.

[CONTINUED.]

Right Rev. Doctor O'Brien, Bishop of Cloyne, in the article on Gaelic antiquities in his "Irish-English Dictionary," says: "There is nothing more evident from the most Ancient monuments of the Irish nation, than that the national name of the first Celts who came to Ireland (whether they arrived there immediately from Gaul, or rather, after remaining for some length of time in the greater British isle, as Mr. Lhuyd gives good grounds to think) was Gall, in the singular, and Gail, in the plural; and that their language was called Galic or Gailic. We should not in the mean time forget that it is to this change made in the words Galic or Gailic, doubtless by the heathen bards, who inserted the letter *d*—as *Gaidhil*, *Gaidhil*—that we owe the important discovery, necessarily reserved to their successors who embraced Christianity. Of those illustrious personages, Gadel and Gadelus, the former an usher under the royal schoolmaster Pheniusa Farsa, King of Scythia, in his famous school on the Plain of Sennaar, where this Gadel invented the Irish alphabet and the Gadelian language, so-called, as it is pretended, from his name; and the latter a grandson of that King by his son Niull, who married Scota, daughter of Pharaoh Cingris, as the bards call him, instead of Cinchres, King of Egypt, under whose reign they tell us Moses and our Gadelus were cotemporaries, and great friends; and from Gadelus the learned bards gravely assure us that the Irish derive their name of Gadelians, who they tell us were also called Scots, from his wife, the Egyptian princess Scota. This discovery, I have said, was necessarily reserved to the Christian bards, as their

heathen predecessors most certainly could have no notion of the Plain of Sennaar, of Pharaoh, or of Moses, objects not to be known but from the holy scriptures, or some writings derived from them, such as those of Josephus, Philo, etc., never known to the Irish bards before Christianity. I have remarked in another work, not as yet published, that the Christian bards did not lose much time in availing themselves of the sacred history to frame this story, inasmuch as we find it word for word in the scholiast on the life of St. Patrick by Fiach, Bishop of Sleipte, one of that Saint's earliest disciples; which scholiast the learned and judicious Colgan places towards the end of the sixth century. This date is much earlier than that of the manuscript called *Leabhar Gabhala*, or the Book of Conquests, wherein our story now mentioned is embellished with further circumstances.

"The Irish bards or versificators, who frequently wanted to stretch out words, by multiplying their syllables according to the exigencies of their rhymes, devised the method of throwing in between the two vowels an adventitious consonant, generally a *d* or *g*, aspirated by *h*, in order to stretch and divide the two vowels into two different syllables; and when the rule *Caol, le caol, agus leathan le leathan*—"Slender with slender, and broad with broad"—came into use, the word Galic or Gailic, and Gaill, required the insertion of *e* or *i*, by which means it turned out *Gaidhil*, *Gaidhilic*. Before I have done with the words *Gaill* and *Gailic*, I think it pertinent to remark that notwithstanding the complex and inform shape of the words into which they have been changed, yet the originals from which they were derived are still preserved in their primitive simplicity by the very formation of the former words, which is very nearly the same as that of the latter, inasmuch as the adventitious letters (dh) are not pronounced.

"We are assured by Tacitus (Anal. 2) and by Pliny

(l. 7, c. 56,) that the primitive number of letters brought first into Greece by Cadmus, and afterwards to the aborigines of Italy by Evander the Arcadian, consisted but of sixteen. Hence I presume it may rationally be concluded that the Gadelian language, or Gaelic, still preserves the primitive sixteen letters first invented by Gadel, as the Irish alphabet consists of sixteen, with the exclusion of the letter *P*. This letter is called in Irish *Peith-bog*. Grammarians do not inform us from what tree it borrows this appellation, and O'Flaherty is equally silent concerning it. But it seems quite obvious that it can mean nothing else than *Beith-bog*, or *B soft*,—that is to say, *P* is only a soft or mollifying way of expressing *B*; and the reason of it is, because originally they were the same letter, and *P* was not used in the Irish language before the knowledge of the Latin was introduced into the island in the time of Saint Patrick. In the old parchments we find these two letters taken indifferently, one for the other, by which we may plainly see how just is the remark of Mr. Lhuyd, in his Comparative Etymology. "There are," says he, "scarcely any words in the Irish, besides what are borrowed from the Latin or some other language, that begin with it; insomuch that in an ancient Alphabetical Vocabulary I have by me, it is entirely omitted." Besides, we find in the old Norwegian alphabet, which is the ancient Runic alphabet, that there is no difference between the figure of the characters *B* and *P*. The Greeks wrote them indifferently, one for another; as, (Gr.) *batein*, for *patein*; and the Latins have followed their example; as, (Lat.) *bicron*, for *picron*. And the Greeks to observe it, by the by, have in like manner taken their *burgos*, a tower or castle, from the Phœnicians, their first instructors in letters, in whose language it is *borg*, which is plainly of the same root with the Irish word *brog*, or *brug*, a strong or fortified place—also a lord's court or castle; whence the French *bourg*, the German *burgh*, and the English *borough*, do in a larger sense signify a town. By what has been observed, we plainly see that *P* and *B* were originally the same letter, and that *peith-bog* can be nothing else than *B soft* or *B modified*."

