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FATHER MULLOOLY'S DIGGINGS.

[CONCLUDED.]

THEY DESCENDED TO THE OLD CHURCH.

Handing me a twisted wax taper, and attaching another to the end of a long rod, the worthy Father led the way from what used to be the sacristy of the modern church, whence we went down a wide staircase of Alban peperino, constructed in 1866, to the floor of the subterranean basilica, which consists of a nave, two aisles, and a narthex, the entire length of the church being 146 feet and its entire width 92 feet. First of all we visited the north aisle, which is divided from the nave by a line of seven columns twelve feet high, imbedded in a wall. Some of these columns are of rare beauty, but they are wanting in uniformity, and it is pretty obvious that they originally belonged to still more ancient edifices, perhaps Porticoes or Pagan temples. The opposite wall was once entirely covered with paintings, but most of them have been effaced by the destroying hand of time. Of those which yet remain, though in a fragmentary state, the martyrdom of St. Catherine of Alexandria. It was doubtless painted at a very early period, before the plan of dividing the episodes of one subject into divers panels by gilt rectangular frames had come into use. One large decorated border inclosed six distinct groups, distinguishable only by the discrimination of the spectator's eye; and the name of the principal persons represented are plainly denoted by perpendicular inscriptions, which interfere much less with the general effect than the horizontal scrolls or tablets held by angels in productions of a later age. The device of writing "Catherine" in an abbreviated form by the side of the figure of the saint reminds one of the artist who, in order that they should be no mistake, put under the productions of his brush such inscriptions as "This is a house," "This is a dog;" but after all the old church artist had a story to tell it plainly. But for this method it would often be very difficult for us moderns to make out what they meant.

THE EARLY CHURCH PICTURES.

To return to the fresco of St. Catherine. The first subject is a private audience before the Emperor Maximin, who is seated between two guards, while a philosopher occupies a lower seat. The emperor and the philosopher are gesticulating with much animation; and the saint, richly robed, is calmly addressing them. The middle compartment is destroyed; the third, on the left, represents Catherine tied to the wheel, her judge being seated in front of the crowd. The three lower subjects are scarcely visible. Hard by is another picture, in a very decayed state, of some ecclesiastical assembly; and Father Mullooly conjectures that the subject may have been the condemnation of the Pelagians by St. Zosimus. Between these two pictures is a recess, six feet by three, containing a painting of the Blessed Virgin and Child. The head-dress of our Lady, which is overladen with jewels, betokens the hand of an Oriental artist, probably from Constantinople.

"You will observe," said the Reverend Father, as he passed his taper along the walls, "that these were formerly covered with pictorial representations from floor to roof, although the subjects are no longer distinguishable. I do not wish to enter upon the thorny ground of religious controversy, but I cannot help pointing out that this old church was very different from the plain whitewashed edifices which the Puritans imagine to be the models of the churches built in early times. The picture of our Lady, for instance, is identical in its general features with those commonly seen in Catholic churches, all over the world at the present day. Here again, at the end of the aisle, is a colossal figure of our Lord, the head and shoulders of which were destroyed in building the upper church. He stands with sandalled feet upon a jewelled foot-stool, and holds in his left hand the books of the Old and New Testament."

I next followed my guide to the south aisle, the walls of which have been also covered with paintings. It is greatly to be regretted that most of them have crumbled away, for the remaining fragments display more beauty and a greater purity of style than the other pictures in the basilica. One is a picture of St. Peter being crucified with his head downwards. There are also portions of angels' faces painted with consummate skill. The nave contains a series of pictures in a far better state of preservation. They record, in a most spirited manner, historical events in the church, after the catacombs had fallen into desuetude, and long prior to the development of modern pictorial art. Indeed they form a highly important link in the history of painting, and may be justly regarded as the most interesting Christian composition ever discovered. I will endeavor to describe the most striking of these as nearly as possible in Father Mullooly's own words:

FATHER MULLOOLY'S OWN DESCRIPTION.

Here, close by the high altar, is a series of large paintings, divided horizontally into three compartments. On the highest you will notice nine figures, the heads of which was destroyed during the building of the modern church. Luckily, however, there is no doubt who they represent, as the artist has taken care to write the names of four of them—Linus, St. Peter, St. Clement, Pope, and Cletus. St. Clement is standing on an ornamented throne, and the prince of the apostles is investing him with the *pallium*, which, as you are no doubt aware, is the symbol of universal jurisdiction. Observe that Linus is standing behind Peter, while Cletus is on the other side, near Clement; and neither of them wear the *pallium*, as the artist, following the opinion of Tertullian, wished to represent Clement as St. Peter's immediate successor. And now let me draw your attention to the central compartment, which is in complete preservation, as you perceive. It represents the inside of a church, from the arches of which seven lamps, symbolical of the seven gifts of the Holy Ghost, are suspended. The one which hangs immediately over the altar is larger than the rest, and contains seven lights. This kind of lamp, termed "*Pharum cum corona*"—"a light-house with a crown"—was in common use

in all churches in the ninth century, and probably much earlier. Here you see St. Clement, attired in his gorgeous pontifical robe, celebrating Mass exactly as bishops do in this nineteenth century, except that the maniple, which is now fastened to the left arm, is between the thumb and forefinger of the left hand. The altar is covered with a plain white cloth, and on it are the missal, the chalice, and the paten. The missal is open, and on one page of it are the *Dominius vobiscum*, which the saint is pronouncing, his arms extended, and with his face towards the people, as all Catholic priests do, even to this day, when celebrating Mass. The other page is inscribed with the blessing, "*Pax Domini sit semper vobiscum.*" These two phrases, which are so familiar to all the children of the Catholic Church, were introduced into the liturgy by Clement. By the way, I ought to tell you that according to Baronius, Proclus, Ussher, and other high authorities, state that St. Clement was the author of the liturgy of the Mass. Baronius writes: "There is tradition that Clement left in writing the rite of offering the sacrifice which he had received from St. Peter, to wit, the Mass itself of the Roman Church." The reverend Father, who is a peripatetic dictionary of quotations, cited some other passages to a similar effect, and then, reverting to the subject of the picture before which we were standing, proceeded with his description:

"ON THE RIGHT OF THE SAINT."

He said, "You will notice two bishops, with croziers, a deacon, a sub-deacon. They all have the circular tonsure, and the Pope, in addition to the tonsure, has the nimbus, or glory. On the left of the saint is a group of fourteen persons, who form the congregation. The names of two—Theodora and her husband Sisinius—are written beneath their feet. Sisinius, having intruded upon the sacred mysteries, is struck blind, and his helplessness is admirably expressed. He grasps the shoulder of this youth, who leads him towards the open door, and turns to gaze upon his eyes, whilst another, assisting him behind, is speaking to Theodora, who is regarding her husband with consternation and amazement. To make the meaning of all this quite plain to you, I must relate a legend which is recorded by several old writers. Theodora was the wife of Sisinius, and both were attached to the court of the Emperor Nerva. Now it appears that Theodora, after being converted to the Christian religion, was in the habit of frequenting, unknown to her husband, the oratory in which St. Clement used to give instructions to the faithful and celebrate the eucharistic rites. One day Sisinius, whose suspicion have been aroused, followed her to the chapel in order to discover what she was doing there. On entering it he began to ridicule the sacred mysteries, and was struck blind by the Almighty in punishment of his sins; but afterwards repenting of what he had done, he recovered his sight, embraced the Christian faith, and, in the sequel, sealed it with his blood. Underneath the picture you see a Latin inscription stating that 'I, Beno Derapsza, with Mary, my wife, for the love of God and blessed Clement, had it painted' No one has yet been able to find out who this Beno was or in what age he lived, and it

is therefore impossible to fix the exact date of the painting. This subject has been keenly discussed by some of the most eminent antiquarians and artists of the present day, some of whom refer it to the twelfth, others to the ninth, and others again to the seventh century. Here in the lowest compartment, the subject of which is very obscure, there are some inscriptions in the Italian language, but this circumstance by no means is a proof that the pictures are not extremely ancient, because it is certain that the vulgar Italian language was spoken as early as the sixth century.

SPACE WILL NOT ALLOW ME TO FOLLOW Father Mullooly in his descriptions of all the other paintings disinterred by his indefatigable exertions, so I must be content with briefly alluding to a few of the most remarkable. One gives a most graphic representation of the life, death, and recognition of St. Alexius, a young Roman nobleman of the fifth century, who, on the day of his marriage, fled from his family and his country in order to embrace the religious life, and who, on returning to Rome, lived for many years unrecognized among the servants in his father's house. It was not until the son's death that he was recognized by his aged parents and his bride, who are represented in the painting as tearing their hair through grief for not having known him.

