

Notre Dame Scholastic.

Devoted to the interests of the Students.

"LABOR OMNIA VINCIT."

VOLUME V.

UNIVERSITY OF NOTRE DAME, INDIANA, JUNE 22, 1872.

NUMBER 41.

A Course of Reading.

The chief source of information to an educated man, and the chief influence that rules him for better or for worse, is reading; and so immense is the number of books, even in our own language, and so vast the quantity of the current literature of the day, that it becomes a very important question for us, what we shall read. At the outset we must remember that professional men, and all others following special pursuits, as men of science, historians and teachers, will naturally seek those books which will afford particular information, and therefore be of special interest to themselves. Of this kind of reading I do not propose to speak, but only of that which is of general interest, of that which concerns men as men—in one word, of literature.

And here it may be remarked that the claims of science have become so paramount in recent times that in a college course of studies the calmer delights of literature are too apt to be overlooked; while in the active life of the world, business and politics almost altogether frighten the gentle muses from our minds and our hearts, the hard and pungent paragraphs of the newspaper being almost the only literary aliment of the man of the world. It is to direct you to something more refined and ennobling that I would now draw your attention.

Even of those who do read, how large a part give their attention either to what is absolutely injurious or at least to what is useless! Others read what in itself is good, but following their fancy rather than considering their needs they devote themselves exclusively to one species of literature, and thus lose all general culture, becoming eccentric, one-sided, and cranky. You shall find your reader of history who is familiar with the most trivial events in the chronicles of the Greek Empire but knows nothing of Plato, or your novel-reader who has Dickens by heart but has never looked into Tennyson. Such persons are quite satisfied with their own little literary world, and it is perhaps better than if they had no part at all in the world of letters; but literature, rightly so called, is broader, more noble and more generous than that.

The extent of our literature is so great that it becomes evident at first thought that to read with most profit we must read according to some definite plan. It will not do to take up the first well-written book that comes before our eyes—first a history, then a poem, then a novel or a treatise on philosophy. All these should receive due attention, but some general order must govern our selection if we hope for the best results. At the same time we must not run to the other extreme and be ashamed to acknowledge ourselves ignorant of some things: no one can grasp all human knowledge, or even attempt to read all that has been written in our own language.

English literature extends over a period of almost exactly five centuries. Just half a thousand years ago ancient Gower and inimitable Chaucer were in the very prime of their genius, while sixteen years before old Mandeville had published his wonderful travels, the first English prose work.

Italy was still glowing with the recent fame of Petrarch, and Dante had already become a classic. During the five hundred years that have since elapsed, the most varied and extensive literature has enriched and ennobled the English language, a literature without a rival, unless it be the Italian. It is from this literature that we are to choose our reading, and so numerous and so excellent are its treasures that it is no wonder that many persons become bewildered at the abundance of good things and choose hap-hazard whatever comes nearest to hand. But a very reasonable effort at arrangement and classification would soon enable us to reduce this apparent chaos of beauty to order and simplicity.

In the first place all literature is naturally divided into prose and poetry; and of these it may be enough to say here that he who neglects either loses one half the pleasure and advantage he might derive from his reading. Prose deals with actual fact, while poetry reveals the true, the beautiful and the good in that mysterious world of the imagination which seems so far but which is always so near. With respect to poetry it is a common fallacy with young persons that it is a light, trifling species of composition, with which no one has any concern who is interested in the serious business of life. But it is just those hard, matter-of-fact workers who would be most benefited by the graceful and benign influence of poetry; and it is remarkable that many of the strongest minds, lawyers, men of science, statesmen and warriors, seek relief and even a renewal of their vigor in the sweet and spirit-stirring visions of the poets. Alexander and Napoleon slept with their favorite poets under their pillows; and even so practical a man as Franklin counselled the study of poetry and even the composition of verse, as one of the best means of improving one's prose style. Poetry is not child's play, or a mere luxury of the imagination, but the earnest though harmonious expression of the strongest needs and purest aspirations of heart and soul; and the sweet, bright singers have not been the feeblest agents in elevating and civilizing the human race. Seek then to develop a taste for poetry, if you do not possess it already, and learn the measures and laws of verse that you may understandingly and profitably read and enjoy the great poets of the language. Without the poets, remember you lose half the benefit, and more than half the delight which your reading should afford you; and remember also that a knowledge of poetry is necessary in order to teach you how to use the language to best advantage even in prose: the poets are nice users of words and phrases, and the great orators, essayists and historians have been formed by the poetical writers even more than by the prose writers of the language. The admirable plan pursued in a classical course of studies needs our observation here. There the poets and the prose writers go hand in hand, and while from the latter you learn the facts of Roman and Greek history, from the former you learn the manners, customs, thoughts, feelings and aspirations—the very minds and souls of these Greeks and Romans. Follow the same plan in reading your own literature, and your mind will

be harmoniously developed in like manner by your own poetical and prose writers.

Prose and poetry are themselves divided into various subdivisions. Of the different kinds of poetry I do not propose to speak, as those who acquire a taste for poetry will soon learn them for themselves, and also learn to seek out those varieties which are most pleasing to their own genius and best fitted to improve their own hearts. The chief divisions of prose which need to be named are history, the essay, and fiction. Now, to produce by your reading the broadest, most even and thorough culture to which you can attain, I would lay down this general rule: Let your reading be well-proportioned among these four leading divisions of literature, history, poetry, the essay and fiction. And these are of importance in the order in which they are named, history and poetry first, then the essay, and then fiction; though it would be well to pass from one to another at intervals rather than confine yourself too long to any one department.

Of these four species of literary composition the ancients had only the first two, poetry and history. History itself is also subdivided, one of its most interesting branches being biography, while travels, voyages, descriptions of manners and customs, memoirs and even political and philosophical writings may all be ranged under the same head.

History, thus broadly understood, should of course have far the largest share of attention in our course of reading, and here especially it is necessary that we should follow a definite plan in our selection of books. First read a brief outline history of the world, which will, as it were, lay out the general landmarks; then take up some fuller but still general inquiry into the history of certain periods, as Arnold's History of Rome, or his Lectures on Modern History, or Robertson's Lectures. When you have gone so far the whole field will be well opened up to your view, and you will proceed to take up the histories of particular nations, having in your previous reading learned what will be of most interest and profit to you, as well as what authors will be your safest and most entertaining guides. Meanwhile a thousand pleasant by-ways will open to you, leading into the quiet recesses of biography or along the romantic lines of travel and discovery; you will sit beneath some shady tree listening to Plutarch still telling so freshly the stories of those old heroes whose lives on his artless pages have now entertained more than fifty generations; or you will be led by the hand of gossipy Froissart from castle to castle, and from prince to baron, in battle and council and tournament, through France and England, during all that heroic age in which our own Chaucer lived; or you will enter with Irving and Prescott into that enchanted region of Spanish heroism and discovery, enjoying the companionship of Isabella, and Columbus, living over again the conquest of Granada, of Mexico, and Peru, and contemplating the glory of Charles V and Philip II; or Dr. Kane will tempt you with his clear limpid style to go with him into his own Arctic region of eternal ice.

But there is one species of biography which, as students of literature, will perhaps be of still more

interest to you, and that is the lives of literary men themselves; for those are books that will teach you of the makers of books, letting you into the very secret places of an author's mind and heart and thus giving you a truer knowledge of books themselves. Such a work is Irving's *Life of Goldsmith* or Johnson's *Lives of the Poets*, and especially Boswell's *Life of Johnson*.

Autobiography is a charming variety of this species of literature, all the more so on account of its rarity, few men whose lives are of interest being willing to become their own biographers. Circumstances however sometimes call forth most delightful works of this kind, in which the author lets us into the world of his own private thought and action. Such a book is Dr. Franklin's *Autobiography*, one of the most ennobling books ever put into the hands of a poor boy, and one which has nerved thousands of youths to struggle up the road of honor despite of every opposing obstacle. A book of quite a different nature, but even more heroic in its way, and appealing to the very highest and purest sympathies of the intellect and the heart, is Dr. Newman's *Apologia*. If one wishes to know what it is to be a real man let him read this book, and if he does not find his soul stirred to its very depths let him be sure there is nothing great in him. Another reason why anything Dr. Newman has written deserves our attention is the fact that he writes the purest and noblest, the simplest, clearest and strongest English that was ever written, unless it be that of Shakespeare himself. He who is in search of a master to teach him what is a thoroughly good English style need go no farther than Newman, an author who is as simple and elegant as Goldsmith while he is as vigorous and full of thought as Bacon. An author of equal elegance and even more harmony, but perhaps not so severe strength, is Archbishop Manning; while an exceeding richness, softness and sweet beauty characterize the writings of the saintly Faber. Indeed we may look in vain, through the whole range of English literature, for authors of purer and nobler style or whose writings contain matter of more value and interest in almost every department of English literature, including history, essay, and fiction, besides also poetry, philosophy and theology.

It would seem that these three great authors should be read in connection with one another; for it is remarkable that in their genius they appear severally to represent the mental, the moral, and the spiritual nature of man, Newman the mind, Faber the heart, and Manning the soul; so that you may expect to find Newman more practical, Faber more sympathetic, and Manning more imaginative; not that each does not possess all these qualities in an eminent degree, but that I would thus indicate the most marked characteristics of three of the most gifted literary men of modern times, three of the purest, noblest, and most charming of English writers.

But this department of history and biography is so entertaining and at the same time so extensive, that we might continue for hours to discourse upon it before exhausting its treasures.