Mr. Lhuyd remarks that a considerable number of those words whose initial letter is *P* in the British begin with *C*, and the like affinity may be observed between the Greek and Latin and the Irish language; as (Ir.) *Caisg* and *Casga*, Easter; Greek and Latin, *Pascha*, and Chal-

daicê, *Pascha*, which is derived from the Hebrew, *Pasach* or *Phase*; (Lat.) *transitus*, the Passover.

Mr. Baxter remarks that the oldest Brigantes, whom he esteems the first inhabitants of Britain, never used in their language, the sound of the letter *P*, which was afterwards introduced by the Belgic Britons.

"If the old Brigantes were really the first inhabitants of Britain, it would follow that they were a part of the Gadelian or Gaulish colony which went over to Ireland, and whom Mr. Lhuyd evidently proves to have been the first inhabitants of all that part of Great Britain now comprehending England and Wales. "It hath been observed by eminent writers that the *Lingua Prisca*, or the primitive Latin, was chiefly formed upon the Celtic; and the truth of this assertion is abundantly confirmed throughout the whole of all the Irish dictionaries. This being premised as a fact, it follows that the subsequent Celtic, still preserved in the Irish,—viz: *clúmh*, *cuilse* (corruptly *cuisle*), *corcur* or *curcur*, *cland*, *coip*, *obuir*, *secht*, were respectively the originals upon which the Latin words *pluma*, *pulsus*, *purpura*, *planta*, *copiæ* (*copiarum*), *opus*, *operis*, *septem*, have been formed, as mere derivations from their respective Celtic archetypes above written." This indeed plainly appears from their consisting of a greater number of syllables. Hence, it may rationally be conjectured that the primitive Latin in the *Lingua Prisca*, formed upon the above Celtic originals, were *cluma*, *culsis*, *curcura*, *clanta*, *cobia*, *-arum*, *obus*, *oberis*, *sectem*.

The same identity may be observed by any philologist between the language of Ireland and many of the European dialects as reflecting in the mirror of the Gaelic vocabulary, clearly proving its great antiquity.

[TO BE CONTINUED]

NOTICE—The Secretaries of the various societies and clubs at present in the college, whether Religious, Literary, Scientific, Musical, Dramatic or Athletic, are respectfully requested, at as early a date as possible, to furnish Prof. Stace with statistics of the Rise, Progress, and Present Condition of the said societies and clubs, with a view to the compilation of the book announced in our last issue.

The honorable mentions in Grammar, Composition, and Penmanship, too late for insertion last week, are given to-day. Those for the current week will appear in our next No.

COLLEGE BULLETN.

Arrival of Students at N. Dame.

Michael Riordan, Chicago, Ill.

Tables of Honor.

SENIOR DEPARTMENT.

April 23d.—T. Watson, J. A. Dickinson, J. E. Garrity, T. Dupuis, O. Moseley, J. O'Connell, G. Hatchett, J. W. O'Brien, J. Curran, G. Webb.

April 30th.—A. B. White, J. Grier, M. Dupuis, C. Menaugh, D. A. Clarke, J. McGlynn, H. Wrape, H. Allen, C. Sage, J. Connerton.

JUNIOR DEPARTMENT.

April 23d.—F. Curtis, G. McCartney, H. Hayes, J. Ward, C. J. O'Neill, J. McGuire, L. Marshall, P. Shannahan, H. Potter, M. Foote, H. Hug.

April 30th.—G. Hug, F. Spencer, L. Wilson, P. Cochrane, J. Cassella, G. Buck, G. Kahman, C. Duffy, P. Tinan, G. Sisterhen, H. Morgan.

Honorable Mention.

GRAMMAR.

Third Class Sr.—G. Webb, O. Moseley, P. E. Walters, H. Schnelker, J. A. Fox, R. Campeau, C. Burdell, G. McCartney, C. O'Neill, C. Stuart, J. Leunig, B. Mathers, L. Gaynor, E. J. Riddle, J. J. Pfeiffer, P. Barrett.