A picture of the crucifixion on a pilaster at the end of the nave is peculiarly interesting from the fact of its being in all probability the earliest church picture of that awful event. It is a very rude and old composition. On the right of our Saviour is the Blessed Virgin stretching out her hands in supplication to her dying Son, while on the other side of the cross is St. John the Evangelist. On the same pilaster is depicted our Saviour's descent into Limbo (for as the Apostles' Creed says he *descendit ad inferos*) to release the souls which could not be admitted into the presence of God until the merits of Christ's passion had been applied to them. There is another picture on the right of the high altar relating to the same subject, and representing Christ in Limbo releasing Adam, who, to quote the words of Father Mullooly, "has an expression in his face which plainly says he has been long enough there." The enthusiastic Dominican, while pointing out these pictures, could not restrain himself from indulging a little in polemics, and declared with much emphasis that the doctrine of the middle state of souls is too old and universal a doctrine to be disturbed by its incredulous opponents. He also points with great satisfaction to another picture of the Assumption of the Blessed Virgin, which event, he asserted was solemnly celebrated before the sixth century both in the Greek and Latin churches. But my business is not with controversy. I will merely describe the painting, which is admirably designed and executed. Our Saviour is above, seated on his starry throne, in a nimbus supported by four angels. In his left hand he holds a closed book while the right is extended. Below the Apostles, finding the tomb empty, are in various attitudes of emotion and surprise, and all have their eyes fixed on her who is mounting aloft and disappearing from their sight. They are in two groups, six on each side of the tomb.

A VERY REMARKABLE FACT.

It is a very remarkable fact that the ancient basilica over which the modern structure stands was itself erected on the top of a still older pagan temple. When the excavation reached the west end of the north aisle Father Mullooly caused the ground to be dug in the depth of fourteen feet lower down, and three walls of different constructions and periods were found. One of the finest brickworks of the imperial times, probably belonging to the palace of Clement; a second of colossal blocks of travertine, varying in length from eight to ten feet, of the republican period; and a third of *bufo lithoide*, which dates at least as far back as

the reign of Servius Tullius, the sixth King of Rome. A very curious pagan temple with its altar surrounded by stone seats was likewise discovered.

After a careful examination of all these relics of antiquity we ascended into the daylight and proceeded to the refectory, where I experienced the hospitality of the convent, and sat chatting with its genial and well-informed superior until dark. He spoke of the numerous eminent personages who had visited his subterranean church, and remarked that the Prince of Wales left him a considerable donation for continuing the excavations; but he seemed equally pleased with the visit of Mr. Layard, of Nineveh fame, whom he heartily welcomed as one of the excavating fraternity. The present season, he added, had been a very bad one for St. Clement. The war had prevented the French from coming to Rome, and the number of English and American visitors had been unusually small, in consequence of the recent political change, and the seclusion of the Pope in the Vatican. He expressed gratitude for the kindness shown to him in former years by several journals of London and New York, which had from time to time noticed the excavations, and had thus been indirectly the means of procuring subscriptions from lovers of antiquity.

Should any reader of these lines visit the Eternal City, he certainly ought not to omit going to St. Clement's ancient church and seeing with his own eyes the archaeological curiosities which I have feebly attempted to describe. Whatever his country or creed may be, he will assuredly receive a hearty welcome at the hands of Father Mullooly, and the Irish Dominican friars.

THOMPSON COOPER.
Saint Peter.

The Art of Exasperation.

Some people possess an unconscious art of exasperation, which is almost a thing to admire. We may suffer from it more than words can tell, and yet there is a fascination in its fine perfection; and there is a feeling of inferiority on the part of the sufferer that fills the soul with envy. But the admiration and the envy are the after-surge. In the presence of the artist—that is the tormentor—there is only anguish and indignation.

We had occasion once to make inquiries at the advertising desk of the *Daily Idiot*. We suppose the time occupied by our conversation with the clerk at that desk was not more than two minutes and thirty-five seconds—be they more or less—we expect to carry with us to our grave. It was a season of trial and temptation; of smothered passion and resentment; of madness and misery, followed by remorse. We did not want to kill the gentleman on the other side of the counter. No! we are naturally of a quiet disposition, and with an unconquerable aversion to murder. We merely felt a gentle desire to crawl through the glass window at which we were talking, seize the nape of that long, unlovely neck, and incidentally kick the advertising clerk of the *Daily Idiot*.

And pray what had he done? you ask.

Well, he had "done" nothing, we suppose, nor said much. The subject matter of discourse was entirely commonplace, a simple business affair; nothing of an out-of-the-way or exciting nature was said on either side; an observer might have failed to observe anything that was at all uncourteous in look or language. It was only that frigid air of insolence; that way of making an honest man feel like a pickpocket; that inimitable art of exasperation.

We have often wondered how such people get along in the world. We once cherished a theory that their days of prosperity are short-lived, a brief basking in the sun of success, and then they are cut down and perish like the flower in the field that withered; a few years, at the most, of irritat-

ing arrogance, and the world wearies of them and flings them aside forever. But we were mistaken. Alas! no such moral can be pointed to the tale. They live and thrive, have their salaries increased, rise to places of greater dignity as well as profit. It is an inscrutable dispensation. We may not even kick—except in a mild, metaphoric way—we can only mingle our plaints and our sympathies. We can only cherish a vain wish that we were great men travelling *incog*.—like the President of the United States, or an ex-Emperor, or a millionaire with an idiopathy for purchasing newspaper establishments and turning insolent subordinates into the str. etc.—*Scribner's Monthly*.

The Year Round.

Spring, summer, autumn and winter, the appellations given to the four principal conditions or changes observed in nature, are the names of the four beautiful scenes which constitute the grand panorama of nature, the curtain of which was raised for us the moment we first saw the light of day.

As the mill-wheel is turned by the stream, bucket after bucket appearing and disappearing, so the mighty stream of time ever unrolls for us this panorama of nature, and passes its beauties in review before us. Though the first of these scenes follows the fourth, and the third the second, yet they are always new and full of interest to us. We look on with pleasure to the approach of the one, while we regret the departure of the other.

The fourth of these scenes is scarcely lost to our sight in the darkness of the past, ere the future is lit up with the brilliancy and beauty of the first. And, as the moon before rising brightens up the east with her pale, soft light to indicate her coming, so the spring on advancing, sends its heralds of mildness to announce its approach.

Genial spring, the season of flowers of singing birds and running brooks, the childhood of young nature, is appropriately ushered in with music and with song. The sun returning from his protracted visit in the north, rouses nature from the deep sleep of winter, and cheers the morning of her young life with his vivifying rays. Plants and flowers spring up at his approach, and expand their tiny leaves and blossoms in joyful appreciation of his smiles. Trees and shrubs, meadows and gardens, are clothed in a garb of the deepest green; the birds are fluttering and singing in the thick foliage of the forests; the fishes are sporting and playing in the clear streams; the lambs are bleating on the hill sides, and nature resounds with the "merry voice of spring."

Departing spring now mingles its delights with the dawning pleasures of the succeeding season, and man awakening from his raptures beholds nature "smiling in the beauty of summer." Old Sol the faithful friend of nature, and necessary concomitant of beautiful summer, is now careering high in the heavens, and from his elevated position showers down light and heat to the great comfort and consolation of the children of spring. Blossoms are now developed into young fruits whose cheeks grow crimson in the sunshine, and buds are changed into blushing roses which perfume the air with their sweet odors. The never-still bee, attracted by the surrounding sweetness, comes buzzing from his cell, but to return immediately, heavily laden with his delicious gatherings.

The tall, fresh grass in the lowlands and valleys invites thither the husbandman; and presently the twinkling sound of the scythe-blade, or the clicking of the mowing-machine, is heard on every side, and is indicative alike of the departure of summer and the incoming of autumn, the season in which the sower reaps the rewards of his industry.

Stretched out on every side, can now be seen fields of rich yellow wheat, rustling and waving in

the breezes; hills clad with rich vines heavily laden with clusters of ripe grapes; gardens in which are heaps of ripe apples, upon whose rosy cheeks glisten the crystal tears of separation, and rows of leafless trees that have cast off their gay attire and stand sorrowfully mourning the fall of their offspring; the silent stillness of the autumn-stained forest, broken only by the tapping of the woodpecker, the cooing of the lonely dove, or the rustling occasioned by the falling of some crispy leaf that can cling no longer to the parent tree admonishes us, that the prime of nature's life is fast declining; that her locks are silvered and gray, and that she will soon require the staff to support the winter of her old age.