If historical and biographical writings profess to instruct, but succeed in pleasing at the same time, it may be said that the essay professes to please, but succeeds also in instructing. An essay therefore is a short composition, often of not more than two or three pages, written in a light or grave but always happy style, and generally upon some familiar topic, in which the author at once entertains our fancy and informs our understanding. Perhaps the most eminent author in this species of literature is Addison, whose prose writings consist almost altogether of essays. But although Addison's style was once considered the perfection of English prose, it is now pretty generally agreed that his sweetness is almost "too long drawn out," that he lacks the vigor, clearness and simplicity

requisite for perfection in style. In richness of beauty, however, he is surpassed by no author, unless it be our own exquisite Irving, whose *Sketch-Book* is a never-failing fountain of delight. Irving's *Sketch-Book* is one of those perfect books which never tire us, whose style may be studied as a model of all that is beautiful in prose, and whose stories are so pathetic and so humorous as always to reach the fountains of laughter and tears. A book of more luxuriant oriental beauty by the same author is *The Alhambra*, while *The Conquest of Granada* has all the glory of arms, of the mountains and the morning, a book of the open air, of woodland and of martial music. His *Voyages of Columbus* is the prose epic of modern times, and his *Life of Washington* the complete drama of the Revolution. America may well be proud of her greatest author.

More simple than either Addison or Irving, while he rivals the latter in beauty and pathos, and approaches the former in humor, satire and the discrimination of character, is the pure and elegant muse of Oliver Goldsmith. Some have also claimed perfection for his style, and in certain qualities it is nearly perfect, but nevertheless it is evident that, like Addison's and Irving's, it is on the whole somewhat languid and therefore not fitted for the more earnest uses of literature. With a style more humorous and even more delicious, but perhaps slightly morbid, and not appealing to so wide a circle of sympathies, is Charles Lamb, the gentle author of the essays of *Elia* and one of the most lovable of men. Another celebrated writer of essays, the first in the language, is Bacon, whose little book of short essays on the most familiar subjects, as Friendship, Gardening, Studies, etc., seems to be the condensed wisdom of humanity. Those who wish to see how much clear thought can be clothed in a few simple English words should study this book. I say "study," not that Bacon's language is at all obscure or even dry, on the contrary it is clear, rich, and animated, but so great is the flood of thought that fills his sentences almost to overflowing that "read" seems hardly the proper word to express our passage over his richly-laden pages. In terseness and vigor of style these essays of Bacon have never been surpassed; but they want something of the airy lightness and grace of Shakespeare, and something of the clear, continuous, intellectual light and freedom of Dr. Newman.

A class of writers very nearly akin to the essayists are the reviewers,—a review being an essay on the merits of a book, or it may be an examination into the life and writings of another author. The number of this class of writers, who are sometimes also called the critics, is of course very great, the most eminent of recent times being Macaulay, Jeffrey, and Carlyle. Carlyle is a blunt and somewhat coarse writer, but a man of great intellectual power and good critical judgment. Macaulay, said to be the most brilliant of English authors, lacks depth and sincerity, and has no heart; he pays more attention to the arrangement of his phrases and the glitter of his language than to the justness of his conclusions; he is nevertheless one of the most eloquent and fascinating of English reviewers. Jeffrey, noted for the severity of his judgments, is, notwithstanding his prejudices, undoubtedly the most trustworthy of critics. An enthusiastic admirer of Jeffrey has said that Macaulay excels in reviewing, Carlyle in criticising, and Jeffrey in both; and I would add that it seems to me that Macaulay has a rather shallow but brilliant mind, that Jeffrey has a hard heart but a sound head, and that Carlyle, though pretending to be rough and surly, has a big warm heart.

The last developed of the great departments of literature, and the one to which both the writers and the readers of recent times have given most attention, is fiction. In this department, literature would seem to have returned in a circle to its

own origin, thus adding another verification to the proverb that there is nothing new under the sun; for the first form of every great literature was poetry in which fiction appeared in the seductive garb of the most exquisite art and melody.

But with the poets fiction was but the frame-work to support the fair structure of truth and beauty on which the soul loves to dwell forever. Modern fiction has seldom any such high quality; in it the story is of interest for its own sake and not for that which it teaches, no such love of deep wisdom and the eternal harmony of things animates either the writer or the reader of even the best fiction. In accordance with its form, its highest aim is something more prosaic than beauty, something less wise than the great truth that underlies all human action; it reaches not below the surface, and has much the same relation to poetry that expediency has to justice, that time has to eternity.

And yet fiction is capable by its form of doing much good, and, in fact, has done much good, some noble works in this department of literature rising almost to the dignity and value of poetry; and it has this advantage over poetry, that being ordinary in form and sentiment it is not above the comprehension of the dullest reader; even as the mind that lacks breadth, clearness, elevation and generosity, may not be able to grasp freely the expansive truths of geometry, but may nevertheless perceive the bald process of addition in arithmetic, or have sufficient cunning to follow the mechanical equation in algebra.

But the exclusive reading of even the best fiction must have a deleterious influence on the mind, giving it an unnatural craving after excitement which not only unfits it for the practical duties of life but also takes away from it the powers of vigorous and truthful thinking. This is due to the morbid straining of the mind to catch the plot, no less than to the fact that most fiction presents us with unreal views of life. Here the contrast with poetry is very great. The poet gives you the substance of his story and the object of his poem at once and in the fewest words possible, as if to be done with all agony of plot and straining after effect, whereas the novel-writer is thought to excel in proportion as he is able to deceive his reader and lead him away from his true design. It was with this vice in view that Thackeray, one of the greatest and most honest writers of fiction, advised the novel-reader to peruse the last chapter first, so that the agony of plot might be over at once, and then if it was thought worth while, the story might be read for its own truth and beauty, thus giving us the very plan followed by the great poets. But it is especially because it deals with false instead of real life that the novel is injurious. The poet's characters and incidents are real, that is they are such as may exist in the world, being in accordance with what we know of nature and especially with human nature; while the novelist gives us not what he knows to be true, but what he imagines should be true. The poet takes the world as he finds it, the novelist fixes the world to suit himself.

But although this is the general character of the great bulk of modern fiction, yet there are in this department a few works of real excellence, and meriting the title of works of art. These better works may be classified with regard to the object the writer had in view in their composition. The highest quality should be ascribed to those written with the poet's object, that is, the presentation of truth and beauty as these really exist in nature and in man. Such a work, if wrought by the greatest genius and under the most favoring circumstances, would deserve the very highest rank in the literature of the world, taking its place beside the poems of Homer, Dante and Shakespeare, and I do not know that any such perfect prose poem has ever appeared; works of nearly that excellence, however, that is works of wonderful truth to

nature, but designed especially to accomplish some good end rather than written simply for the sake of beauty and nature, have been produced at rare intervals,—such as Scott's novels, presenting to us a wonderful picture of the age of chivalry, and designed to inspire a love for that splendid epoch, and in Spanish the Don Quixote of Cervantes, designed to ridicule the romances that had outlived their time; also in Italian The Betrothed of Manzoni, designed to show the triumph of goodness over evil at a time when the worst vices of the feudal system disfigured the fair face of Italy, and in our own country the novels of Cooper reviving the history of the Indians and the early pioneers of the West. In England Thackeray wrote to ridicule cant and to satirize the vices of his time, while Dickens wrote to help the poor. But neither Dickens, Thackeray nor Cooper, however excellent in some respects, can ever take the high rank rightfully assigned to the great masters—to Scott, Cervantes and Manzoni.

I have said nothing of the periodical literature of the day, for every one now reads this to such an excess, at least the newspaper, that I should rather discourage the reading of it than encourage any one to give it more attention. We waste too much time on the newspaper. There is enough of trash in one daily paper to use up all one's spare reading time, and the worst of it is that so many give it this time. The daily news of importance and a high-toned editorial on some matter of leading interest will do good, but after that the paper should be thrown aside.

There are, besides, papers without any principle, and often without any decency, and these you should reject as filthy things. Among them, to our shame as a people, must be placed the leading daily paper of New York city, as well as one of those in Chicago. The popularity of such papers does not tell well for our standing as a literary, or perhaps I should say, a moral people.

A good magazine also should form a part of the reading of any one who wishes to be well informed on the social, religious, political, literary and scientific topics of the day. Such magazines are numerous and well conducted, many of them characterized by the purest taste and appealing to the noblest sympathies of the intellect, and it should be the pride of every educated Catholic that in the *Catholic World* he has such a magazine; nor should he let his admiration rest there, but read it and be profited by it. To one desiring to read good books and avoid bad ones, there can be no better guide than a good magazine. In its reviews and criticisms he may learn to know a book before he buys it, and this of itself would be sufficient reason to induce him to welcome every month as an old and true friend his favorite and trustworthy magazine.

Now to be more practical. The chief object of this discourse has been, first to distinguish the different kinds of literature and literary writers, and secondly to impress upon your minds the consequent necessity there is of keeping your reading well proportioned among them, in accordance with their importance, giving chief attention to history and its subdivisions, including biography and travels; next to poetry, which may be regarded as history and biography, seen in their possibilities when transfused by the light of eternal truth and beauty, the highest poetry being essentially religious; next the essay, which examines the separate actions of men, and which is therefore trivial in comparison with history and poetry; and last fiction, which is nothing else than an inferior form of poetry, designed especially to minister to the intense craving of the human heart for something new.