First Class Jr.—V. Hackmann, Wm. B. Clarke, P. Tinan, F. P. Dwyer, F. Bulger, J. Dooley, C. Marantette.

Composition—V. Hackmann, Wm. B. Clarke, P. Tinan, F. Bulger, C. Marantette, James Dooley, F. P. Dwyer.

Penmanship, First Class, Jr.—L. F. Wilson, C. Marantette, J. Klein, R. Delahay, J. Broderick, C. Hutchings, J. H. Ward, G. Hug, M. Branock, D. Eagan, C. J. O'Neill, L. Hilsendegen, V. Hackmann, C. Burdell, J. Mulhall, W. Wilstack, W. Fletcher, J. Fleury.

Honorable Mention, Minim Department.

GEOGRAPHY.

First Class—G. Berry, W. Canavan, H. Jones, G. Lyons, E. Lyons, M. Smyth.

Second Class—W. Byrne, J. Chandonai, C. Jenkins, H. Trentman, H. Voorhees.

Third Class—J. Bennett, C. Blaisy, H. Fear, J. McCall.

Monthly Certificates.

SENIOR DEPARTMENT.

A. W. Arrington, 7.	C. Ilgenfritz, 7.
R. L. Akin, 5.	F. Ingersoll, 6.
H. Allen, 3.	T. Johnson, 3.
F. Bodeman, 4.	H. B. Keeler, 5.
Ivo Buddeke, 4.	T. Kinsella, 5.
M. Bird, 5.	T. McKey, 5.
M. Branock, 3.	J. Lane, 3.
A. Beverly, 3.	T. Lappin, 3.
R. V. Coddington, 3.	L. B. Logan, 5.
J. B. Carroll, 4.	J. Leunig, 3.
M. Carney, 7.	J. W. Montgomery, 4.
G. Chane, 3.	Joseph Mulhall, 4.
A. Cabel, 5.	A. Maierhoffer, 5.
A. Chane, 4.	F. Metzger, 3.
J. McClain, 5.	O. Mosely, 3.
F. Crapser, 5.	A. H. Menard, 6.
J. Curran, 4.	John Mulhall, 3.
D. A. Clarke, 6.	H. P. Morancy, 4.
J. Cunnea, 5.	H. H. Owen, 3.
L. Dupler, 6.	J. W. O'Brien, 6.
T. Dupuis, 6.	W. Rhodes, 3.
M. Dupuis, 5.	J. P. Rogers, 6.
L. J. Dunnaven, 3.	P. Rhodes, 6.
J. A. Dickinson, 4.	M. S. Ryan, 7.
D. J. Diemer, 7.	A. J. Reilly, 3.
J. F. Edwards, 3.	W. K. Roy, 5.
J. Eisenman, 8.	J. O'Reilly, 3.
J. A. Fox, 4.	C. Stuart, 4.
E. Fitzharris, 4.	J. Shannahan, 3.
D. Fitzgerald, 3.	W. Sangster, 5.
A. Fox, 5.	L. Schneider, 6.
J. Flemming, 4.	C. E. Sage, 6.
J. S. Gavit, 3.	H. H. Schnelker, 3.
E. B. Gambee, 6.	J. Staley, 4.
J. M. Grier, 5.	D. Tighe, 5.
T. Garrity, 9.	B. Vocke, 8.
J. Garharstine, 7.	J. Vocke, 10.
L. Gaynor, 3.	P. E. Walters, 4.
J. Gearin, 7.	W. Waldo, 8.
J. Harrison, 5.	A. B. White, 3.
J. McGlynn, 4.	H. Wrape, 5.
B. McGinnis, 3.	F. P. Wood, 5.
G. Hatchette, 5.	J. Wilson, 5.
P. Hohler, 3.	W. Walker, 8.
T. Heery, 5.	T. Watson, 4.
	J. Zahm, 7.

JUNIOR DEPARTMENT.

John Alber, 3.	A. Hemsteger, 5.
T. Arrington, 3.	V. Hackmann, 9.

