

# THE SCHOLASTIC.

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## FILIAL LOVE.

### A Drama of the Fourteenth Century.

WRITTEN FOR THE ST. CECILIA PHILOMATHEAN SOCIETY,  
BY THE REV. A. LEMONNIER, C. S. C., DIRECTOR.

#### ACT SECOND.

##### SCENE I.

Near the Field of Battle.—A Chapel in the Background.

(Enter DUKE, Courtiers, Pages, etc.; Grand Triumphal Chorus, after which the DUKE addresses them from an eminence.)

DUKE. Noble knights,—and you, brave defenders of your country,—well may you take pride in the great victory which has so unexpectedly put an end to a struggle of many years' duration. Through your undaunted bravery the war is now over, and the tide of battle so threateningly risen against us has suddenly fallen back and overwhelmed our enemies. We have not only driven them beyond our frontiers, but have even added to our former territories their own vast dominions which never felt the burden of this long strife. Whilst we still drew upon the fast ebbing strength of our people, they preyed upon us, and thus swelled their own power at our expense; until, when they least expected it, a just Providence placed them at our mercy in the height of their glory. Ours are their peaceful plains, rich with golden harvests and overflowing granaries; ours are their towns and cities, with their store of wealth and booty; and ours are their strong fortresses and castles, no longer guarded by their slain defenders: to us, my comrades, is mastery and dominion over those who but yesterday could dictate and threaten. Yea, but then we were fugitives; and now, as if by the wand of an enchanter, we are complete victors. For this we have labored as men, fought bravely, faced unheard of dangers; and, after God's holy providence, it is to this heroism and endurance that we owe everything. Yes, my noble lords, your glorious deeds are beyond all praise that I can give. Receive then the warmest thanks and congratulations of your sovereign on this auspicious day.

LABRISSE. Illustrious prince, you honor us beyond measure. It is to you alone that all the glory of this day, as well as the credit of our victory, should be given.

GONTRAND. Who but you planned this wonderful battle, and brought about such happy results? (DUKE becomes pensive.)

LAFERE. When we thought but of flight and utter destruction, it was your genius that turned us as an avalanche upon the foe, and crushed him between our two armies.

DUKE (aside). In my triumph I had well-nigh forgotten the boy to whom I owe everything. 'Tis he should have at least one half this praise my flatterers give so freely to me. It was through him I conquered, it was he that bore my message through the midst of the foe—(starts) Ha! I remember now! I had forgotten my promise! I am undone. (absorbed.)

LABRISSE. What ails the Duke?

ALBRANTINO. He is strangely affected. Some episode of the battle, methinks.

DUKE, (aside, abruptly). It was a rash promise—the act of a man in despair! Can it bind me?

HERMAN. (To LABRISSE.) Speak to him, my lord, some strange hallucination oppresses his soul. His troubles have been so great that this sudden triumph is too much for him.

DUKE. (aside). I solemnly pledged my word as a knight (strikes his forehead)—'Tis done! 'tis done! Bartered away all the fruits of our victory! (falls into a deep reverie.)

LAFERE. Do you hear what he says?

LABRISSE. His last words, my lords, and they are ominous—I fear he is losing his mind. (Goes to the DUKE) My noble lord!

DUKE. (as if awaking). Ah! 'tis you. (Looks sadly around.) I quite forgot you were here. I—I—my mind was far away—a very strange incident of the war—the memory of a brave fellow who saved—(aside) perhaps he is dead—no, no, poor boy, I would not wish it for my dukedom. My lords, let us to the chapel, and return thanks to Him who gave us the victory. (Exit.)

LORDS. Let us praise God!

OTHER LORDS. And pray for our Duke! (Exeunt.)

##### SCENE II.

Singing in the chapel.

(Enter BELLAROSA in minstrel garb, with a guitar.)

BELLAROSA. I shall seek the Duke in this borrowed garb: I feel sure they will let me enter the palace, for minstrels are favorites at court. (Chants in the chapel.) What canticles are these? . . . It is very solemn. . . . like the hymn of thanksgiving my father used to sing. Shall I enter? . . . No, they will soon retire. I will await their coming, and learn who they are. (Looks around.) Yonder is the palace,—alas, how lonely I am! without friend or home! My dear father, what has become of him? But two nights ago we sat side by side at our peaceful hearth, I listening attentively while he recounted the knightly deeds of ancient days. A dark shadow has come between us, and all our happiness—a blast has swept over us, and nothing remains but ruin and desolation. I found his bleeding companions dead upon the field—but, thank God, he was not there. Where shall I search for him? (Remains thoughtful—Withdraws to one side as the courtiers come out of the chapel.) Those are courtly youths. It is the Duke's train. I must now meet him. I will sing my lay to attract his attention—pray he may listen!

GENSANO. (to pages.) See the gentle minstrel tuning his guitar.

AMITUS. He will sing the Duke's victory; it will please his Excellency.