Winter, with all its gloominess and melancholy, its biting blasts, its frosts and snows, is already upon us. No more do we behold the deep blue heavens of spring, the serenity of the summer's sky, or the gold of the autumn's sunset; but surrounded by bleak and cheerless woods beneath, and heavens darkened and agitated by approaching storms above, we seek the comforts of a "fire-lit hearth," and nature like ourselves, rather than behold the surrounding waste and ruin, betakes herself to sleep amid winter's desolations. Crouching around the blazing fagots, we hear through the crevices of the windows and doors the sound of the Æolian in unison with the moaning of the long night of nature's sleep. Our thoughts now go back to the scenes that are past, and remind us that this panorama, the last scene of which we are now contemplating, is the type of the life of man; and that he, too, like nature, has a young life of innocence and purity, lovely as the spring, which, if he preserve in the summer of his manhood, will insure to him a bountiful autumn of blessings, and a winter of rest in which his grey hairs will go down to the grave, but not with sorrow.

M. CARR.

Phrenology in its Relations to Religion and Morality.

It is a fact well known to every observer of the progress of events, that every new invention, every improvement, and, especially, every new development of science, is forced to win its way to public favor, if it be destined to do so at all, by a determined struggle against a host of prejudices and suspicions. Even Christianity itself, the most noble and sacred of all institutions, met with the most bitter opposition, as the blood of thousands of martyrs fully testifies.

On the other hand, it is equally evident that so soon as any science or institution begins to be looked upon with confidence and favor, a number of unprincipled quacks, with very little knowledge of the subject, and not a particle of its spirit, but urged on by their own sordid interests, put themselves forward as competent exponents of the new system. These impostors, by their ignorant and proportionately bold assertions and extravagant claims, so far from advancing the cause of truth, as they would have done by representing the new science in its true light, serve only to confirm the prejudices and suspicions originally entertained against it, and often neutralize the efforts of earnest and intelligent workers.

Such has been the lot of all good as well as bad systems, whether religious, political, scientific or social. Such has been, and to some extent still is, the lot of Phrenology. It has, in a great measure, overcome the original prejudices against which it had to contend, and is now fast beating down the opposition reawakened by the wild extravagance of self-seeking quacks, and will soon, it is to be hoped, take its proper position among the inductive sciences, and its principles be recognized as widely as those of Physics and Chemistry.

We do not and cannot regret the opposition

made hitherto to Phrenology. On the contrary, we deem it a wise dispensation of Providence that men are naturally distrustful of novelties; for this disposition tends not a little to secure them against the danger of accepting blindly many absurd theories and even injurious systems, and is a powerful agent in preserving the unity of truth and knowledge. Besides, this opposition is seldom a lasting detriment to that which is true and beneficial; for truth will always find defenders and will certainly prevail at last over all obstacles.

Hence, a prudent distrust of all novelties is both reasonable and advantageous, and so long as it is kept within the bounds of prudence, it can never injure the cause of truth. But that this distrust may be prudent, it must never be unjust; and it is always unjust when it condemns without sufficient examination any new science or system simply because it cannot immediately, and without investigation, perceive the agreement of its principles with other well established or adopted principles.

In this particular, Phrenology, like many other useful sciences, has been dealt with unjustly. It has been unconditionally condemned as directly opposed to religion and morality, on the ground that its principles lead to the subversion of human liberty and, consequently, of accountability. "But," I would ask the opponents of Phrenology: "on what facts do you base your conclusion that Phrenology tends to overthrow these chief foundations of religious and social morality?" They answer: "Phrenology teaches that a man's character, etc., depend upon the shape and size of his head; that one with this or that peculiar form of head is naturally good, noble, religious, trustworthy, while another with a different conformation of head is low, animal, treacherous. Now, if this be the case," they argue, "men who are born with one or another form of head, are also born to the corresponding character or disposition, whence it follows that such men are forced to be good or bad, according to the shape of their head, and this evidently destroys liberty, and when liberty is gone there can be no accountability. And, besides, this system of making everything depend on the form and size of the head, confounds mind and brain, and inevitably leads to materialism, which everyone knows is opposed to divine revelation and to all religion."

If we had no regard for truth or logic, we would certainly say that this reasoning is very logical. But we have a little love of truth and logic left, and find ourselves forced to pronounce it very illogical. For it starts with a false notion of the premises and draws a conclusion which is contained, indeed, in their own fancy but not in the premises rightly understood. Phrenology teaches that a man's character, etc., depend upon the shape and size of his head." The opponent takes this to mean that a man with this or that form of head will be necessarily good or necessarily bad; but the phrenologist says that of these men, one will be naturally inclined to goodness, and will find less difficulty in being good, while the other will naturally incline to evil of one kind or another, and will be obliged to make serious and constant efforts to lead a good and virtuous life; but no phrenologist, worthy of the name, will say that either of these men by effort or by the force of circumstances may not lead a life quite the opposite of what their cerebral development indicates—all that they maintain is that a life corresponding with these indications will be more natural to these men respectively than any other, and that a life different from that so indicated, will, in every case, require the efforts of a determined will. So far from teaching the doctrine of necessity, all true phrenologists maintain that, no matter what a man's natural tendencies may be, provided he still possesses the use of reason, he is not only able to control his inclinations, and by cultivation, strength

and develop those organs of the mind which were originally deficient, but that he is morally bound to do so.

With this view of the premises, logic forbids the conclusion that Phrenology tends to destroy liberty and accountability. But some one may say that very likely the writer of this article knows very little of Phrenology himself, and that he is as apt to misunderstand the premises and draw false conclusions as are the opponents of Phrenology. Well, lest there might be some ground for such an objection, we quote here the answer of the leading Phrenologist of America, to the charge of materialism and fatalism urged against Phrenology. The following may be found in the work—"How to Read Character"—by S. R. Wells, of New York; pp. 137, 138.

"MATERIALISM, FATALISM, ETC.—'Phrenology leads to materialism and fatalism.'"

"Answer.—If Phrenology be false, it can lead to nothing in the end but to the confusion of its supporters and to a merited oblivion; but if it be true, and if materialism follow as a logical deduction from its facts, then of course, materialism is true and Phrenology is no more responsible for its existence than chemistry or astronomy is. It simply makes it known.

"But the materialist says that it is the medullary matter that thinks—in other words, that *the brain is the mind*. Now we teach no such doctrine, and Phrenology leads to no such conclusion. It declares that mind, in this mortal life and while linked to matter, is *manifested through the brain*. It has not necessarily anything to do with the question, *What is the substance of the mind itself?* It deals with mind as it is observed through its manifestation. If it be material, Phrenology has not made it so. If it be immaterial, Phrenology can at best only make the fact apparent. We always, as all who know anything about our teachings are well aware, draw a broad line of demarkation between the organ of the mind and the mind itself. The one must perish, the other we believe will survive and

"Flourish in immortal youth,
Unhurt amid the war of elements,
The wreck of matter, and the crash of worlds."

"In regard to the asserted fatalistic tendencies of Phrenology, our reply must be mainly the same as in regard to the first part of the objector's statement. If man's constitution of body and brain determine unalterably his character and destiny, so that he can neither be better nor worse than he is, nor in any way different, Phrenology, although it may reveal this character and destiny, is no more responsible for it than theology is for the existence of evil. But while Phrenology finds mind in this life connected with matter, and subject, so far as its manifestations are concerned to certain organic laws, it also recognizes within the limits of its organization, and as an element in the unalterable law of life, the freedom of the will, and a consequent personal responsibility.

"We are not responsible for our being. We are born into this world, made dependent while here upon material organs for our ability to act, and rendered liable to the accidents which happen to matter, and to the final death of the body. In these arrangements we had no voice—no freedom to choose when or where we would be born, or how we would be endowed in the matter of body and brain, and therefore can have no responsibility so far as they are concerned. But there has been bestowed upon us, or rather made a part of our mental constitution, a *sense of right and wrong*, and with it the power to choose between good and evil—to rise or to fall—to improve or to deteriorate, and here we are responsible, not for our faculties, but for the use we make of them."

When the acknowledged chief of American Phrenologists thus clearly and openly professes principles as different from those so energetically

thrown into the face of Phrenology, as light is from darkness,—principles from which no logic can deduce the conclusions of its opponents, it must be clear to every candid mind that the system of Phrenology has been unjustly dealt with; that its principles and its tendencies have been misunderstood and misrepresented.