H. Beakey, 3.	J. Klein, 3.
D. S. Bell, 3.	G. Kahman, 4.
D. Bland, 4.	E. Lafferty, 3.
E. Bahm, 9.	J. Langenderfer, 5.
J. Broderick, 6.	J. McGuire, 7.
H. Breckweg, 3.	G. McCartney, 5.
R. Beygah, 4.	N. Mitchell, 4.
C. Burdell, 8.	C. Morgan, 4.
F. Bulger, 4.	C. Marantette, 4.
Wm. B. Clarke, 6.	M. Mahony, 6.
J. Coppinger, 5.	L. Marshall, 3.
J. Campbell, 3.	John Nash, 6.
F. Curtis, 4.	W. Nelson, 3.
G. Combs, 4.	M. Ody, 3.
Philip Cochrane, 6.	P. O'Connell, 4.
R. Delapay, 3.	H. O'Neil, 3.
F. Dwyer, 6.	E. O'Bryan, 5.
J. Docay, 7.	W. Odendahl, 3.
J. Deehan, 4.	C. O'Neill, 3.
C. Duffy, 4.	J. Page, 4.
S. Dum, 3.	W. Rowan, 5.
E. Echlin, 3.	J. Rumely, 5.
D. Eagan, 7.	R. Staley, 6.
Wm. Fletcher, 4.	F. Spencer, 5.
M. Foote, 7.	W. Small, 4.
J. Falley, 6.	J. Thomson, 3.
L. Hayes, 6.	P. Tinan, 4.
L. Hilsendegen, 3.	C. Walters, 4.
C. Hutchings, 7.	A. Wile, 4.
H. Hayes, 4.	Laurence Wilson, 5.
M. Harris, 3.	W. Wilstach, 3.
G. Hug, 4.	J. Ward, 5.

Eureka!

When Archimedes leaped from the bath, and carried away by the inspiration of a new idea—the great scientific principle of specific gravity—he forgot for the moment the requirements of fallen nature, and by mental exaltation transformed, externally at least, to the state of Adam in Paradise—he ran home through the streets shouting “Eureka! Eureka!” little did he dream that a wretched little semi-occasional monthly in Illinois would pervert that glorious exclamation to be a cloak for scurrility. The *Eureka College Vidette*, giving its readers eight pages, each 1 foot by 9 inches, a month, and comparing itself with us, giving *our* readers four numbers, each of eight pages, 10 inches by 7, presumes to say that our relative proportions are those of a lion and a dog—the lion being the *Eureka College Vidette*! Now, leaving out the eight as a com-

mon factor, our relative proportions are 12×9 to $4 \times 20 \times 7$, or 27 to 70, making the “lion” a little more than $\frac{1}{2}$ as large as the “dog,” which somewhat upsets our preconceived zoölogical notions. Besides, *THE SCHOLASTIC YEAR* appears *regularly*, and does not fill itself up with advertisements of cigars and tobacco for the students’ use. But speaking of advertisements, we see *one* in the pages of the *Eureka College Vidette* that is worthy of commendation. It is that of Miss Henelia Smalley, Manufacturer of Switches, &c. If Miss Smalley would only apply some of her switches with proper vigor to the editors of the *Vidette*, we have no doubt it would do them a great deal of good. As for our representing a *part of Hoosierdom*, be it known to our friends that we represent the *students of Notre Dame*,—a body gathered from Oregon, Massachusetts, Louisiana, Minnesota, &c., &c., &c.,—not to speak of Canada and the nations of Europe—which may be seen from our Catalogue.

First Preliminary Entertainment of the Silver Jubilee,

TUESDAY EVENING, APRIL 27.

Sure enough, the members of the “Silver Jubilee Club” of Notre Dame, have, as previously announced, made their first appearance on the stage of Washington Hall—thereby inaugurating the series of entertainments to be given next June in commemoration of the twenty-fifth anniversary of the foundation of this University.

For some weeks past, we had, indeed, noticed quite an active stir among certain “divinities” of old Jove’s Court, (now, however, dwelling in or about Notre Dame, in mortal flesh, we believe,) all diligently engaged in astronomical observations, taking particular interest in certain constellations, and in a recent peculiar mode of locomotion, or *velocipedity*. But the mystery of all this is now quite clear to us: last night revealed to our wondering and at the same time delighted gaze the rendering of one of the most—if not *the most* astounding tragical event recorded in Dame Fable’s chronicles, in which the “gods” of high Olympus appear, some in avenging anger, others in fatal rashness, others still in very sad plight. . . ; nothing less, indeed, but the representation, in a grand and vivid style, of the rash career and lamentable death of the son of Phœbus, who, attempting to ride the chariot of the Sun, and unskillfully man-

aging his fiery steeds, fell from the heavens and . . . broke his neck.

Yes, last night, April 27th, of the year of Jubilees 1869, we had the great pleasure of assisting at the first preliminary celebration of the Silver Jubilee of this Institution, given under the auspices of the above-mentioned Club. We are sure of rightly interpreting the sentiments of all those who were fortunate enough to witness the performance, when we say that the *Mellow-drama* was exceedingly well written, combining refined witticism in expression, somewhat eccentric picturesqueness in design, and a slight touch of extravaganza throughout, and that it was rendered by the young actors—all members of the Club—in a manner highly creditable to

themselves, and to those who trained them. We would establish the following gradations: elocution, good; singing, tolerable; dancing, better; gestures, best.