To select the best books in these different departments is no easy task. Millions are presented, but very few are needed. Fear the man of one book. Except for reference, one would perhaps be better off with twenty well-chosen volumes, than if he

were lord of twenty thousand. It is what we understand and appreciate that does good, not what we cram into our brain. Dickens, although a writer altogether too highly esteemed, said one good thing. It was this: I am willing to be thought ignorant of a great many things that I may thoroughly know a few. It is what we know completely that serves us in time of need. As we sometimes hear a student say, I know the answer, but I cannot quite think of it—the truth is, he does not know it, and his knowledge so far as that answer is concerned is all a sham.

Select then a few books with the utmost care, and let them be your lifelong companions. Set no store by a book that will not please you more in the third reading than it did the first. Such a book may do to while away an hour and then be thrown aside, or it may be needed for reference, but it is not one of those books that I would have you choose as your counsellors and guides.

For history and biography let the truthfulness of the author be your only guide. You can go to other authors for beauty of style, but if your historian does not give you the truth without any sneers or insinuations, without any false coloring whatever, you may perhaps let him lie on your shelf for reference, but never take him to your heart; for the truths of history must be the foundation of all just thought in you. Arnold's History of Rome, Newman's Lectures on the Turks, and J. B. Robertson's Lectures on Modern History, will introduce this subject to you, and what you will find there will guide you to the most trustworthy authors to follow afterwards.

For poetry read the great poets first; for the greatest are the simplest. These are undoubtedly Homer, Dante and Shakspeare. Homer and Dante are now almost perfectly rendered into English by our own great poets, Bryant and Longfellow, while Shakspeare speaks to you in his own superb English. Chaucer is certainly the second of English poets, and, although his language is now half obsolete, it will well repay your study, especially the prologue to the Canterbury Tales. When you can appreciate the Paradise Lost you will find in it a treasure of learning and poesy, and Milton's shorter poems are as suggestive one of Bacon's essays. Avoid Pope till you have read better poets; he has spoiled more writers than any other great poet, for great he surely is. Of Dryden read only what he wrote towards the end of his life. As for his plays, eulogies and epistles, don't touch them; for of them it may be said, as was so well said of Byron's poetry, though there may be a gem here and there, yet so many diamonds are to be found elsewhere that you need not poke in this filth to obtain a pearl or two all covered with slime. Three other pure, cheery and ennobling poets are Scott, Wordsworth and Tennyson; no fear of soiling your hands on their pages. For Essay go to Bacon, Addison, Goldsmith and Charles Lamb.

For Fiction, read Goldsmith's Vicar, and sparingly of Scott; these with Manzoni's Betrothed and Cervantes' Don Quixote will form your taste, and guide you to a few, a very few more good fictions. But avoid the great body of romances of the day as you would avoid bad whisky, or any other nasty, villainous thing, for they will eat out the purity of your heart and soul, and also enfeeble your mind.

In conclusion, let me say that every one who is ambitious of becoming a master of good English should always have near him one or two books which he reads often, reads and re-reads, that the purity, force and melody of the author may insensibly sink into his own style and perfect it. The same book will not serve every one for this purpose, for the style of each one should be guided by an author with whose peculiar genius his own sympathizes. But I will mention a few books from which one may select. First, the "myriad-minded" Shakspeare, who cannot fail to have some-

thing in his unparalleled style to suit the needs of every one. For the thoughtful, full mind, Bacon's Essays are a treasure; for the genial soul, Charles Lamb's Elia, Goldsmith's Deserted Village, or Irving's Sketch-Book; for the impassioned orator, Burke's orations will be an inspiration; for one poetically inclined, Milton's Lycidas, L'Allegro, Il Penseroso, or the Hymn on the Nativity, Spenser's First Book of the Faery Queene, or his Epithalamium, Wordsworth's Intimations of Immortality, or Laodamia, Keats' Eve of St. Agnes, or Tennyson's In Memoriam, or Locksley Hall, or Longfellow's Evangeline, will excite to enthusiasm; While he that wishes to know the sterling, pithy English that cleaves straight to the core of its subject will give his nights and days to the Apologia of Newman.

Thus daily consulting some master-piece you will have a guide to check your own faults and to encourage you when you have done well. In this there will be on your part no servile imitation, but a noble emulation, which will teach you more and more to love your native language and its literature, and thus furnish you with a never-failing source of the purest intellectual pleasure.

English Harmonious.

EDITOR SCHOLASTIC: Simon has relapsed again. From "English undefiled" he subsided to "English composite," and now his formula is "English harmonious." He illustrates the play-word of the school-girls, "Simon says wig-wag."

I notice, too, that in true English style, he considers himself as having settled the question, waves away, with delightful complacency, any further discussion, and concludes the argument. But if Simon has done with me I have not done with Simon.

Whatever Simon may think of my glitter and grandiloquence, he, I am gratified to see, is driven to his italics and his quotations.

His quotations, like all the rest of his outgivings, are unfortunate, and his translations are worse than his quotations. Simon has a knowledge of the English language, after a fashion. He has none of the Latin, to speak of, and probably thinks I have none.

Whether Horace ever said one thing or another about the Greek literature is not to the purpose in this discussion, but as a matter of fact Horace never said what Simon says he did, and never could have said it. The author of the Secular Hymn never could have spoken in disparagement of the Latin language. Indeed he said exactly the opposite of what Simon says he did. Simon treats Horace as he did me. In both instances he suppresses the context. Only me he snubs. Horace he murders. How do I sustain these assertions?

In one of the passages quoted by Simon, Horace is speaking in praise not of the Greek language, but of the careful metre observe by the Greek poets in one particular species of verse, and in the other he is speaking in contempt of Greek tragedy.

Both the quotations are taken from the Art of Poetry, a metrical letter addressed by the poet to the Senator Piso and his two sons, and the purpose of the letter is supposed to have been to represent the difficulties of poetical composition in such a manner as to discourage the elder of the sons from attempting the composition of verses, a pursuit for which, in the opinion of his father, he had no vocation.

In the passage first in order in the poem, which begins at verse number two hundred and fifty-one (251), the poet is giving the Pisos some idea of the Iambic verse. He affirms that the Latin poets,—three of whom he mentions—Accius, Ennius and Plautus, have been, in this species of verse, careless of the management of their metre, and he com-

tends in this particular the carefulness of the Greek poets:

Vos exemplaria Græca
Nocturna versate manu, versate diurna.

Which is as much as to say: "Make the Greek poets, in this respect, the objects of your daily and nightly reference."

This certainly falls far short of counseling his poetical disciples to despise Latin poetry. Such counsel would have supposed Horace capable of insulting himself.

But Simon's injustice towards Horace is more manifest as we go on.

If any one will take the trouble to consult the "Art of Poetry," at line two hundred and eighty-seven (287), and to compare it with Simon's quotation, he will find that Simon has committed two grave faults: He has stopped in the middle of a sentence at a comma; and he has given exactly the reverse of the true translation.

His reason for stopping at the comma may be inferred. Had he given the full sentence—and still better the full passage—he would have diminished his chances of imposing upon his superficial readers and of escaping with impunity from the censures of his more learned ones.

In this passage, as I have said, Horace was speaking in contempt of Greek tragedy. He had just narrated how that Thespis mounted his orators on carts, there with faces smeared with lees of wine, to sing and act,—how Æschylus used the stage and placed upon it, in the dignified garb of the palla and the buskin, the actor full of loud talk and vehement gesture—and how to this succeeded the old comedy, in which the liberty of the chorus degenerated into license and extravagance. And then he says: "The Latin poets have left nothing untried, nor is this their least honor that they dared to desert the Greek footsteps (Simon, shall I italicize?) and to celebrate the history of their own country, whether in scenes calling for the noble garb of the pretexta or the more humble one of the toga. For Latium, (he continues) would not be more powerful in valor and in illustrious arms than in language, if her poets would devote themselves to the labor and delay of correcting the metrical faults of their verses."

Thus Horace places Latin verse only next to Latin prowess, and he avers that all that is needful to make the Latin pen as powerful as the Latin sword is more careful versification on the part of her poets.

There are other matters in Simon's last specimen of wig-waggery which I might notice; "but sufficient for the day is the evil thereof."

In Illinois (and I believe also in Wisconsin and Missouri), the spread of the German language has been such, and such in consequence the circulation and influence of the numerous German periodical press, that the Legislature, intervening in favor of the English language, have prohibited the publication of legal notices in any other than English newspapers. Thus England has in her own country a Church established by law, and in our country a language protected by law. Now, while a choice of languages is made the subject of legislation, would it not be well, O Simon, that the legislatures of the several States should enact that in all the schools supported by the State governments facilities should be secured to all the pupils to acquire a knowledge of the German language? Then, after the lapse of a few years, ourselves and our children might talk with some historical and philological propriety of "our Saxon"—"our own strong but homely Saxon."

J. A. WILSTACH.

THE members of the St. Cecilia Philomathean Society return their sincere thanks to Bros. Francis De Sales, Ildefonsus, and Cesarius for favors duly received at the two entertainments given some time ago.

S. E. DUM, Secretary.

NOTRE DAME SCHOLASTIC.

Published every Week during Term
Time, at

NOTRE DAME UNIVERSITY.

All communications should be sent to Editors SCHOLASTIC, Notre Dame, Indiana.

TERMS:

One year..... \$2 00
Single copies (10c) of the publication can be obtained at the Students' Office.

WE are glad to announce the arrival of Rev. E. B. Kilroy.

PRETENSIONS often take the place of legitimate aspirations.

THE wheat on the farm is said to be the finest in the country.

PROF. IVERS, A.M., will soon be enjoying the luxuries of his farm.

THIS week has been remarkable for hard work and Society festivals.

THE Committee of the Resident Alumni has had several meetings during the last few weeks.