But we are not disposed to fall into the same mistake with the opponents of phrenology and condemn them unconditionally—this would be unfair. Owing to the number and extravagance of unprincipled quacks, who, with a smattering of the science, supplied their lack of knowledge with bold and arrogant pretensions, thus deceiving some and disgusting many, the science of phrenology came before the people horribly distorted; and appeared to sensible men as a brazen faced monster, seeking to destroy all true science; all religion and morality. In this view of the case, instead of blaming those who cried out against it, we should rather praise them.

But when we consider Phrenology as it is, and ascertain clearly what are its teachings, we find that the great bug-a-boo disappears, and Phrenology presents itself simply as a new aid to religion and morality, enabling the zealous educator to work to the best advantage in every case, since it points out to him at once what faculties require to be stimulated and developed, and what require to be restrained, in order that the development of the entire man, whom he is forming, morally and intellectually, may be harmonious, and in harmony consists the highest natural perfection of man.

After all, Phrenology is but systematized experience, and the very opponents, theoretically, of the system, admit and use it practically. If, for instance, a man with a low receding forehead, heavy projecting jaws, bushy eyebrows shading a pair of small gray pig eyes, were to enter your counting-room or office and ask for the position of confidential clerk, would you give it to him? No! and if asked why you refuse, you would answer, or at least you would think, I don't like his look. On the contrary, if a man with high, well developed forehead, clear brown or blue eyes, and features to correspond, applied for the same position, you would at once talk to him about terms, etc., supposing, of course, that you needed his services, and your explanation would be, I like his look; there's something good in him. But in both these cases you actually apply the principles of Phrenology, though in a vague and general way; and the difference between you and a scientific Phrenologist is that your conclusion is general and you condemn or approve wholesale, while the Phrenologist can point out the good and the bad in both cases, and tell you just where and how far to trust or distrust; and when we remember that no man is altogether bad or entirely perfect, it is easy to see that the Phrenologist has the advantage, and also that men are more likely to receive justice from him than from those not acquainted with his science; for while they usually condemn or approve unconditionally, he seldom condemns absolutely and perhaps as seldom feels justified in giving an unqualified approval. Thus others are less liable to be judged rashly by him, and he is less liable to be deceived by a manifestation of some good qualities, beside which there may often lurk a less worthy quality dangerously developed.

One more remark and we shall leave Phrenology to its own merits. It is objected that Phrenology destroys its own claim to utility; for it teaches that a man may so control his inclinations, as to act in a manner just the opposite of what his phrenological development indicates, and this not manifesting itself externally the Phrenologist will pronounce that man good or bad, talented or dull, according to his phrenological indications, which in such cases are the reverse of the fact. If Phrenology claimed to be able to describe the life of a man and the actual use which he makes of his faculties, there

might be ground for the objection, but Phrenology does not claim this ability, only in so far as cultivation affects the conformation of the head, etc.; and that cultivation does in some cases show itself externally in this manner, is a fact which we know by observation and personal experience. Phrenology, however, claims only the power to tell from present indications, what are the present natural tendencies and capabilities of the individual, not the use which he actually makes of them. Hence the objection having no basis to stand on falls by its own weight.

Our object in this article is not to defend Phrenology unconditionally—it is, of course, liable to errors and misapplications like every other good thing, but believing that the subject is seriously misunderstood by those who condemn it entirely, we thought it due to science, and to the importance of the subject itself to give the readers of the SCHOLASTIC a few of the conclusions at which we ourselves have arrived after a careful, though not exclusive study of the subject, extending over a period of three or four years. We would not give to Phrenology more than its due, but no one who loves truth in all its forms, can feel indifferent when he sees a science, system or theory, charged with holding absurd principles which are in reality as foreign from its actual teachings as light is from darkness. We at least are too Catholic for such a course.

"COSMOPOLITAN."

NOTRE DAME SCHOLASTIC.

PUBLISHED AT

NOTRE DAME UNIVERSITY.

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TERMS:

One year..... \$1 00

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Exhibitions in Olden Times.

We must say that we were not very well pleased when it was rumored around the College that the Thespians would not take part in the Commencement Exercises this year. We are happy to learn that the rumor was unfounded, and that the old club, under the supervision of Father Lemonnier and Prof. Corby, will as they have for years past appear upon the boards and delight the throng of visitors who annually greet us on "Exhibition day." The fact that they will give us "Henry IV," causes our mind to wander way back to those—shall we call them halcyon days? when we, too, came upon the stage in spangles and velvet and paper-muslin. We think of the days when other faces and other forms, in all the pomp and dignity of kings swayed with *eclat* their empires upon the stage in the old College or beneath the shade of the locusts just east of the new church.

We first put our feet inside the grounds of Notre Dame in the fall of 1856, but of the commencement exercises the following summer we have but a vague notion except of one fact of which we need not speak here. But in 1858 we were an actor in the scenes which took place at the the Annual Commencement—for then we donned the vestments of Gadshill and gloriously ran away in the company of the immortal Falstaff from Prince Hal and Poin. And where now are those glorious, free-hearted boys who for a few hours had all hearts beating in response to the emotions by them expressed? We do not know; but we do know that deep in the bottom of our hearts there lies a warm feeling for them, and that their hearts have not ceased to feel for those days of old.

In the year 1853, "Henry IV," arranged so as to be

played by male persons, was enacted by the students of the Senior Department of the College. E. A. McNalley took the role of *Hotspur*, and a true chivalric, fiery, noble Hotspur he was—for "Mac" was then in his young days, and a finer and more generous man than he was then never drew breath. *Prince Hal* was superbly enacted by James B. Runion—and any one who knows "Jim," as we then called him, knows that a handsomer prince than "Jim," would be the next thing to impossible. He now rules, or at least guides, in a real princely manner, the opinions of many citizen-princes through the columns of one of the most influential papers in the Northwest. Solomans was the *Falstaff*—ah! we have seen Falstaff in Cincinnati and many other places, but we never saw a Falstaff equal to him. Why he would cause laughter from the most phlegmatic of characters. Such a jolly good-humored face as he had on him! We do not know where he is now, but he has the heartfelt wishes of many an "old-boy" for his welfare, and if we had him here we would give him the right hand of fellowship with a will.

He who with most royal dignity played the part of *King Henry*, was Robert, or, as we called him, Bob Healy; his brother, Charlie Healy, was *Douglas*. Poor Charlie! many an eye was moist when they heard that death had laid his icy hand upon him, away down in the sunny South, at Mobile. Through the whole war he had passed safely, but death seized him when it was over, while attending to his duties as United States Marshal.

There appeared on the stage, at that time. D. M. Collins, and Clifford and George Collins, and "Flory" McNulty, and many and many a boy who were made of nature's best metal. If any of them should chance to meet these lines in the SCHOLASTIC, will they not send in their remembrances of olden times, and let the boys of to-day see what those of '58 were made of?

In the year 1859, the students of the Senior Department played Addison's "*Cato*," Peter Menard taking the part of the sturdy old Roman. General Lynch, of Elgin, Ills., took the role of *Syplax* and famous he became in the character. Most of those who appeared in this play had taken parts in "Henry IV" the year before. The acting of Peter Menard in this play was remembered for years about the college.

In 1860, "The Hidden Gem," written by Cardinal Wiseman, was played with a strong cast. Jas. B. Runion took the role of *Alexis*, while the two Collins, and many others, took the minor parts. The writer of these lines always will remember the pleasure he felt when vested in the gaudy be-spangled dress of the boy *Carinus*. He has no doubt but that it was the finest thing in the way of dress that was ever seen about Notre Dame—and no young lady was ever so proud of her chignon and panner as he was of his feathered hat and his tights and colored dress. This drama was followed by a comedy, played by the Juniors, in which Joe Healy, Max Nirdlinger and many merry Juniors came forth in their glory.

In 1861 the Thespian Society was formed. This Society was organized by Tom Lonergan, O. T. Chamberlain, Frank Cottin, Tom Naughton, John Lonergan, John Fleming, John Shutt, E. M. Brown, J. A. Kelly, Jack Crowley, Anthony O'Mally and Frank C. Bigelow. Father Gillespie was the first President of the Society, and it is a matter of pride and pleasure to all of the old members that his name is associated with theirs in the formation of the Association. From the time of its organization in the tidy room of our President; until the present time the Society has kept the even tenor of its way. During that year the Society played the "Iron Chest" of George Coleman, and at the end of the year Sheridan's "Rivals" was produced with a magnificent cast. Chamberlain as *Bob Acres*, kept the audience in roars of laughter. O'Mally as *Sir*

Anthony Absolute was inimitable. Fleming was the genuine *Sir Lucius O'Trigger*. Tom Lonergan, Schutt, Brown and others appeared with such *eclat* that the verdict of all was that such a crowd had never been witnessed on the stage at Notre Dame. "The Rivals" was followed by the farce "A Good Night's Rest," in which Chamberlain and Bigelow took the only two parts in the play.