We understand that the "Play" is the production (and a very original one it is, in more than one sense) of the talented and highly imaginative director of the Silver Jubilee Club: the style is unmistakably *stacian* throughout, *i. e.*, earnest, graceful, very fanciful, somewhat wildly extravagant, and exceedingly laughable. As a proof of it, we will take the liberty of transcribing for the benefit of absent friends—readers of *THE SCHOLASTIC YEAR*,—the programme for the occasion, got up in a grand style by that classical and romantic? gentleman.

PROGRAMME.

Grand Entrance March.....N. D. U. Cornet Band
Music.....Orchestra
Preliminary Preface Previous to the Prologue.....Mr. W. A. Walker

Prologue.

Palace of the Sun. Cyclorcheosis of the Hours.
Song—(The Musquito).....Mr. George Mc. Atkinson

SUB JOVE MUNDUS ERAT; SUBIT ARGENTEA PROLES.

—Ovid.

THE SON OF THE SUN.

A Mythological, Classical, and Astronomical Mellow-Drama, in Three Scenes.

Scene I.—His Rash Request. Scene II.—His Mad Career. Scene III.—His Untimely End.

DRAMATIS PERSONÆ.

Jupiter Olympius (A notorious old Heathen).....	Mr. W. A. Walker
Phœbus Apollo (commonly called the Sun).....	Mr. James A. Dickinson
Phaëton (<i>his Son</i>).....	Mr. W. P. McClain
Mars (<i>super musculum suum</i>).....	Mr. George Mc. Atkinson
Mercury (A Divinity Running Around Loose).....	Mr. R. L. Akin
Bacchus (A Divinity Running Around Tight).....	Mr. J. M. Moriarty
Vulcan (A Celestial Blacksmith).....	Mr. James Cunnea
Boreas (A Celestial Bellows).....	Mr. G. R. Hatchett
Neptune (A Marine Monster).....	Mr. E. D. Riddle
The Infant Orpheus (A Smart Boy after a Pig).....	Mr. Ivo Buddeke
Orpheus (when arrived at years of Discretion).....	Mr. B. Vocke
Orion (A Constellation with Good Grit).....	Mr. M. J. Carney
Gemini (The Original Siamese).....	Messrs. H. C. Allen and L. G. Dupler
Serpentarius } (Constellations without much Grit).....	{ Mr. J. Garhartstine
Boötes }.....	{ Mr. J. Zahn
Aquarius }.....	{ Mr. J. C. Eisenman
The Dog Star (<i>Vox et præterea nihil</i>).....	Mr. Noisy
The River Styx (Who had better have Stayed Away).....	Signor Furioso
A. D. 1844 } (Two Memorable Years).....	{ Mr. J. Zahn
A. D. 1869 }.....	{ Mr. J. C. Eisenman
Dr. Pangloss (A Mortal Man).....	Mr. T. F. Heery

TWELVE HOURS (WHICH OUGHT TO BE BETTER EMPLOYED). ATTENDANTS ON JUPITER.

Scenery, Interludes, &c., &c.

Scene I.—Below the Horizon. The Sun Taking his Morning Smoke.

Solo (in the key of Sol), by the Sun.

Song (Chorus by the Club),—"Be a Man.".....Mr. J. M. Moriarty

Scene II.—The Starry Heavens.

Pas de Deux; by Dr. Pangloss and the Constellation Orion.

Song (The Tragical Fate of Poor Thomas Maltese).....Mr. J. A. Dickinson

Scene III.—Court of Jupiter Olympius. Vulcan Forging the Armor of Mars.

Anvil Chorus.....Orchestra

Entrance March for Jupiter.....N. D. U. Cornet Band

Death of Phaëton.....Grand Tableau

Song—"Come Home, Father,"—Chorus by the Club.....Mr. George Mc. Atkinson

Concluding Scene—in the nature of a Climax.

Apotheosis of Orpheus.—Celestial Calisthenics.

Epilogue, which it takes Two Years to Complete.

Music.....Orchestra

Afterpiece—"THE MISTAKE."

Mr. Hardcastle—a Country Gentleman of the good Old School.....Mr. George Mc. Atkinson

Tony (his son), a Mischievous Young Rascal.....Mr. W. A. Walker

Charles Marlow—Betrothed to Hardcastle's daughter.....Mr. R. L. Akin

George Hastings—Marlow's friend.....Mr. Ivo Buddeke

Landlord of the Village Inn.....Mr. T. L. Watson

Song and Dance (Between the Scenes).....Mr. M. J. Carney

CLOSING REMARKS.