THE Commercial Department cannot complain of want of attention from the Board of Examiners.

THE Drawing Class exhibits some very fine specimens. The Studio looks very neat and tasty. Bro. Albert has bestowed great care on its improvements.

LET every one connected with the programme of the Exhibition be wide awake and ready at his post whenever he is needed. Singers, musicians, speakers, etc., be punctual and watch your turn.

GOOD or bad taste is very strikingly exhibited by the wearers of badges, but more especially by those decorated with golden crosses, prizes, etc. There is an art in knowing how to wear even a rose-button.

SEVERAL hundred trees have been planted this year on the premises. All seem doing well despite the drought. At the rate at which trees are planted, Notre Dame ought to be the shadiest place in the country before many years.

THROUGH some mistake the name of Rev. Father O'Rourke was omitted from the list of the Classical Board, to which the Rev. gentleman rightly belonged. The name of Rev. Father Louage, S.S.C., was also printed minus the S.S.C., for which omission we wish to make hereby due apology.

A COURSE of Ancient Literature, embracing a biographical and philological review of ancient authors, both Greek and Latin, with models, quotations, etc., from the most conspicuous, has been prepared by Father A. Louage, S.S.C., Professor of Ancient Literature and Logic at Notre Dame. This course will be published within a short period.

A COURSE of Logic and Philosophy, for the use of the Scientific students, has been carefully prepared by Rev. A. Louage, S.S.C., who is already author of several school-books used in the schools of France and Belgium. We have no doubt that his work on Logic and Philosophy will find ready publishers. It is easy as well as comprehensive, and seems to be a book much needed by the class of students for whom it is intended.

NATIONAL PROGRESS.—The Great American Institute announces its Forty-first Annual Exhibition, to be opened in the city of New York, on

the fourth of September next. Applications for space to exhibit the best Agricultural Productions, Mechanical Inventions, Artistic devices, and valuable articles of American manufacture, are now in order. It is intended to make this the most extensive, useful and meritorious exhibition ever held in America.

Society Day.

The first public Exhibition by all the Societies, Religious and Literary, will take place on Saturday evening, 22d inst. Owing to its lateness in the season, and the shortness of time given for preparation, the celebration given for the first time at Notre Dame under the name of Society Day could not be made as grand as it will no doubt be in some future year. Yet, with the resources which are abundant, and without encroaching (except for the musical part) on the programme of the Annual Commencement, another very substantial programme was made, in which all the Societies have their representatives. We append here the programme of the celebration, which may be considered as part of the Annual Commencement:

PART FIRST.

Overture—"Tancredi"—(Rossini)....N. D. U. C. Band
Overture—"Martha"—(Flotow)....N. D. U. Orchestra
The Archconfraternity.....J. Shannahan
Solo.....G. L. Riopelle
The Thespians.....H. Walker
March.....Junior Orchestra
The St. Aloysius' Philodemic Association.....M. Carr
Trio (Beriot)....Profs. G. Van de Velde,
C. A. B. Von Weller, D. J. Wile
St. Edward's Literary Association....J. D. McCormick
Vocal Duet.....D. O'Connell, O. Waterman
United Scientific Association.....D. J. Hogan
Notre Dame Polka.....N. D. U. C. Band

PART SECOND.

Overture—"Lodoiska"—(Kreutzer).N. D. U. Orchestra
St. Cecilia Philomathean Association..D. J. Wile,
W. Dodge, C. Berdel
The Holy Angels' Society.....H. Hunt
Grand Chorus from "Judas Maccabeus"....
Philharmonics
Philopatrian Association..J. Langenderfer, J. Burnside
Thespian Cadets.....H. Faxon
Overture—"La Dame Blanche"—(Boieldieu)....
Junior Orchestra
Editorial Corps—"Philodemic Owl"....E. B. Gambee
Editorial Corps—"Philomathean Standard"....
M. Mahoney
Remarks.....
Quick March—"Annapolis".....N. D. U. C. Band

June Examination.

Matter in which the Classes will be Examined.

CLASSICAL COURSE.

Philosophy—De Certitudine, Ontologia, Theodicea, Psychologia, Æsthetica, Æthica.

Ancient Literature—Biographical review of the Greek and Latin authors; compositions.

Second Latin—Arnold's Latin Prose Composition, 200 pages; translation: Livy, First Book, from chapter 18 to 26, inclusive; Twenty-first, chapter 1 to 31, inclusive; Cicero, De Officiis, first 21 chapters. No review.

Third Latin—Latin Prose Composition, Part First, last 30 exercises; Horace, Odes, First Book, xxii-xxxviii; Second Book, i-xx; Third Book, i, ii, iii, and xxx; Carmen Sæculare; Satires, First Book, i and vi; Ars Poetica, not reviewed.

Fourth Latin—Two books of Virgil's Æneid; Bullions' Latin Grammar; Casserly's Prosody, 150 pages; Arnold's Prose Composition.

Fifth Latin—Eclogues, excepting Second, Sixth, and Tenth, read and reviewed. First Book of Georgics; not reviewed. Arnold's Prose Com-

position, as far as exercise 30, inclusive; Bullions' Prosody; Syntax, from Rule 53 to the end; review of Etymology.

Sixth Latin—Bullions' Latin Grammar; Arnold's First and Second Latin Book, from page 52 to page 213; Caesar's First Book.

Seventh Latin—Bullions' Latin Grammar, all through Etymology; Arnold's Exercise Book, to page 171; Historia Sacra, 42 chapters.

Eighth Latin—Bullions' Grammar, declensions, pronouns, adjectives, verbs, active voice of the regular verbs, all four conjugations; Arnold's First and Second Latin Book, to page 59.

First Greek is combined with the Ancient Literature class.

Third Greek—Memorabilia: all the first two books, and to the end of chapter vii in the third; no review. All of Kühner's Syntax; reviewed. Kühner's Exercises, from xxxi to lix, inclusive.

Fourth Greek—Bullions' Grammar to the verbs in *mi*; Greek Exercises, Ollendorff to page 150. Translation, Anabasis, first three chapters.

Fifth Greek—Bullions' Greek Grammar, 137 pages; Greek Exercises, Kendrick, 200 pages.

The classes of English Literature and Rhetoric, belonging to the Classical Course, will be examined with those of the Scientific Course, by the Scientific Board. Modern History, ditto.

SCIENTIFIC COURSE.

Class of Mental Philosophy—Logic, Theodicea, Psychology.

English Literature—Pope to Scott.

First Rhetoric—Hart, from the chapter on "Diction" to the chapter on "Invention."

Second Rhetoric—Text-book, Hart's Composition and Rhetoric to versification, and twelve compositions. Reviewed all.

History—From Theodosius the Great to Third Crusade.

Chemistry—From page 166 to end; Barker's.

Chemistry—Optics, Magnetism, Electricity; Peck's Ganot.

Zoölogy—The Classes of Fishes, Insects, Mollusks, and Radiates; Tenney's Manual.

Botany—Inflorescence; the Flower; Estivation; Morphology of the parts of the flower; Systems of Botany; Gray's Lessons.

Mineralogy—Physical and Chemical properties of Minerals; Classification and Description of Minerals; Dana's Manual.

Geology—Historical and Dynamical Geology.

Human Physiology—The Nervous System and the Special Senses; Dalton's Manual.

Astronomy—To Central Forces.

Trigonometry—The subject; also Mensuration and Navigation.

Surveying—All Gillespie's shortened course as laid down on page 8 of text-book. Use of Chain, Compass, Transit and Level. Surveys made by the method of Progression and Radiation. Levelling and Profile Drawing. Plats of Botanic Garden, Cedar Grove Cemetery, etc.

First Geometry—Loomis. All Solid Geometry.

Second Geometry—Lomis'. All Plane Geometry.

First Algebra—From Reversion of Series to end of Robinson's University Algebra. May be examined on any subject treated of by the author.

Second Algebra—All practical examples from Quadratics of more than one unknown quantity, page 236, to the end of the text-book.

Third Algebra—Robinson's New University, from "Involution" to "Theory of Quadratics."

Fourth Algebra—Robinson's Elementary, from beginning to "Involution."

COMMERCIAL DEPARTMENT.

This department—divided during the present session into three classes—has had an average attendance of seventy-five students. The First and Second Classes have pursued the study of Commercial Law—embracing principally the subjects of Contracts, Partnership, Negotiable Paper and Agency.

Have completed in Book-keeping, Common, Mercantile, Retail, Commission, Shipping, and Special Partnership Sets. Also Banking, Steamboating, Railroadings, etc.

The Third Class has pursued the study of text-book, comprising preliminary definitions, and introductory sets. Completed nine sets of Book-keeping, embracing Stock and Partnership books—illustrating both gaining and losing business. Used all auxiliary books, and had practice in the drawing, endorsing and accepting of negotiable paper. Completed examples for practice and combined Day-book and Journal, and finished a set of Retailing.

PREPARATORY COURSE.

First English Grammar Class.—Bullions' Grammar; Syntax, Analysis, "Soldier's Dream."

Second English Grammar.—Syntax, from the beginning on page 162 to the end of the Rules, page 258. Exercises corrected. Analysis, Letter Writing, English composition.

Third English Grammar, Sr.—Bullions' (first book); class has seen to Prosody.

Fourth Grammar Sr.—Etymology.

First Grammar Jr.—The whole of Bullions' Grammar; Syntax and Analysis.

Second Grammar, Jr.—The members of this class studied the principal Rules of Syntax, and reviewed.

Third Grammar.—All of Bullions' School Grammar.