In 1862, the Thespians played, at the end of the year, the drama of "Columbus," written expressly for them. Brown took the part of *Columbus*, while the other roles were filled by the different members of the Society. It is in this play that Ed. Brown gained the reputation which he held forever afterwards as an actor of genius.

We left the College in the year 1862 and have not been present at any of the Commencement Exercises since then, but the days of Chamberlain and of Schutt, of Fleming and of Lonergan, of Brown and of Crowley will always be gala-days in our memory, and the merry evenings we spent in our President's room will be in our memory a joy forever.

We leave to Father Brown and Prof. Corby to tell of succeeding exhibition days—or will not the Editor of the SCHOLASTIC give us some of his recollections? We know that they would be most interesting.

L.

Examination.

This week is a week of foreboding for some, of fear and trembling for many, and one that all wish 'well over.' There are two extremes to be avoided, by candidates for honors.

The one an overweening confidence in one's abilities and a belief that the examination won't be severe; that one is going to simply walk over the course, and that the examination does not amount to much. We have known students of this persuasion to come to grief.

The other is too great timidity, which comes from "nerves," and which at times scatters all the hard earned knowledge of the student, so that he is nonplussed by questions he would be well able to answer in the class-room, or anywhere else than before the awful Board of Examiners. Be sure you are right; and go ahead.

Festival of Corpus Christi.

The festival which of all others brings out the enthusiasm of Catholics is the feast of Corpus Christi, instituted by the Church to testify the sentiments of love and adoration to the Saviour of the world, and to make public reparation for the blasphemies uttered against Him, for the sacrileges committed against Him not only by ruffians, as has lately happened in Paris, but also by indifferent and unworthy Catholics, who refuse to profit by the graces proffered them in the worthy reception of this Sacrament.

At Notre Dame, as usual, the day was celebrated with all solemnity. The ceremonies of the Church were fully observed, and the procession, especially, was a manifestation of the belief in the Real Presence.

Three Repositories were made,—one near the Church, in front of the college; another in front of the Novitiate, and a third on the grounds of the Professed House. All these displayed not only the piety but also the taste of those who erected them. But the third one which was designed and decorated by the Sisters of St. Mary's deserves particular mention for the grandeur of the design and the exquisite beauty of the details.

In the morning Very Rev. Father General celebrated Mass, assisted by Rev. Father Lemonnier as Deacon, and Rev. Father Carrier as Subdeacon.

In the afternoon after vespers, Rev. Father Provincial preached, and the procession formed in the

usual manner. The Students, Religious and Band going first; the clergy in full vestments; Very Rev. Father General carrying the ostensorium which contained the Most Blessed Sacrament; after which, came the Sodalties of the Academy, and the congregation.

It has frequently been remarked that one of the most beautiful sights one can see is the procession making its way around the lake, close to the water's edge. The long double line of students, clergy and members of the congregation, with the varied colors, and banner and flags, is in itself a beautiful sight, but when this is reproduced in the calm waters of the lake and two processions are seen to move along, the scene is well worth looking at, and deserves all that has been said of it.

THE Vocal classes will be examined Thursday evening.

BOAT CLUB.—The members of the Boating Club have received a new set of oars with which they intend to do some splendid execution on the afternoon of the 20th. The start and return will be made at the same point, and will therefore render the race much more exciting than before.

THE Secretaries of Societies and Clubs are requested to send their semi-annual reports for publication in the next number of the SCHOLASTIC. The secretaries are likewise requested to furnish, at their earliest convenience, the Prefect of Studies with a list of the officers and the number of members of the societies or clubs which they represent. These latter lists are intended for the Catalogue.

A LUDICROUS incident happened at the dinner of the 31st, which demonstrated forcibly the necessity of warding from our halls persons who are neither ornamental nor useful. A certain person, of the gentler sex, too, was discovered leaving the dining-room with (only) three bottles of wine ensconced very artistically. Had she had only one, she would surely have passed unobserved. But alas for the temptation!

WE regret to say that some of the musicians were not as carefully prepared to undergo the examination as was expected, and that others have a taste but little cultivated. Once for all, flashy and cheap music should be excluded from the music hall and the study of classic music enforced. Some of the musicians would have obtained much better notes had they paid as much attention to the improvement of their musical taste as to that of their flashy fingering.

THE taste and neatness with which most of the competitions have been made is truly commendable and reflect credit on the students, who, in the midst of the labors attending the closing of a session, have found time and to do thoroughly what was desired of them. The student is reflected in his work; nothing tells more quickly, and truthfully his praise, worth and standing; to discover which, a short glance at the competitions will be sufficient. A whole year's labor is revealed in a small compass, and the critic is enabled to judge in an instant of the relative merit of each student. Four gold and eight silver medals will be awarded in the four courses.

In order to secure to our invited guests seats in the Exhibition Hall on the night of the 20th and on the morning of 21st, special tickets have been sent to them, which must be shown to the door-keeper of the Hall. By this means comfortable seats and sufficient room will be procured to all. The friends of the House to whom these cards may not have been sent, through some mistake, will obtain them at the General Office, from Bro. Edward.

Nobody will be admitted to the Exhibition without this special ticket.

What is required for admittance to the Exhibition Hall will be still more strictly demanded at the door of the dining-room, where the parents and friends will be hospitably entertained after the distribution of premiums.

THE highest rewards bestowed on students at the Annual Commencement are the honors. These are of two degrees. The first honors which are bestowed on such students as have passed two years, at least, in the College, and whose conduct, and moral character during that time have been irreproachable. The second honors are awarded to such students as have generally deserved excellent notes for conduct during one year at least.

Students who have been perfectly noted for conduct for a time not exceeding one year and a half can obtain only the second honors. This rule will explain why some of the best students do not obtain the first honors.

The first or second honors may be awarded each year to the same students. Those who deserve the first honors receive a beautiful badge of solid gold, upon which their names are engraved. Those who deserve the second honors receive an honorable mention for the same.

SOME students in former years were so confident of obtaining their diplomas and of leaving the College with merited honors and premiums, that during the few days preceding the Annual Commencement they neglected to regard the rules of discipline as still binding them. Now, great disappointments have often resulted from this disregard of rules. Those students whose conduct is at all times unvariably good and gentlemanly, do not take advantage of the bustle attending the close of the scholastic year to relax in their respect for discipline, and to alter their behavior; but the less watchful and the less gentlemanly are apt to commit themselves into some breach of rules. Now, is it necessary to state that excellent conduct is desired and expected to the end? that discipline is the more exacting, the more to be respected when it has less protection and may be more easily offended against!

The scholastic year ends with the distribution of premiums; not until they have left the premises for home do the students cease to be under the control of the regulations of the University.

A COMPENDIUM OF THE HISTORY OF THE CATHOLIC CHURCH. By Rev. Theodore Noethen. Third revised edition. John Murphy & Co., Baltimore.

The appearance of the third edition of this Compendium which we have already favorably noticed in the columns of the SCHOLASTIC, proves its deserved success, and proves, also, that it was a book needed. We earnestly hope that Rev. Father Noethen may continue his labors in this line, and that both he and his publisher may meet with equal success in getting out other books of the same kind.

Tables of Honor.

SENIOR DEPARTMENT.

June 2.—J. Gearin, R. McCarty, J. McGahan, F. Shephard, P. Coakly, J. Heine, J. A. Fox, N. Mitchell, P. O'Connell, T. Grier.

June 9.—P. Finnegan, W. Clark, G. Darr, J. McCarthy, A. Howe, L. Rupert, J. Zimmer, J. Petesch, O. Wing, J. Murnane.

JUNIOR DEPARTMENT.

June 2.—No Table of Honor selected.
June 9.—T. Foley, J. Shanks, R. Lange, V. Hackmann, J. Heintz, C. Morgan, D. Egan, L. Hibben, J. Ward, J. Spillard, H. Kinkad.

M. A. J. B., Sec.

Annual Examination.

The Annual Examination began on Tuesday for the Collegiate and Preparatory courses, and was preceded by the musical examination, which occurred on Monday.

The examination will be oral and thorough; all the classes will appear before their respective examining boards, and will be heard during a time sufficient to give to each student a fair chance to display his knowledge of the matters in which he will be examined.

On the examination depends the awarding of Diplomas and premiums, and oftentimes, decisions as to rewards made previous to the examination have been reversed after it.

The Boards of Examiners are composed as follows: Very Rev. W. Corby, S.S.C., President, and general supervisor.

CLASSICAL BOARD.