March for Retiring.....N. D. U. Cornet Band

Now, dear readers, that you have perused that splendid programme, what do you think of it? Is it not by itself a rich thing, and one well calculated to stamp its author with the mark of originality and witticism? Professor, give us more of that sort of amusing treat which gives boundless wings to *our* languid imagination and excites our risibles.

Such was the peculiar nature of the performance, that it is difficult to express adequately our high appreciation of it and mention its varied excellencies. We will, however, notice the following parts or characters as deserving, in our opinion, special commendation:

Mr. W. A. WALKER, as "Jupiter," behaved with the majesty to be expected from so exalted a personage. He "bossed" the other "gods" around with an energy and decision that showed he was quite competent to fill his responsible situation. Afterwards, in the part of "Tony," he was so completely transformed that the audience needed to consult their programmes to convince them that it was the same performer.

Mr. DICKINSON's "Apollo" was a breathing Belvidere. His appearance in the prologue, while making his address to the "Hours," was splendid; his singing, both in the character of the "Sun" and in the interludes, was such as to sustain his well-earned reputation as a singer.

Mr. W. P. McCLAIN, as "Phaëton," managed his fiery steed with a dexterity far excelling that of his prototype—if Ovid's account be true,—and he met his "Untimely End" with the courage of a hero. Many were the fears expressed that he

had "hurt himself," but he knows how to do it, and to do it gracefully and artistically—without danger.

Mr. AKIN was an elegant "Mercury," and appeared to equal advantage in the afterpiece as "Marlow."

Mr. G. MC. ATKINSON, in the afterpiece, also realized to the life the ideal of a fine, old-fashioned, hospitable and courteous gentleman.

Mr. J. M. MORIARTY gave "Bacchus" his due, but it was in the beautiful song of "*Be a Man*," chorused by the Club, that his finest point was made during the evening. This vocal piece is decidedly one of the finest that we ever heard from the stage of Washington Hall.

Mr. JAMES CUNNEA showed much skill in forging the armor of "Mars," and in beating the anvil in perfect accord with a celestial orphean concert.

As for the remainder of the long list of "divinities" and "constellations," not forgetting Doctor Pangloss, the only mortal man in the drama, they all contributed to form a *tout ensemble* that elicited the approbation of all. The "Dog of Boötes" has the merit of being the first quadruped that ever made his appearance before a Notre Dame audience.

We must not forget to mention that the scene where the "Hours" were made to revolve around the "Son of the Sun" was so felicitously and gracefully rendered that it was vociferously applauded by the audience and acceptably encored by the actors.

It is but just also to make mention of the excel-

lent music furnished on the occasion by the Notre Dame University Cornet Band and the Orchestra. We take special pleasure in directing attention to the fact that the latter has of late received very efficient reinforcements. Among the young newcomers we particularly noticed Masters Mark Foote, Joseph Rumely, and Vincent Hackmann,—all very small, but very talented, little gents—little musical prodigies in fact. All honor and prosperity to the Orchestra of Notre Dame and to the Silver Jubilee Club!! J. C. C.

St. Cecilia Philomathean Association.

The twenty-eighth regular meeting was held Tuesday evening, April 16th. At this meeting Master Edward Bahm read, in a clear voice, an essay on "Happiness." It was a fine composition, abounding in fine thoughts, well developed and clothed in neat and appropriate language. Master P. J. O'Connell's essay on "Knowledge is the best Riches" was very well written, and his ideas very correct. Master O'Connell is rapidly winning his way in the walks of literature. Master M. Foote's "Choice Reading" was one of the best essays ever read before the Society. It was replete with sensible thoughts, and contained many beautiful passages. We wish that all those who read nonsensical trash could have heard what he said on that subject. They would then, very probably, procure something solid, and enrich their minds with the real treasures of knowledge. Next followed the declamations. Master John Coppinger spoke the "Destruction of Sennacherib." He astonished us not a little by his improvement in elocution since we last heard him. He has good elocutionary powers and only requires practice to bring them out. Master M. Mahony amused us a good deal in a comic selection. Master F. Spencer did very well, considering that it was his first appearance. Master C. Burdell's "Marmion and Douglas" could scarcely be done better. Master J. McGuire surpassed our expectation. Master T. Arrington delighted the members by his personations. Master H. O'Neill gave us "Excelsior" in good style. Master P. J. O'Connell's selection entitled "Celtic Wit" was a masterpiece of declamation. Master Vincent Hackmann closed the exercises by displaying his musical powers in a choice selection, to the great delight of all.