Fourth Grammar Jr.—Bullions' Introductory Grammar; all Etymology, Syntax, to page 124; reviewed.

Fifth Grammar.—Etymology, as far as the verb.

First Arithmetic, Sr.—Robinson's University, from Percentage to Partnership, inclusive.

First Arithmetic Jr.—Same as First Arithmetic Senior.

Second Arithmetic Class, Sr.—Robinson's Progressive Higher; from "Ratio" to "Exchange."

Third Arithmetic has reviewed for Examination as far as page 271 in Robinson's Progressive Arithmetic.

Fourth Arithmetic as far as page 205.

Second Arithmetic (Junior)—Robinson's Progressive and Practical Arithmetic; from page 247 to page 313, and reviewed.

Third Arithmetic (Junior)—Commenced with Fractions, went as far as Partial Payments. Reviewed the same.

Fourth Arithmetic Class (Junior)—Robinson's Progressive Practical: from Properties of Numbers to Addition of Compound Numbers.

Fifth Arithmetic—From beginning of book to Percentage, inclusive.

Sixth Arithmetic (Junior)—To Decimal Fractions.

First Reading (Senior)—Fifth Reader (Metropolitan), and the American Elocutionist.

First Reading (Junior)—American Elocutionist and Fifth Reader.

Second Reading (Junior)—Read through Metropolitan Fourth Reader, reviewed to page 330.

Third Reading (Junior)—Fourth Reader, 250 first pages.

First Dictionary—Northend's Dictation, and Webster's Primary Dictionary, a part of each letter to the letter L.

First Orthography (Junior)—Commenced in Webster's C. S. Dictionary, studied to page 92.

First Orthography (Second Division)—First hundred and fifty pages.

Second Orthography (Junior)—Through Wilson's Speller; used Basin's Dictation Book during the session.

Third Orthography (Junior)—Wilson's Speller.

First Geography—Mitchell's New School Geography and Atlas.

Second Geography—From beginning of book to Map of Asia.

Second History (United States)—From chapter first to chapter forty-fifth.

Christian Doctrine.—This important branch of studies will have a special written and oral examination.

LANGUAGES.

Second German (Senior)—1, Ahn's German Grammar, beginning to Syntax; 2, Ahn's Exercise Book, 100 exercises; 3, Ahn's German Reader, 32 reading lessons; 4, German Letter-writing.

Second German (Junior)—1, Ahn's German Grammar, beginning to Syntax; 2, Ahn's Exercise Book, 87 exercises; 3, Drittes Schulbuch, 60 pages; 4, German Letter-writing.

Third German (Junior)—1, Ahn's German Grammar, beginning to Syntax; 2, Ahn's Exercise Book, 60 exercises; 3, Ahn's German Reader, 23 lessons; 4, German Penmanship.

Fourth German (Junior)—This class has translated 68 exercises of Ahn's Practical Text-Book, including Pronouns, Possessive Pronouns, Adjectives, Comparison of Adjectives.

Fourth German (Senior)—60 exercises of Ahn's practical and easy method of learning German. Exercises and Translation.

Second French (Senior)—50 first exercises of Fasquelle's French Course, 15 chapters of Polyglot Reader.

Second French (Junior) First Division—To page 120 of Fasquelle. Second Division, to page 30 in Fasquelle's Course.

Drawing and Painting—Examined at the studio by a special committee.

Tables of Honor.

SENIOR DEPARTMENT.

June 14.—B. W. Drake, T. Ireland, C. M. Proctor, J. B. Zimmer, D. F. Gahan, T. F. Dundon, E. W. Barry, T. Renshaw, J. Rourke, L. P. Godfrey.

JUNIOR DEPARTMENT.

June 14.—C. Dodge, C. Berdel, C. St. Clair, J. Kaufman, J. Dore, W. Lucas, T. Noel, B. Fischer, W. Gross, A. Dickerhoff. D. A. C., Sec.

MINIM DEPARTMENT.

June 15.—E. McMahon, C. Faxon, A. Wetherbee, D. Salazar, C. Clark, W. Dee.

28th Annual Commencement

Of the University of Notre Dame,

TUESDAY AND WEDNESDAY, JUNE 25 AND 26, 1872.

Poems—Orations—Dramatic Representations by the Thespian and Saint Cecilia Societies—A Grand Cantata by the Vocal Classes—Overtures and Symphonies by the Notre Dame Orchestra—Marches, etc., by the Cornet Band.

TUESDAY.

PROGRAMME.

6 o'clock—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.

7½—Breakfast. 4½—Regatta on St. Joseph's Lake.

1½—Banquet of Alumni. 6—Supper.

2½—Meeting of Alumni. 6½—Entertainment.

PART FIRST.

Overture—"Tancredi"....N. D. U. C. Band
Overture—"Martha"....N. D. U. Orchestra
Greek Address.....T. Ireland
Address from Commercial Department.....T. Watson
Solo.....G. Riopelle
Latin Address.....M. Keeley
Grand Fantasia—Violoncello—"Sur Souvenir de Spa"—(Servais).....Prof. G. Van de Velde
Scientific Address.....N. Mitchell
Junior Address.....C. Dodge
Overture—"La Dame Blanche"—(Boieldieu)....

Junior Orchestra.

Cantata—"Judas Maccabeus"—(Handel)...Vocal Class
Polacca—"Would I were a Boy Again".....N. D. U. C. Band

PART SECOND.

VENICE PRESERVED.

Cast of Characters:

Duke of Venice.....	T. Ireland
Prinli.....	H. W. Walker
Bedamar.....	J. Wernert
Jaffier.....	P. E. Cochrane
Pierre.....	T. Watson
Renault.....	T. O'Mahony
Spinosa.....	D. E. Maloney
Elliot.....	P. J. O'Connell
Theodore.....	J. Zimmer
Mezzana.....	J. McAllister
Durand.....	J. Rourke
Captain of the Guard.....	J. L. Noonan
Officer.....	G. L. Riopelle
Orlando.....	L. P. C. Godfrey

FARCE.

A SUDDEN ARRIVAL.

Cast of Characters:

Cornelius Cocker.....	T. Ireland
Marmaduke Twist.....	D. E. Maloney
Resolute Crammer.....	H. W. Walker
Bounceable Bang.....	P. J. O'Connell
Marplot Mooner.....	J. Rourke
Porters.....	J. Wernert, T. Fitzpatrick

WEDNESDAY MORNING.

7½ Breakfast—8½ Commencement Exercises.

Music—Sharpshooters' March.....	N. D. U. C. Band
Overture—"Lodoiska"—(Kreutzer).....	N. D. U. Orchestra
Address from the Minim Department.....	
Vocal Duo.....	D. O'Connell, O. Waterman
Speech representing Junior Department.....	M. M. Foote
Music—"Rhine Wine Song".....	N. D. U. C. Band
Junior Valedictory.....	J. McHugh
Music—"Gallop"—(Van de Velde).....	N. D. U. Orchestra

During the Play the Band will discourse some of its choice music.

THE UPSTART.

A COMEDY IN THREE ACTS.

Translated and Remodelled from the French by a Member of the Faculty.

DRAMATIS PERSONÆ:

Mr. Jordan, the Upstart.....	C. A. Berdel
Old Mr. Jordan, his father.....	C. J. Dodge
Cleon.....	D. J. Wile
Covielle, a Valet to Cleon.....	W. W. Dodge
Doranto, a Count.....	M. M. Foote
Dorimenes, a Marquis.....	B. F. Roberts
Signore Profundo, Professor of Philosophy.....	J. McHugh
Signore Bassilio, Professor of Music.....	S. Dum
Fiorello, his Pupil.....	J. Rumely
Figaro, Dancing Master.....	C. Hutchings
Jeronimo, Fencing Master.....	J. Spillard
Nicholas, a Privileged Servant of Mr. Jordan.....	
Ali Bey, the Mufti.....	L. McOsker
Signore Crispino, a Tailor.....	P. Reilly
Tradesmen—Giacomo.....	L. Hibben
Paolo.....	J. Quill
Beppo.....	J. Dunn
Pedro.....	J. Devine
Baptista, First Footman.....	F. Egan
Carlo, Second Footman.....	V. McKinnon
Musicians—Pasquella.....	A. Filson
Rigoletto.....	J. Quinlan
Filippo.....	J. Campbell
Poliuto.....	O. Waterman
Terpsichoreans—Prestolo.....	E. Shea
Alvina.....	F. Arantz
Rigolo.....	F. Phelan
Francesco, etc.....	E. Monahan, and others.
Turks—Boum.....	P. Cooney
Fenail.....	E. Roberts
Bachisaid.....	F. McOsker
Kamyl.....	R. Hutchings
Faud Bob.....	D. Hogan
Haroun.....	J. Hogan
Selim.....	W. Fletcher
Moub.....	G. Duffy
Lianef.....	B. H. H. S.
The Dervises—Abdelkish.....	W. Kelly
Alraschid.....	W. Meyers
"Cullud Pussuns"—Pompey.....	J. Shanks
Cuffey.....	H. Hunt
Epilogue.....	C. Berdel
Music.....	N. D. U. C. Band
Cantata—"Judas Maccabeus".....	Vocal Class
Valedictory.....	T. O'Mahony
Poem of the Alumni.....	Prof. P. Broder
Trio—(Beriot)—Violoncello, Violin and Piano.....	Profs.
Van de Velde, C. Von Weller, and D. Wile	
Oration of the Alumni.....	Rev. E. B. Kilroy, A. M.