Rev. A. Lemonnier, S.S.C., presiding.
Rev. P. Lauth, S.S.C.
Rev. Jacob Lauth, S.S.C.
Rev. W. J. Quinn, D.D., S.S.C.
Mr. J. A. O'Connell, S.S.C.
Prof. J. A. Lyons, A. M.
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Prof. M. T. Corby, A. M.
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Bro. Albert, S.S.C.
Bro. Emanuel, S.S.C.
Bro. Celestine, S.S.C.
Bro. James, S.S.C.
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Prof. C. A. B. Von Weller, Secretary.
Bro. Basil, S.S.C.
Bro. Leopold, S.S.C.
Bro. Placidus, S.S.C.

The classes of Drawing will be examined by a special board. An exhibition of the drawings will be held in class-room No. 2 during the examination days.

INSTRUMENTAL MUSIC.

MONDAY, June 12.

[Value of notes: 1, Excellent; 2, Very Good; 3, Good; 4, Not Good; 5, Bad.]

J. Buehler, Chicago, Piano, three years. Note 4, progress, 3.

S. Dum, Amanda, Ohio, Piano, three years. Note 3, progress 2½.

The above two musicians lack distinctiveness in their fingering, and precision in time.

T. O'Brien, St. Louis, Minim, Violin, one year. Note 3, progress 2.

W. Byrne, St. Louis, Minim, Violin, one year. Note 1, progress 1.

D. Brown, Rockford, Ill., Violin, fifteen months. Note 2, progress, 1½.

B. Vogt, Louisville, Ky., Guitar, two years. Note 3, progress 2½.

F. Obert, Reading, Pa., Piano, four years. Note 2, progress 2.

R. Lange, Muskegon, Mich., Violin, one year. Note 2½, progress 2.

J. Ward, Chicago, Violin, one year. Note 3, progress 2.

J. O'Hara, Chicago, Piano, three years, Note 5, progress 3½.

W. Fletcher, St. Louis, Violin, two years, Note 3, progress 3½.

V. Hackmann, St. Louis, Guitar, one year. Note 1, progress 1.

George Hug, Indianapolis, Violin. Piano accompaniment by V. Hackmann, one year. Note 2, progress 2.

J. McGuire, Chicago, Violin, three years. Note 1, progress 1.

C. Dodge, Burlington, Clarinet, one year. Note 1, progress 1.

E. DeGroot, Notre Dame, Piano, three years. Note 2, progress 2.

C. Whitney, Hudson, Mich., Piano, one year. Note 3, progress 2½.

A. McIntosh, Notre Dame, Piano, one month. Note 2, progress, 2.

E. Raymond, Chicago, Piano, one year. Note 2, progress 2.

W. Stillwaggen, Pittsburg, Pa., Piano, three years. Note 1, progress 1. An excellent pianist, with fine taste.

George Hug, Indianapolis, Piano, three years. Note 2, progress 2.

C. Ortmayer, Chicago, Ill., Piano three years. Note 1, progress 1,—bids fair to make an excellent pianist. His clear distinct touch is especially remarkable.

Jos. Shanks, Milwaukee, Piano, fifteen months. Note 3, progress 2½.

C. Duffy, Milwaukee, Piano, two years. Note 2½, progress 2.

H. Quan, Chicago, Piano fifteen months. Note 2½, progress 2,—will make a good pianist.

H. Waldhauser, Chicago, Piano, three years. Note 3, progress 3.

C. Campbell, Lacon, Ill., Piano, two years. Note 3, progress 3.

M. Weldon, Covington, Ind., Piano, one year. Note 2, progress 2.

E. Haydel, St. Louis, Piano, fifteen months. Note 3, progress 2½,—will make a good pianist if he study diligently, and acquire more self-reliance. His touch is excellent.

C. Butler, Wayne, Michigan, Piano, two years. Note 3, progress 2½.

J. McHugh, Lafayette, Ind., Piano, three years. Note 3, progress 3.

W. Dodge, Burlington, Violin, four years. Note 1, progress 1. W. Dodge's "Dream of the Ocean" Waltzes were remarkably well accompanied with Piano by V. Hackmann.

L. Hayes, Chicago, Piano, eight months, Note 3, progress 3.

B. Roberts, Independence, Mo., Violin, 2½ years, Note 2½, progress 2½.

W. Emmonds, Iowa City, Violin, seven months. Note 3, progress 3.

J. Wuest, Cincinnati, Violin, one year. Note 3½, progress 3.

J. Ruddiman, Muskegon, Mich., Guitar, nine months. Note 1, progress 1½.

J. Goesse, St. Louis, Violin, one year. Note 2½, progress 2.

T. Foley, Nashville, Violin, fifteen months. Note 2½, progress 2.

H. Jones, Cincinnati, Violin, 2½ years. Note 2½, progress 2.

R. Hutchings, Brooklyn, Piano, eight months. Note 5, progress 3.

V. Armstrong, Louisville, Piano, fifteen months. Note 4, progress 5.

J. Dunne, St. Louis, Violin, fifteen months. Note 3, progress 2.

E. Newton, Mackinaw, Mich., Piano, five months. Note 3½, progress 3.

R. Staley, Sedalia, Mo., Piano, 3 yr's. Note 2, progress 2,—evinced a cultivated taste in his playing—will be an excellent pianist in a short time.

J. Heintz, Little Rock, Ark., Piano, eight months. Note 3, progress 2½.

H. Woltring, Louisville, Guitar, three months. Note 3½, progress 3.

T. Smith, Milwaukee, Piano, four years. Note 3½, progress 4.

J. Zimmer, Columbus, Ohio, Violin, one year. Note 3½, progress 3.

W. S. Atkins, Violin,—prevented from passing an examination on account of sickness; would have deserved Note 1.

H. Potter, Chicago, Piano, one year. Note 3, progress 2½.

P. Skelton, Logansport, Ind., Guitar, five months. Note 3, progress 2.

C. Jevne, Chicago, Piano, two years. Note 4, progress 4.

W. Lum, Chicago, Violin, five months. Note 3½, progress 2.

H. Taylor of Chicago, not examined.

M. Moriarty, Lyons, Iowa, Piano, four months. Note 3, progress 2½.

R. Crenshaw, St. Louis, Flute, did not pass an examination.

T. Ireland, Cincinnati, Violin, one year. Note 2½, progress 2.

F. Tollerton, Rochester, Piano, three months. Note 3, progress 3.

John Goodhue, Vicksburg, Miss., Piano, three years. Note 3½, progress 4.

J. Walsh, Violin; could not pass an examination.

D. Luddington, Piano; not examined.

J. Staley, not examined.

Geo. Darr, not examined.

H. Kinkad, Lexington, Ky., Horn, one year. Note 2, progress 1.

The names of those who began music during the last session, some twenty in number, and of those who were reasonably excused do not appear on the above list.

27th Annual Commencement of the University of Notre Dame.

POEMS, ORATIONS, DRAMATIC REPRESENTATIONS BY THE THESPIAN AND ST. CECILIA SOCIETIES, A GRAND CANTATA BY THE VOCAL CLASSES, OVERTURES AND SYMPHONIES BY THE NOTRE DAME ORCHESTRA, MARCHES, ETC., BY THE NOTRE DAME CORNET BAND.

PROGRAMME:

Tuesday, 6 o'clock A. M.—Solemn High Mass; Celebrant Very Rev. E. Sorin, S.S.C.; Deacon, Very Rev. W. Corby, S.S.C.; Subdeacon, Rev. A. Lemonnier, S.S.C.

7:30, Breakfast.

9, Meeting of the Alumni.

12 o'clock, M., Dinner.

1, Banquet of the Alumni.

4, Regatta on St. Joseph Lake.

6, o'clock, Supper.

6½, Evening Entertainment.

PART FIRST.

Grand Entrance March,.....N. D. U. Band

Overture.....Orchestra
 Greek Speech,.. J. McHugh
 Latin Address.....J. Zahn
 Address from Scientific Dep't.....J. Gearin
 Address from Commercial Dep't.....C. Wheeler
 Overture, *Montechi Capuletti*, (Bellini).....Band
 Symphony.....Orchestra

PART SECOND.

"HENRY THE FOURTH."