The twenty-ninth regular meeting came off Monday evening, April 26th. The debate appointed for this evening was postponed on account of the absence of some of the debaters. It will take place at the next regular meeting. Declamations and recitations were the order of the evening. Time and space will only allow us to mention a few of the prominent members. Master D. J. Wile, who was absent a few weeks, and whose presence in the meeting was a source of delight to all the members, came forward and delivered with earnestness "Phillips' speech on Napoleon." On taking his seat he was greeted with great applause. Masters C. Burdell and Harold Hays did full justice to their selections. As the time for retiring came, the members—highly delighted with the exercises—reluctantly adjourned.

R. S., Cor. Sec.

Base-Ball.

MR. EDITOR:—We had the pleasure on last Sunday, April, 25th, of witnessing one of the closest-contested games that has taken place about Notre Dame for some time. The contending clubs were the second nines of the Juanita

and Enterprise B. B. Clubs. After six innings had been played, game was called, resulting in favor of the Juanita by one (1) tally. Mr. D. J. Wile, of the Star of the West B. B. C., performed the duty of umpire in a fair and impartial manner, to the great satisfaction of all, as was manifest by the manner in which his decisions were received. Below we give the score:

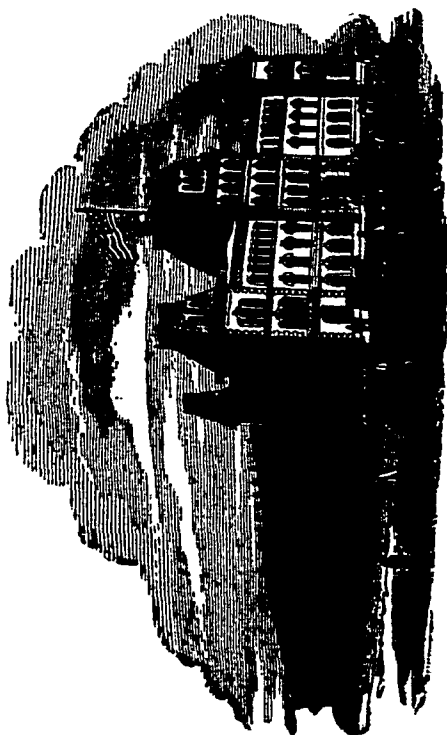
JUANITA			ENTERPRISE		
	O R			O R	
Dickinson, I. f.....	4	2	Pfeiffer, c.....	2	3
Taylor, I. b.....	0	5	Arrington, p.....	1	4
Combs, c.....	2	2	Mulhall, s. s.....	1	4
Looby, s. s.....	3	1	Rehm, I. b.....	2	3
Montgomery, 3. b.....	4	1	Buddeke, 2. b.....	3	2
Harrison, 2. b.....	1	4	Walker, 3. b.....	4	0
McGuire, c. f.....	3	2	Gainor, I. f.....	3	2
O'Reilly, p.....	0	4	Cunnea, c. f.....	0	3
Dupuis, r. f.....	1	3	Owen, r. f.....	2	2
Total	18	24	Total	18	23

INNINGS:

Juanita—2, 4, 1, 2, 12, 3.
Enterprise—3, 1, 9, 2, 3, 5
Passed Balls—Juanita—3; Enterprise—5.
Flies Caught—O'Reilly, 2; Dickinson, 1; Looby, 1; Arrington, 1; Walker, 1.
Home Run—Combs, 1.
Flies Missed—Arrington, 1.
Scorers. Juanita—J. Branock; Enterprise, J. Frita.
Time of Game—2:30.

WHY are the clouds like coachmen? Because they hold the rains.

M. S. & N. I. RAILROAD.



		GOING EAST:	
		p. m.	a. m.
Leave South Bend,	8:47 a. m.	Arrive at Toledo,	
"	11:05 a. m.	"	"
"	"	"	"
"	"	"	"
"	"	"	"

		GOING WEST:	
		a. m.	p. m.
Leave South Bend,	5:17 a. m.	Arrive at Chicago,	
"	4:51 p. m.	"	"
"	4:00 a. m.	"	"
"	2:50 a. m.	"	"
		Laporte,	a. m.

SAINT MARY'S ACADEMY.

ST. MARY'S, April 27, 1869.

Arrivals.

April 24th.—Miss J. Falway, Winamac, Indiana.

Third Musical Reunion.