Oration of the Day.....Rt. Rev. Bishop Dwenger, D. D.
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 and First Honors.

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

St. Cecilia Banquet.

This festivity, which has been well denominated "The Banquet of the Season," at Notre Dame, took place on the afternoon of Saturday, June 15th, 15th, at half-past three in the Senior Refectory of the University.

A large number of guests, (in addition to the forty-two Philomatheans and twenty-five Philopatrians, who were the "founders of the feast,") sat down to table, their entrance being welcomed by the cheering strains of the Junior Orchestra. Among the invited on this occasion we observed Very Rev. W. Corby, S.S.C., Provincial, and President of the University; Rev. A. Lemonnier, S.S.C., Vice President; Rev. P. W. Condon, S.S.C., Prefect of Discipline; Rev. N. H. Gillespie, S.S.C.; Rev. T. Colovin, S.S.C.; Rev. T. L. Vagnier, S.S.C.; Rev. W. O'Rourke; Rev. L. Demers, S.S.C., of Lowell; Rev. D. J. Spillard, S.S.C., of South Bend; Rev. J. M. Toohey, S.S.C., late of New Orleans; Brothers Benoit, Theogene, Alban, Celestine, Fidelis, all of the Order of the Holy Cross; Profs. Howard, Baasen, Clark, Van de Velde, Edwards, Cunnea, and Stace, of Notre Dame University; Prof. C. A. B. Von Weller, F.R.A., of Laporte; Messrs. Palmer and Bonney, of South Bend, and Mr. W. C. McMichael, of the AVE MARIA. Prof. Lyons officiated as host, in his quality of President of the Association, and we may here be permitted to remark that the success of this splendid banquet is mainly due to the energy and public spirit of that gentleman. The beautiful arrangement of the tables, no less than the richness and variety of the viands that covered them in profusion, excited the encomiums of all present.

After due justice had been done to the solids, Prof. Lyons produced the mystic *collyra* of the Eleusinian rites, which was said to contain a golden symbol of eternity (18 carats fine, and beautifully ornamented) to fall to the lot of the happy finder, and to be the presage of future joys. The happy finder in the present instance proved to be Master Mark M. Foote, of Burlington, Iowa.

After some more beautiful music and an appropriate song, the toasts of the day were read by the graceful toast-master, Mr. C. Dodge, and responded to as follows:

1. Pope Pius the Ninth. *Cruz de Cruce*. The great, good, glorious, yet humble servant of Christ. May he still continue to rule the One, Holy, Catholic and Apostolic Church of God, upon earth, and to be the living example of all virtues to all the nations of the world.

Briefly yet pithily responded to by Very Rev. Father Corby, S.S.C., Provincial and President of the University.

2. The University of Notre Dame: Our beloved *Alma Mater*. Days spent under her care form the brightest pages in the history of our lives, and their recollections always find a sympathetic echo in the hearts of her children. May she long live to lead the youth of this country through the paths of virtue, scattering her blessings broadcast over the land, and when time ends may the seeds she has sown blossom in eternity:

Rev. Father Lemonnier responded to this toast in his usual elegant and dignified style. We regret that we are unable to quote the exact expressions of this and subsequent speeches, as all were extempore, and no short-hand reporter was present.

3. Our Boys: The Hope of the Land, the pride of every one. May their actions always be worthy of their noble *Alma Mater*, reflecting credit both

on her and on them, and may they so act as to make our country in the future truly the home of the brave and the land of the free.

Responded to by Rev. Father Condon, in the genial and hearty style for which he is distinguished.

4. College Reminiscences. Pictures of gold in frames of silver. When once we shall be scattered, miles away from one another, may the hallowed remembrance of our College days bind us together in spirit, rolling back the tide of years, recalling the loved faces of our old companions, and again supplying the "Olden golden days of yore."

The Rev. Editor of the SCHOLASTIC, on being called upon for a response to this toast, turned over the privilege to his honorable friend Mr. Carr, the well-chosen terms of whose reply gave testimony to the judiciousness of the selection.

5. The Literature of the Present Day. May all that is good in it be perfected, and all that is evil eradicated.

Rev. Father Colovin, in his response to this toast, took occasion to make a brief review of current literature, and to draw instructive conclusions therefrom.

6. Our Country: "Columbia, the gem of the Ocean." Our hearts, our hopes are all with thee.

Our hearts, our hopes, our prayers, our tears,
Our faith, triumphant o'er our tears,
Are all with thee—are all with thee.

Rev. W. O'Rourke, on being called upon, responded to this toast in a strain of glowing eloquence that did justice both to the subject and to the reputation of the speaker.

7. The Press: the motor of civilization,—the lever by which the world is moved. May it crush out evil, establish the right, always do justice, cultivate the beautiful, advocate the good and uphold the true; and though long and tiresome be the task, let "Labor omnia vincit" be its motto, always and forever.

Responded to in a neat speech by Prof. T. E. Howard, A.M.

8. The President and Faculty of Notre Dame: May they be blest in their glorious mission, and "teach the young idea how to shoot" with ever increasing vigor, as year by year passes over their venerable heads.

Prof. M. A. J. Baasen, A.M., answered this sentiment with becoming gravity, concluding with an appropriate compliment to Bro. Benoit.

9. The Holy Angels' Society, the worthy companion of the Archconfraternity: may it in the future have as many pious members as it has had in the past, and may it continue to claim, as its own, the flower of the Junior Department.

Responded to by Mr. F. C. Bigelow, S.S.C.

10. Our Sister Literary Societies: may their future equal their past. May their members individually and collectively, fully attain their object; may they dwell together in unity, friendship and harmony.

Responded to by Prof. Stace.

11. The Archconfraternity: the pioneer Society of Notre Dame. The magnetic needle in the compass of our college life which ever and always points the true way for us, with no variation, no eccentricity. May we all live to follow out to the end the line it determines for us.

In the absence of Very Rev. Father Granger the response to this toast was made by Mr. T. F. O'Mahony. The company then dispersed, equally pleased with each other and their kind entertainers; and thus closed the Twelfth Annual Banquet of the St. Cecilia Philomathean Association.

S.

THE only champagne used at the Philomatheans' banquet was "Champaign Charlie," which was in no way intoxicating; music is permitted by the strictest temperance societies, we believe; lemoineade too, of which the Philomatheans had plenty, hence the fourteen toasts. Moral.—Do not credit foolish reports.

"Our Minims."

It is human to have occasionally a *bit of fun*, and when you find a man who is incapable of being moved by anything of a risible nature, you may conclude without the fear of mistake that such an one is an ardent advocate for the "utter depravity of nature," or he is so sanctified that his thoughts are occupied with objects beyond this world. The friends of the "Little Minims" are fond of fun, and they know from former trials that the Minims understand exactly how to please their patrons.

As soon, then, as it became known that the entertainment on the evening of the 17th was to be given by the Minims, every one was on the "qui vive," even the staid, stern, grave, and sedate professors were noticed practising specimen hilarity and rehearsing several embryo "hoss-laffs" for the occasion, for withal being practical men they knew that these accomplishments would be of service to them when the occasion would require it—and here practice, like "bottom" in a race-horse, told.

At the appointed time all the happy inmates of Notre Dame repaired to Washington Hall, and among the visitors we noticed several old friends; we could not ascertain the names of all who graced the occasion; among others we saw Mrs. John and Miss Nora McMahon, Mrs. W. Cox and Mrs. J. Hogan of Chicago, Prof. Ivers and lady, Mr. and Mrs. Kelly of Minneapolis, Mr. and Mrs. Hutchinson, the Misses Summers, Mr. Talbot and lady, Mr. C. Dasher of Indianapolis, Mr. T. J. Stanton, late of Chicago, now of South Bend, and Prof. Von Weller of Laporte. The N. D. U. C. Band opened the exercises by giving one of their many choice pieces. It is needless to say that they did well. This was succeeded by the overture to the opera of "Dame Blanche," superbly rendered by the excellent "Junior Orchestra," which aside from being composed of boys is a rising institution of the University, and those who may have the good fortune to be present at the Commencement on the 26th of June may safely promise themselves a rich treat of music from both this orchestra and the band. We append the programme, which was well sustained throughout.

Music—Overture—Tancredi—(Rossini),.....N. D. U. C. Band
Music,.....Orchestra
Prologue,.....H. Porter, C. McKinnon, C. Clark

JOSEPH IN EGYPT.

A SACRED DRAMA IN ONE ACT.

Characters:

Joseph, Minister and Favorite of Pharaoh,
King of Egypt, under the name of
Orasis; son of Jacob and Rachel,....Harry Faxon
Benjamin, Second son of Jacob and
Rachel,.....Eddie Raymond
Phasear, An Egyptian noble, and friend
of Joseph,.....Eddie DeGroot
Brethren of Joseph and Benjamin, and sons of Jacob
and Leah:
Simeon,.....Charlie Beck
Reuben,.....Stephy McMahon
Judah,.....Eddie McMahon
Ephraim,.....Johnnie O'Meara
Zebulon,.....Willie Hitchcock
Naphtali,.....Clarence Faxon
Zareh, Servant of Joseph,.....Peter Gall
Music,.....Orchestra
Music—Quickstep,.....N. D. U. C. Band

MRS. SLOCUM'S BOARDING-HOUSE;
OR, A DEPLORABLE STATE OF AFFAIRS.

A COMEDY IN TWO ACTS.