Cast of Characters:

King Henry IV.....George Darr
 Henry, Prince of Wales.....W. C. Stillwagen
 Prince John.....Joseph Zimmer
 Sir John Falstaff.....Judson A. Fox
 Westmoreland.....L. Wilson
 Douglas.....F. Shephard
 Worcester.....C. Wheeler
 Northumberland.....John McCarty
 Hotspur.....Marcus J. Moriarty
 Sir W. Blunt.....James Wilson
 Sir R. Vernon.....J. McCormack
 Sheriff.....W. H. Smith
 Poins.....H. Keenan
 Bardolph.....J. M. Gearin
 Gadshill.....J. Culver
 Peto.....L. Rupert
 Francis.....W. Roberts
 Mr. Quickly.....Rufus McCarty
 Raby.....George Riopelle
 Officers, Soldiers, Servants, &c.
 Grand March for Retiring... N. D. U. Band

WEDNESDAY MORNING.

7:00.—Breakfast.

8:30.—Commencement Exercises.

Grand Entrance March.....N. D. U. Band
 Overture.....N. D. U. Orchestra
 Address from Minim Department.....E. DeGroot
 Address from Law Dep't.....J. O'Reilly, A. B

Overture.....N. D. U. Orchestra
 "BEWARE OF ROGUES."

A Comedy, Translated and Arranged for the Occasion from a Corrected Edition of *Molière's Comedies.*

CAST OF CHARACTERS:

Argante.....C. Dodge
 Geronte.....S. Ashton
 Scapin.....Charles Berdel
 Octavius.....R. Staley
 Leander.....C. Hutchings
 Lafèche.....J. McHugh
 Sylvester.....V. Hackmann
 Nerin.....T. Foley
 Carl.....L. Hayes
 Two Porters.....P. Reilly
 Epilogue.....J. Ward
 Music.....N. D. D. U. Band

GRAND CANTATA—"The Pic-Nic."

Given by the vocal classes of the University, under the direction of Prof. M. T. Corby, A.M.

Valedictory.....R. H. McCarty
 Music.....N. D. U. Band
 Oration of the Day.....

Conferring of Degrees.

Solemn Distribution of Premiums.

Awarding of Diplomas in Commercial Department, of Prizes in Classical, Scientific, Commercial and Preparatory Departments.

Awarding of Second Honors.

Awarding of First Honors.

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

AN editor might as well undertake to hold himself out at arms length and then turn a double somersault over a meeting house steeple, as to attempt to publish a paper that would suit everybody.—*Ec.*

St. Cecilia Annual Banquet.

PRESENTATION OF A CHALICE TO REV. FATHER LEMONNIER—THE FORTUNATE WINNER OF A MASSIVE GOLD RING.

On last Tuesday afternoon, at half-past three o'clock, took place the grand annual banquet of the Saint Cecilians. Among the guests present were Very Rev. Father General, Very Rev. Father Provincial, Rev. Father Superior, Rev. Father Lemonnier, Rev. Father Gillespie, Rev. F. Toohey, Rev. Father Spillard, of South Bend; Rev. Father Vagnier, Rev. Father P. Lauth, Rev. Father Quinn, Rev. Father J. Lauth, Rev. Father F. Chemin, Prof. Lyons, President of the Society; besides a large number of the Faculty and other delighted participants.

Dear SCHOLASTIC, I have neither the time nor the ability to describe that superb banquet. Do you please conjure up in your imagination visions of all most delicious meats, vegetables and fruits, with all cool and refreshing liquids, and you will, peradventure, have about you somewhat of the aroma and the savor of that high festival I can only say, with enthusiasm, it was very good.

A very diverting *addendum* to the banquet proper was that peculiar Cecilian annual custom of "cutting for the ring;" when the lucky boy who gets the cake with the magic hoop of gold becomes for the nonce Prince of the St. Cecilians. On the present occasion the fairy child of fortune was Willy Dodge, and all the tribes of the land of Cecilia, with cheers and clapping of hands welcomed him as supreme prince. His sovereignty will last until sunset. The ring is of heavy gold, in which a fine moss-agate is set, and is worth fifteen dollars.

But, notwithstanding the glory of the banquet *in se*, the great feature of the entertainment was the presentation to Rev. Father Lemonnier, the beloved Director of the Association, of a magnificent Chalice. I say magnificent, for it is the only word which can at all describe this superb cup of gold, standing as a crown upon its graceful silver base, the whole fairly encrusted with rich designs in scroll-work, etching, and engraving. When the sacred vessel was first unveiled before the assembled guests, involuntary delight overspread every countenance, while many were even surprised at its rare beauty and richness, such as had never before been seen at Notre Dame; but there was at least one individual completely astonished. I need not say that he was the reverend and beloved recipient of the gift himself. He could not but know how dear he was to the hearts of all these young Cecilians; but it never entered into his head that their gratitude for his ever-watchful kindness was to be expressed in so rare and costly a form. It was in this frame of mind that he rose to return thanks to his dear children in words that sprang warm from the heart, to dwell in hearts as warm.

We here give the address to Father Lemonnier, which was read in a pleasing, affectionate manner by Master Robert Staley:

Rev. and Dear Father Lemonnier:

As children at the close of day come pressing around a beloved father, blessing him by their presence and in turn receiving his blessing for the night which is about to separate them from each other; so at the close of this bright year, while it is yet, as it were, the twilight before our departure, your St. Cecilian children gather about you, to bless you, as we would fain hope, by our presence and our manifestations of filial love, and, we trust, to receive in turn the rich benediction of your priestly blessing.

To the St. Cecilians you have ever been a kind and wise father, being at the same time to us the representative of our absent parents and of the

will of God himself. We therefore come before you this evening to manifest our gratitude for your fatherly care of our society since your connection with it, and especially towards us individually during the year which is now drawing rapidly to a close.

Be pleased then, Reverend Father, to accept this holy chalice, the fittest emblem of your sacred character, whose golden cup surmounting its silver support may in its intrinsic purity and in its august office well represent the pure and boundless love and veneration which animate our souls towards you, our Rev. and very dear Father.

And now, dear Father, a little explanation. When you read the date engraved on this sacred vessel you may be surprised to find it next Friday, instead of to-day. Well, first, you see we have become a progressive society this year, anticipating each one of our festivals as they come around, and so it is now; twenty-five years ago next Friday our Holy Father, Pope Pius IX, was elected to the sovereign pastorate of the whole Church, and we wish to connect our gift in your mind with the date of this miraculous jubilee, the first that has occurred in modern history from the day when Simon Peter was crucified for his fidelity to his God, even as his saintly successor now suffers for his fidelity to the same God.

You will also find engraved the holy Cross, the Church, the College, our Society Badge and our own names, all of which, we trust, will serve to fix your heart years to come on your own little band of St. Cecilians. And, Rev. Father, you who are a Priest forever, according to the order of Melchisedech, when you take this Chalice of Salvation and call upon the name of the Lord, when you offer your vows to the Lord in the presence of all his people, in that august moment when your heart and your soul are present with your God, may you not altogether forget your little children, but breathe a prayer to the Spotless Lamb for us, as we shall ever remember to pray for you.

Your children,

THE MEMBERS OF THE SAINT CECILIA PHILOMAHEAN ASSOCIATION.

When Father Lemonnier rose to reply to this address, and to receive the unexpected gift, his feelings were too full for utterance, and often it seemed as if tears would come from his eyes rather than words from his lips. He could scarcely more than utter thanks, which he did from his heart, and promised to meet his Society in their private chapel, and tell them more fully how warmly he appreciated their manifestation of filial love.

Very Rev. Father General being next requested to speak, rose to express his pleasure, and then called upon Very Rev. Father Provincial, who responded in his happiest and most impressive manner, passing

"From grave to gay, from lively to severe,"

and altogether charming and instructing his young audience.

The chalice is pronounced to be one of the finest in the United States, and is the finest of the kind ever made in the West. Its workmanship is certainly a credit to the artizans, Messrs. Jeurkins and Anderson, 117 Lake St., Chicago, from whose gifted hands it has come. Its value is one hundred and fifty dollars.

I leave one name for the last, not that it is the least, but that his own modesty is thus the better represented. Always quiet, but always active; always first in every noble work, but always holding himself in the background,—the students of Notre Dame, and Notre Dame herself have no better friend, no more conscientious worker than him who was the heart and soul of this festival, as well as the æsthetic chooser of this most choice and sacred gift. All honor to the affable President of those splendid St. Cecilians, Prof. Joseph Aloysius Lyons.

N.

Scientific Association.

EDITOR SCHOLASTIC:—A regular meeting of this Association was held on Sunday, June 11th, at which the last essay on the programme for this term was read by Mr. John M. Gearin. The subject of the gentleman's essay was "The Harmony of Nature," which he handled in a very felicitous manner. When the essay, with which all present were highly pleased, had been read, a few appropriate remarks were made by the President, Rev. Father Carrier, S. S. C., after which the meeting on motion adjourned.