Chorus.....General Singing Class
Harp Song.....Miss C. Davenport
Piano Solo.....Miss M. Kirwin
Song.....Miss C. Davenport
Piano Solo.....Miss K. Young
Song.....Miss K. Medille
Harp Solo.....Miss M. Sherland
Piano Solo.....Miss C. Davenport
Song.....Miss J. Hynds
Piano Solo.....Miss C. Foote
Closing Chorus.....General Class

Table of Honor, Sr.

Misses A. Carpenter, S. Lafferty, J. Hogue, M. Murphy, L. Martin, J. Wade, F. Woolman, L. Sprochnle, M. Vanhorn, R. and C. Hoerber, A. Mathews.

Honorable Mention, Sr.

Graduating Class.—Misses L. and L. Tong, K. Livingston, A. Ewing, E. Crouch, K. Cunnea, M. Twoomey. *First Senior Class.*—Misses A. Carmody, A. Cunnea, A. Radin, E. Kirwin, M. Carraher, M. Alexander, A. Mulhall, M. Walton, J. Dobson, M. Claffey, C. Davenport. *Second Class.* Misses L. English, N. Leoni, N. Wilder, L. Chouteau, K. Carpenter, T. Vanhorn, H. Neil, E. Rogers, C. Livingston, M. Kirwin. *Third Class.*—Misses M. Tuberty, M. Sherland, F. Stevens, H. Gill, L. Marsh, M. Murphy. *First Preparatory.*—Misses E. Lonergan, E. Heary. *Second Preparatory.*—Misses M. Clune, M. Minor, J. Denny, L. Blaizy, K. Moore, N. Greer. *Third Preparatory.*—Misses M. Coffey, J. Davis, E. Whitfield, M. Rollman.

Drawing—(From Casts.)

Misses M. Carr, M. Alexander, A. Carpenter, A. Cunnea.

LANDSCAPE (SKETCHING AND PERSPECTIVE.)

Misses M. Alexander, A. Carpenter, A. Ewing, L. Chamberlain, K. Young, M. Kirwin.

FLOWER PAINTING (FROM NATURE.)

Misses A. Heckman, J. Dobson, K. Robinson.

JUNIORS (LANDSCAPE SKETCHING.)

Misses C. Robson, M. Bader, L. Neil, A. Woods.

French.

First Class.—Misses A. Carmody, K. Livingston, L. and L. Tong. *Second Class.*—Misses M. Sherland, J. Hynds, K. Young, A. Mulhall, M. Alexander. *Second Div.*—M. Twoomey, H. Neil, M. Tuberty, C. Cunnea, K. Robinson. *Third Class.*—Misses N. Leoni, A. Radin, A. Cunnea.

German.

First Class.—Misses E. Ruger, C. Hoerber, R. and L. Fox. *Second Class.*—Misses K. Zell, B. Meyers, M. Rullman. *Fourth Class.*—Misses E. Rogers, R. Joslin.

Music.

First Class.—Misses C. Davenport, J. Hynds. *Second Div.*—Misses A. Walker, M. Sherland, A. Kirwin, K. Livingston. *Second Class.*—Misses L. and L. Tong, A. Ewing. *Second Div.*—Misses E. Plamondon, L. English. *Third Class.*—Misses M. Edwards, E. Kirwin. *Second Div.*—Miss L. Livingston. *Fourth Class.*—Misses M. Tuberty, A. Bryson, B. Meyers, H. Niel. *Second Div.*—Misses B. Gardiner, N. Simms. *Fifth Class.*—Misses L. Leoni, A. Wetherfield. *Second Div.*—Misses B. Frensdorf, L. Blaizy. *Sixth Class.*—Misses C. Hoerber, L. Beebe. *Second Div.*—Miss A. Byrnes. *Seventh Class.*—Misses E. Spillard, E. Marshall. *Eighth Class.*—Misses J. Burns, R. Leoni. *Harp.*—Misses A. Davenport, M. Sherland. *Organ.*—Misses A. Walker, N. Burridge, A. A. Darcy. *Guitar.*—Misses K. Moore, L. English, E. Williams, M. Rulman.

Table of Honor, Jr.

Misses N. Clark, L. Jones, J. Walton, R. Leoni, A. Woods, M. and L. McNamara, A. Metzger, L. James, A. and A. Garrity, N. Streiby, B. Wilson.

Honorable Mention, Jr.

Second Preparatory Class.—Misses S. Hoover, L. Neil, M. Durant, M. Bader. *Third Preparatory Class.*—Misses L. McFarlane, J. Wilder, M. Letourneau, L. Thomson, B. Meyers, B. Wade, M. O'Meara. *First Class Jr.*—Misses E. Price, M. Roberts, B. Frensdorf, M. Gildersleeve. *Second Class Jr.*—Misses N. and C. Henry, E. Ramsdall, N. Price.