Characters:

Mrs. Slocum,.....Vox et Preterea Nihil
Old Mr. Wobble, her aged Parent,....Eddie McMahon
Mr. Squabble, a dangerous boarder,....Eddie DeGroot
Mr. Gobble, a greedy boarder,.....Charlie Beck
Mr. Hobble, a pusillanimous boarder,....Harry Faxon
Mr. Snooze, a sleepy boarder,.....A. Morton
Mr. Booze, a tipsy boarder,.....D. Green

Mr. Tweedle, a musical boarder,.....C. Stonehill
Mr. Tipto, a gay and festive boarder,....E. Raymond
Mayor of the City of Tompkinsville,.....J. Porter
City Clerk,.....C. Walsh
Mr. Muggins, in search of his long-lost brother,....P. Gall
Julius, an irrepressible nigger,.....Stephy McMahon
FIREMEN OF ENGINE COMPANY, No. 9.—Mose, C. Clark; Pete, J. O'Meara; Jerry, C. McKinnon; Tom, C. Faxon; Dick, J. Griffin; Harry, C. Green; Bob, J. Nelson.

THIEVES.—Picklock, W. Dee; Slimkin, F. Huck; Neartouch, A. Wetherbee.

POLICE CONSTABLES.—Nab, G. Voelker; Buffer, F. O'Brien.

Captain Slasher—Company K,.....W. Hitchcock
A COMPANY OF ZOUAVES.

Music—"Would I were a boy again,"....N. D. U. C. Band
Closing Remarks,.....Very Rev. W. Corby
March for Retiring—Quickstep,.....N. D. U. C. Band

Great credit is due Mr. F. C. Bigelow, S.S.C., for his success in training his little band so well, and also Bro. Emmanuel for his valuable assistance. We have but one suggestion to make, and that is this: we never exactly understood why the Greeks *syncopated* and contracted the words of their language, but we suppose it arose, in part at least, from the fact that they were a people much given to comedy and tragedy. Be that as it may, it is a good thing not to be too prolix, and we would suggest that where a part is very long, and much has to be committed to memory, that a little syncopation be brought into requisition. Such an act of mercy would be kindly appreciated by the audience, and would be, we submit, conducive to the general good health of the little Minims. Neither time nor space permits us to particularize the performance of each. All did admirably well and are decidedly deserving of the praise bestowed upon them. But especially must we compliment the acting of "Joseph," (Harry Faxon) and "Simeon," (Charlie Beck), while the parts of "Wobble," (Eddie McMahon), and "Muggins, in search of his long-lost brother," (Peter Gall), were exceedingly well rendered. Of course "Julius, the irrepressible nigger," (Stephy McMahon), and "Mr. Booze, the tipsy boarder" (Danny Green), were the feature of the comedy. Neither must we forget to mention the completeness of the fire-department, their engine and their outfit.

At the close, Very Rev. Father Corby, S.S.C., complimented the Minims upon their success, and thanked them, in the name of the audience, for the great pleasure which they had afforded him and them by their highly-pleasing entertainment. In response to a loud and unanimous call, Prof. A. J. Stace arose, and in well-chosen words expressed his great satisfaction at being thus enabled to add his approbation to that of Very Rev. Father Corby, and thought he could not express his feelings better than by quoting a famous passage from a great Greek writer, which was somewhat like this: "*Darioù kai Parysátidos*," at which point the audience was so convulsed with laughter that it was useless for the Professor to proceed in his quotation until the laughter would subside, and as there was no prospect of that taking place, the Professor subsided; but it is well known that Prof. A. J. Stace is the only man at the University of Notre Dame who can get out of a "little unpleasantness" with *éclat*, applause, and renewed renown.

HEAD AND FOOT.

Semi-Annual Report of the Holy Angels' Sodality.

Our Sodality has pursued the even tenor of its way. To show what we are made of we may say that we have amongst us a *Gross* boy and a *Kleine* boy, and a boy fit to serve *Enneking*. If you wish finer boys in the yard you have to *Hunt* for them. We have a door—and a very good *Dore* he is. As we are a religious society, of course we have a *Devine* amongst us. As you *Kinzie*, by glancing at

our roll-book, we have two fine *Campbells*. Can you believe it? *Virgil* still lives and is with us. We *Joguel*, as you see. We are sure you will *Kaufman* over these awful puns. But we bring boys out of the *Myers* of despondency with our *Stubby* boy. We can't pun on Heckert, Teddy nor McCormack, but as to the other names—are they *Weldon*? Next year you may hear from us *Egan*.

Our officers are as follows:

Director—Rev. A. Granger.
President—F. C. Bigelow.
Vice-President—H. H. Hunt.
Treasurer—W. Meyers.
Secretary—W. P. Breen.
Librarian—M. McCormack.
Assistant Librarian—F. V. McKinnon.
Censor—M. Weldon.
Assistant Librarian—J. Devine.

Yours, etc., W. P. BREEN, Secretary.

MISHAWAKA, IND., June 14, 1873.

Messrs. C. Dodge and others of the St. Cecilia Philomathean Society.

GENTLEMEN: Your kind invitation to the Twelfth Annual Banquet of the St. Cecilia Philomathean Association is at hand. I return you my most sincere thanks for your kind attention; but I am sorry to say that business of an important nature prevents me from being present. Still I hope that the banquet will nevertheless be none the worse for my absence, and that all the members may partake of it with an undivided appetite.

May your noble Association increase and flourish for many years to come, and may the members, in years to come, recall to their memory the hours and the days spent in pleasing union and harmony. Please tender to all the members my best wishes for their welfare.

With feelings of profound respect, I remain.

Truly yours,

A. B. OECHTERING,
Pastor St. Joseph's.

The Scientific Association.

EDITOR SCHOLASTIC: We herewith transmit to you for publication in the SCHOLASTIC a semi-annual report of the Notre Dame Scientific Association.

This Association dates the period of its birth sometime in the year 1868, from which time it has been more or less actively employed in carrying onward and upward its primary purpose, namely, the interchange and advancement of scientific knowledge.

This year the Association was not reorganized until the 28th of February. The whole of the first session being lost, therefore, to the Association, and a part of the second, it could not be properly expected that it would accomplish much in the limited time remaining, save to perfect its organization and lay broad and deep for itself a permanent basis of action for its future labors. We are conscious of its having successfully done this.

The officers of the Association are as follows: President, Rev. J. C. Carrier; Vice-President, Prof. A. J. Stace; Recording Secretary, T. F. O'Mahony; Treasurer, J. D. McCormick; Librarian, N. S. Mitchell; Corresponding Secretary, M. H. Keeley.

The Association has had five meetings this session, the last of which, held on the 16th inst., was very beautifully characterized by two facts, the first, the delivery of an eloquent and deeply profound lecture by the Rev. President on the "Cosmical light of the first day of Creation;" the second, the distribution to each member of the Association of certificates of membership.

There is at the disposal of the Association a library of ten or twelve thousand volumes; in this respect it is far in advance of any one of its sister societies.

This year it has greatly increased the number of

its members over that of former years, possessing as it does fourteen active members, five Juniors and nine Seniors, all energetic and determined young men. In fine, if the same zeal which is manifested by the present officers and members for the advancement of the Association actuates those to whom its interests will be confided in the future, we are persuaded that it will soon be recognized by all as the banner Association of Notre Dame, and extend its influence abroad into the scientific world. At least such results will be looked for by its Recording Secretary,

M. H. KEELEY.

Philopatrian Association.

The ninth, tenth, and eleventh regular meetings were held respectively, May 27th, June 4th and June 10th. Speeches and Declarations were comprised in the programme. Among those who distinguished themselves are, J. Langenderfer, E. Dougherty, E. Marshall, M. McCormack, W. Ball, S. and J. Marks, W. Burnside, J. Hoffman, Messrs. Jones, Munn, Morgan, O'Connell, Sweger, Tong, Campeau, Long, Milburn, Schmidt, Kurt, Shirlock, Porter and Green.

The Association has done well, and we predict for it a brilliant future.

E. MARSHALL, Secretary.

Semi-Annual Report of the Thespian Cadets.

The Cadets have maintained their organization and have held their meetings regularly, at which many declamations have been made. The second entertainment was given on Tuesday, June 18th, 1872. The officers for the session were as follows:

President—H. Faxon.

Vice-President—P. Gall.

Corresponding Secretary—T. Nelson.

Recording Secretary—E. DeGroot.

Treasurer—F. Huck.

Stage Managers—E. Raymond, E. McMahon.

Censor—C. Beck.

T. NELSON, Cor. Sec.

The St. Cecilians.

At the fortieth and forty-first meetings of this Association, held respectively June 4th and 9th, the time of the meetings was taken up in hearing read Compositions and delivering Declamations. Those especially worthy of mention are Messrs. C. Dodge, C. Berdel and W. Dodge.

S. E. DUM, Secretary.

The "American Elocutionist."

LETTER FROM HON. THOMAS A. CORCORAN.

CINCINNATI, OHIO, June 4, 1872.

PROF. J. A. LYONS, Notre Dame, Indiana:—DEAR FRIEND: Permit me, even at this late day, to congratulate you most heartily upon your admirable success in compiling and editing the "American Elocutionist." It supplies a want never heretofore met:—a text-book for schools and colleges, compact, convenient and yet complete in all particulars; filled with the most judicious selections from the best authors, avoiding alike sectarianism and partisanship, yet inculcating throughout the highest sentiments of morality and patriotism.

That portion of the volume devoted to "Elocution and Voice-culture" is the most concise, intelligible, practical and altogether valuable treatise on the subject of any I have yet seen,—it has been of no little benefit to me.

On the whole, it is, in my judgment, by far the best adapted text-book for schools and colleges yet published, and I hope it will be very generally adopted by our educational institutions.