J. A. ZAHM, *Rec. Sec.*

Juvenile "Music of the Future."

THE "SCREECH-OLODEON," THE "WHANGGAG,"
THE "HARIKARION," THE "GIZZARDINE,"
AND THE "HEWGAG."

The boys in New York city have invented, or some emissary of Satan has invented for them, a new instrument of torture which seems to have stirred adult humanity to an unwonted pitch of exasperation. It appears to be peculiarly diabolical, from the fact that it is a very simple and inexpensive contrivance. It is made of a tin cylinder, covered at one end and open at the other. A hole is perforated through this cover, into which is fastened a well-waxed cord. The cord hangs outside. The human hand, lightly grasping and stroking the cord, produces the most horrid sound ever conceived of. The din of pandemonium, the wails and shrieks of Tophet, and all other direful noises are said to be no circumstance to it. The New York Times thus enters into particulars: "The largest size is called the 'screech-olodeon.' It is made of an empty fruit can, with a waxed and rosined catgut. The sound outgoing therefrom is more than from a harp of a thousand strings, every string out of tune. It is more horrid than the basest bassoon and the vilest viol. It quakes the flesh, shatters the tympanum, rattles the bones and curdles the marrow of all humanity unfortunate enough to be near it. The next size is the 'whanggag.' It is a higher tone, and sounds like the solo of a consumptive cow's death-rattle, with a chorus of canine yelps, ki-yi's, howls, and snarls; feline yowls, screeches and growls; molstrous frogs, lizards, and tree-toads, and a raving mad old maid. It tears through human ears, vibrates through the vitals, and sends pangs into the remotest toe-nails. The next size smaller is the 'hrikarion,' made out of a pepper-box, perforated with many holes, and enclosing two or three peas. The effect of this is truly awful, and proves how fearfully and wonderfully the inventive capacity of man is made. Another species is called the 'gizzardine,' because it worries the kidney and liver as quickly and as straight as the most inflammable Five Points whisky. It is made of a long, narrow cylinder, split in several places, the cord being silk, and coated with alum and wax. The sound assails every portion of the senses like a shower of needles driven by a flash of lightning; gall and wormwood, castor-oil, jalap, and asafetida, combined and applied internally and simultaneously with croton oil, scalding water, cayenne pepper and mustard applied externally can scarcely affect the system with such indescribable force. The 'whang-doodle' is the same instrument, on a much larger scale, with ravelled threads of tin depending inside the cylinder, and vibrating with a sound of a million gigantic bumblebees, to the awful reverberating roars of the rosined catgut. The 'hewgag' is a wooden box resined and scraped by a rough pine stick. The effect of the sound to the human tympanum is similar to that of a cholera morbus to the human stomach."—*Ex.*

SAINT MARY'S ACADEMY.

St. MARY'S, June 10, 1871.

A variety of interesting events have transpired since our last communication, but the presence of duties attendant on the near approach of the Annual Commencement exercises prevents a full description of each pleasing interruption of our ordinary routine.

On the 31st of May the Right Rev. Bishop of Detroit administered the Sacrament of Confirmation to seven young ladies. Five of these had made their First Communion on the Feast of the Ascension. The names of these young ladies are as follows: Misses M. Wicker, R. Nelson, S. Glasson, J. McGuire, J. Langendaffer, K. Brown, E. Horgan.

On the first of June the venerable Archbishop of Cincinnati gave the religious Habit and Veil to Miss Agnes Mulhall, of St. Louis, Missouri, now Sister Mary of St. Adolphine. This young lady graduated at St. Mary's last June, and after spending a few months in the midst of her family and friends, returned to prepare herself for the humble life of a Sister of Holy Cross, rightly preferring the sublime dignity of an humble spouse of Christ to all the allurements of worldly honors and display.

The young ladies of the Academy had prepared a very interesting entertainment in honor of the patronal feast of our beloved Mother Angela. They had also prepared a programme in compliment to His Grace, the Archbishop, and the Right Rev. Bishops, who had been invited to visit St. Mary's at the close of the ceremonies at Notre Dame on the 31st of May. These two entertainments were combined in one grand affair, which took place at 4 o'clock P. M., on the 1st of June. As a "Spectator" has already given a very favorable report of the same, we will only add that visitors and pupils seemed to enjoy the happy festival, which brought together, in social contact, those venerable Prelates, with the joyous, young, and innocent, who delight with music, song, and recitations to please those whose lives are spent in earnest toil for the welfare of others.

On the evening of the 2nd, the spiritual Retreat for the Catholic pupils was commenced. Rev. Father Graham, of Cincinnati, conducted the Retreat, which closed on Tuesday morning following. The deportment of the pupils was truly edifying. All seemed highly impressed with the solid instructions and eloquent sermons of the reverend preacher.

The examination in music has already commenced, to be followed by the examination in the English branches and languages. Each one seems in earnest and hopeful of success.

Reports of standing and promotions will be duly forwarded to parents and guardians.

This has indeed been a very satisfactory session, and we hope no excessive timidity will prevent any pupil from doing full credit to herself, for nearly all have been very diligent, and all have been so amiable that it will be a joy to welcome them at the beginning of the next term, when, renewed by two months of recreation and social enjoyment, they shall return with delight to their beloved *Alma Mater*.

Yours, etc.,
STYLUS.

TABLE OF HONOR—JUNIOR DEPT.

May 25th.—Misses M. Faxon, F. Munn, A. Byrne, E. Horgan, L. Wood, F. Prince, L. Harrison, L. McGuire, J. Dehaven, L. Rivard.

HONORABLE MENTION.

[The figures "1" and "2" indicate that the young lady whose name precedes the figure, has received either one or two tickets for exemplary deportment during the previous two weeks.]

Third Senior Class.—Misses M. Kearney 2, L. Neil 2, L. Jones 1, A. Clark 2.

First Preparatory.—Misses J. Kearney 2, M. Kreutzer 2, M. Quan 2, B. Frank 2, E. Blum 2, A. Robson 1.

Second Preparatory.—Misses L. Tinsley 1, C. Stanffer 2, A. Garrity 2, M. Cummings 1, M. Hoover 2, S. Honeyman 2, F. Rush 1, M. Quill 2.

Third Preparatory.—Misses J. Duffield 2, A. Sweeney 2, M. Faxon, 1.

Junior Preparatory.—Misses G. Darling 1, A. Byrne 1, E. Horgan 1, L. Wood 2, F. Munn 2.

First Junior Class.—F. Prince 2, L. Harrison 1, M. Sylvester 2, L. McGuire 1, M. Hildreth 1, M. Quill 2.

Second Junior Class.—Misses J. Lehmann 2, K. Lloyd 2, M. Delong 1, F. Kindell 1, L. Rivard.

L. S. & M. S. RAILWAY.

Summer Arrangement.

TRAINS now leave South Bend as follows:

GOING EAST.		GOING WEST.	
Leave South Bend	9 46 a. m.	Arrive at Buffalo	4 10 a. m.
" "	12 20 p. m.	" "	4 10 a. m.
" "	9 17 p. m.	" "	2 00 p. m.
" "	12 35 a. m.	" "	5 30 p. m.
Way Freight,	3 20 p. m.	" "	6 50 p. m.

GOING WEST.		GOING EAST.	
Leave South Bend	3 53 p. m.	Arrive at Chicago	7 20 p. m.
" "	3 13 a. m.	" "	6 50 a. m.
" "	5 00 a. m.	" "	8 20 a. m.
" "	4 53 p. m.	" "	8 20 p. m.
Way Freight,	11 15 a. m.	" "	11 40 p. m.

Making connection with all trains West and North.
For full details, see the Company's posters and time tables at the depot and other public places.

Trains are run by Cleveland time, which is 15 minutes faster than South Bend time.

CHARLES F. HATCH, General Superintendent, Cleveland.
C. P. LELAND, General Passenger Agent, Toledo.
H. WATSON, Agent, South Bend.

CROSSING.

GOING NORTH—Express passenger, 4:20 a. m., and 7:30 p. m.
Freight, 4:05 p. m.
GOING SOUTH—Express passenger, 11:13 a. m., and 6:20 p. m.
Freight, 4:50 a. m.

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Instrumental Music	12 50
Use of Piano	10 00
Use of Violin	2 00
Drawing	15 00
Use of Philosophical and Chemical Apparatus	5 00
Graduation Fee (Com'l \$5 00; S. C. \$8 00; Cla. 10 00)	16 00
Students who spend their Summer Vacation at the Col- lege are charged, extra	35 00

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The first Session begins on the first Tuesday of September,
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For further particulars, address

Rev. W. COREY, S. S. C.,

President.

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