With kindest regards, I am,

Very respectfully, yours,

T. A. CORCORAN.

SAINT MARYS' ACADEMY.

St. Mary's Academy,
June 18, 1872.

On last Friday there was a delightful musical entertainment given at St. Mary's. The eminent vocalist, Miss Godbert, of Paris, sang with exquisite grace and musical skill the following songs: "Cavatine de Robert le Diable" (Meyerbeer), "La Rulita Havanaise," "La Cahsera" (Yradier).

Prof. Van de Velde, the celebrated violoncellist of Belgium, accompanied Miss Jennie Hynds, the accomplished pianist of St. Mary's Conservatory of Music, in the following duets: "Souvenir de Spa" (Fantaisie par F. Servais), "Souvenir D'Espagne" (G. Paque), "Cujus Anima" (Joseph Lidel).

Several visitors were present, and every one was delighted with the entertainment.

The examination in the Academic course and languages will commence this week and close next Tuesday. Reports of the same will be given in the next number of the SCHOLASTIC and in the Catalogue of 1871-2.

Respectfully,

STYLUS.

TABLE OF HONOR—SR. DEP'T.

June 16.—Misses A. Emonds, A. St. Clair, L. Sutherland, F. Moore, M. Layfield, A. Calvert, E. Boyce, M. Mooney, H. McLaughlin, L. Eutzler, E. Brandenburg, E. Wade, B. Wade.

HONORABLY MENTIONED.

Graduating Class—Misses M. Kirwan, M. Shirland, M. Tuberty, M. Dillon, L. Marshall, A. Clarke, A. Borup, J. Forbes, G. Hurst, H. Tinsley, K. McMahon.

First Senior—Misses K. Zell, A. Mast, M. Cochran, M. Lange, A. Shea, A. Todd, K. Haymond, M. Lassen, K. Brown, B. Crowley.

Second Senior—Misses L. Duffield, E. Plamondon, I. Reynolds, V. Ball, F. Butters, A. Piatt, L. West, J. Coffey, D. Green, J. Millis, C. Wood, A. Woods, R. Spier, I. Logan, M. Donahue.

Third Senior—Misses A. Lloyd, I. Wilder, M. Prince, R. Devoto, M. Letourneau, B. Reynolds, I. Edwards, E. Culver, M. Leonard, J. Walker, A. Robson, M. Wicker, L. Ritchie, E. Dickerhoff, S. Addis, M. Brown, J. Walton.

First Preparatory—Misses H. McMahon, A. Hamilton, N. Sullivan, J. Walsh, C. Creveling, B. Gaffney, M. Kelly, N. Duggan, E. Greenleaf, N. Ball, G. Kellogg.

Second Preparatory—Misses A. Conahan, M. Nash, F. Taylor, J. Luce, M. Roberts, A. Hunt, B. Johnson, K. Casey, A. Monroe, M. Addis.

Third Preparatory—Misses K. Miller, L. Pfeiffer, E. Drake, B. Schmidt, L. Buehler, J. Valdez, R. Manzanara, N. Vigil, K. Greenleaf, C. Germain, L. Pease, A. Tucker, L. Harris.

First French—Misses L. Marshall, J. Forbes, A. Borup, G. Hurst, H. Tinsley, K. McMahon, R. Spier, M. Quan, N. Gross.

Second French—Misses M. Cochran, M. Letourneau, L. West, M. Kearney, J. Kearney, K. Haymond, M. Wicker, M. Thompson.

First German—Misses K. Zell, L. Pfeiffer, B. Schmidt, K. Brown.

Second German—Misses M. Faxon, J. Millis, V. and N. Ball, R. Wile, R. Klar.

TABLE OF HONOR—JR. DEP'T.

June 11.—Misses M. Kearney, L. Neil, N. Gross, A. Clarke, M. Quan, J. Kearney, E. Richardson, A. Byrne, M. Faxon, J. Duffield, L. Tinsley.

HONORABLY MENTIONED.

First Preparatory—Misses M. Walker, M. Cummings.

Second Preparatory—Misses M. Quill, S. Honeyman, J. Duffield, M. Hepp, E. Parker.

Junior Preparatory—A. Lynch, G. Kelly, F. Lloyd, A. Gollhardt, L. Harrison, A. Walsh, F. Munn, B. Quan, A. Burney, M. Reynolds.

First Junior—Misses K. Follmer, A. Rose, J. and M. Thompson, A. Noel, M. Sylvester, M. Booth, T. Cronin, M. DeLong, E. Lappin, D. Allen, K. Boulton, R. Wile.

Second Junior—Misses L. Walsh, J. Hunt, N. Green, N. Lloyd.

L. S. & M. S. RAILWAY.

TRAINS now leave South Bend as follows:

GOING EAST.	
Leave South Bend 11 30 a. m.	Arrive at Buffalo 4 25 a. m.
" " 12 53 p. m.	" " 4 30 a. m.
" " 3 18 p. m.	" " 2 00 p. m.
" " 12 35 a. m.	" " 5 25 p. m.
" " 8 50 p. m.	" " 6 50 p. m.

GOING WEST.	
Leave South Bend 4 30 p. m.	Arrive at Chicago 8 00 p. m.
" " 3 15 a. m.	" " 6 50 a. m.
" " 4 40 a. m.	" " 7 25 a. m.
" " 5 28 p. m.	" " 10 10 p. m.
" " 6 35 a. m.	" " 10 30 a. 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.

J. H. DEVEREUX, General Manager, Cleveland, Ohio.
CHARLES PAINE, General Superintendent, Cleveland.
C. P. LELAND, Auditor, Cleveland, Ohio.
JNO. DEBMOND, Sup't Western Division, Chicago, Ill.
J. W. CARY, General Ticket Agent, Cleveland, Ohio.
C. MORSE, General Passenger Agent, Chicago, Illinois.
E. C. OVIATT, Ticket Agent, South Bend.
A. J. WHITE, Freight Agent, South Bend.

NEW ALBANY CROSSING.

To Lafayette and Louisville.

GOING NORTH—Express passenger, 6.69 p. m.; 8.53 a. m.; 5.29 a. m. Freights, 6.30 a. m.; 8.06 p. m.
GOING SOUTH—Express passenger, 8.58 a. m.; 10.46 a. m.; 9.25 p. m. Freights, 1.00 a. m.; 4.48 a. m.
H. N. CANIFF, Agent.

PENNSYLVANIA CENTRAL DOUBLE TRACK RAILROAD.

PITTSBURGH, FORT WAYNE AND CHICAGO.

Three daily Express Trains, with Pullman's Palace Cars, are run between Chicago, Pittsburgh, Philadelphia and New York without change.

Direct Route to Baltimore and Washington City.

On and after June 1, 1871, the 9 p. m. train from Chicago arrives in New York at 11.30 a. m. the second day, 1 1/2 hour in advance of any other route; with corresponding reduction to Boston, Philadelphia, Baltimore and Washington. Leaves Chicago daily except Saturdays and Sundays.

The 5 15 p. m. train from Chicago arrives in New York at 6.41 a. m. the second morning, 1 1/2 hour in advance of any other line. This train has an elegant Silver Palace Car running through between Chicago, Philadelphia and New York without change.

The 9 a. m. train from Chicago daily (except Sunday), with Pullman Palace Cars attached. Through between Chicago and New York, without change, 3 1/2 hours in advance of any other route, and in time to make connection for Boston. No other line offers this advantage.

Trains from Chicago to Cleveland via Crestline and "Bee" Line, connecting at Cleveland with trains on the Lake Shore Railroad for all points reached by that route.

Connections made at Crestline for Columbus, and at Mansfield with trains on Atlantic and Great Western Railroad.

Passage and Sleeping-Car Tickets can be purchased at the Company's Office, 65 Clark Street, and at the Passenger Depot, corner Madison and Canal Streets, Chicago.

THOMAS L. SCOTT, President.
J. N. McCULLOUGH, Gen'l Manager, Pittsburgh.
J. M. C. CREIGHTON, Asst. Sup't, Pittsburgh.
H. W. GWINNETT, Gen. Pass. and Ticket Ag't, Philadelphia.
F. R. MYERS, Gen'l Pass. and Ticket Ag't, Pittsburgh.
W. C. CLELAND, Asst. Gen'l Pass. Ag't, Chicago.

CHICAGO, ALTON & ST. LOUIS LINE.

TRAINS leave West Side Union Depot, Chicago, near Madison Street Bridge, as follows:

	LEAVE.	ARRIVE.
St. Louis and Springfield Express, via Main Line	*9:15 a. m.	*8:00 p. m.
Kansas City Fast Express, via Jacksonville, Ill., and Louisiana, Mo.	*9:15 a. m.	*4:30 p. m.
Wenona, Lacon and Washington Express (Western Division)	*9:15 a. m.	*4:30 p. m.
Joliet Accommodation	*4:10 p. m.	*9:40 a. m.
St. Louis and Springfield Night Express, via Main Line	†6:30 p. m.	*4:30 p. m.
St. Louis and Springfield Lightning Express, via Main Line, and also via Jacksonville Division	†9:00 p. m.	†7:15 a. m.
Kansas City Express, via Jacksonville, Ill., and Louisiana, Mo.	†9:00 p. m.	†7:15 a. m.

* Except Sunday. † On Sunday runs to Springfield only.

‡ Except Saturday. § Daily. ¶ Except Monday.
JAMES CHARLTON, Gen'l Pass. and Ticket Agent, CHICAGO.
J. C. McMULLIN, Gen'l Superintendent, CHICAGO.