SERVILIUS. Poor boy! how sad he looks! Doubtless, these cruel times have wrought some sorrow in his tender soul.

AMITUS. Hist! here comes the Duke Listen!

BELLAROSA. (Sings.)

Air: "Clemente all par di Dio."—La Favorita.

Beset on every side by foemen,  
A prince reduced to sore distress,  
Despairing,—with no happy omen  
His heart again to bless,—  
What bright reward will he not proffer?  
His dukedom's half,—'tis not too great:  
A daring youth accepts the offer—  
One condition binds his fate.  
Too sanguine youth, reject that offer,  
A sad condition binds thy fate!

Ah! . . . .

Yes, a sad condition seals thy fate,  
Seals thy fate.

DUKE (slightly puzzled). My lords, this song is indeed beautiful, and the story well told.

ALL. Indeed a pretty story.

DUKE. (*aside.*) I have seen this face somewhere, and surely the voice sounds familiar—can it be? (*Reflects.*)

LABRISSE. And the condition, gentle minstrel? You have not told us that.

BELLAROSA. I know not, my lord; it is not yet revealed.

DUKE. (*aside.*) It is my messenger! Now may Heaven direct me. (*To BELLAROSA.*) And the condition. . . it was a secret?

BELLAROSA. To all but the prince. (*Casts his eyes on the ground.*)

DUKE. (*trying to laugh.*) My lords, I am charmed with the legend; what think you the prince should have done? (*BELLAROSA, letting his guitar rest on the ground, keeps his eyes intent on each speaker.*)

LABRISSE. In truth, he was bound to fulfil his promise.

DUKE. What! to give up his fairest provinces!

LABRISSE. Nay, his whole kingdom, for the sake of his word.

GONTRAND. The word of a knight is more precious than all the treasures of the earth—in this we must all agree. (*Courtiers talk apart.*)

DUKE (*aside.*) They lighten my soul of a crushing weight—I can no longer hesitate—they have themselves assented to my promise. (*Reflects.*)

GENSANO. Would that I were the youth!

AMITUS. Yet, this never happened. 'Tis only a story. Don't you know how easily these minstrels can invent a flattering tale?

SERVILIUS. But suppose it were true?

GUSMAN. Bah! surely you would not rob the Duke of his domains because of a little bravery!

GENSANO. Not if the Duke had sworn upon the honor of his sacred word? Indeed I would.

GUSMAN (*indignant.*) Then sorry enough would I be for it, unless indeed the youth were a true prince.

LABRISSE. In good sooth, your honor, this worldly prudence little befits a knight. The condition, too, should be such as could be easily fulfilled, else the prince would demean himself.

DUKE (*animated.*) Repeat that, my lord. Hear ye all.

LABRISSE. Such a prince would be forsworn before high heaven, even though he should thus save his manors and provinces!

ALL. Bravo! bravo! Labrisse is a true knight.

GUSMAN (*aside.*) Humph! All talk! I wish he were in such a plight, just to see his honor tried.

DUKE. Verily, this good minstrel must have his reward; his tale has called forth your true sense of knightly troth, and your applause affects me deeply. I must have a private parley with him; perhaps he will then conclude his story and we shall learn the secret condition. (*DUKE takes BELLAROSA aside.*) You were a God-sent helper to me, bonny lad; and I have not forgotten my promise, although often in the midst of the fray I little thought I should survive to fulfil it. I am indeed rejoiced to find you—but why in this disguise?

(*Courtiers, etc., talk together in groups, and look at DUKE and BELLAROSA.*)

BELLAROSA. Most excellent prince, pardon my boldness: I tried in vain to reach your highness in my mountain costume; thrice was I driven away by your watchful sentinels, when, lo, while I wandered weary and thoughtful, seeking for my father, I marked a dying minstrel. He breathed his last in my arms and willed to me his only wealth, his tunic and his guitar. And then, as I directed my steps once more towards the palace, the sounds of canticles from the chapel drew me hither. Perhaps, I thought, my father is among those soldiers—but, alas, he is not! and I tremble with apprehension for his safety.

DUKE. Why these sad misgivings?

BELLAROSA. Alas, my lord, I cannot find my father, far or near.

DUKE. Be of good cheer, gentle lad. Your father is certainly among those who are in pursuit of the enemy. (*Aside.*) His father, then, is but a poor soldier—this must be concealed.

BELLAROSA. I rely upon your honor, my prince: it was for his sake that I exposed my life for you.

DUKE. And you shall have the promised reward—but, mind, on one condition.

BELLAROSA. What is the condition; tell me, my good lord.

DUKE. Listen, then: there is little likelihood that your father will ever come to the palace; but should he do so, reasons of state make it necessary that you should not recognize him there—this is the condition. Once a prince in your own dominions, you will be free to honor him as you choose.

BELLAROSA. What! not own my father in the palace! My lord, this is a hard condition. It was my sole ambition to share my glory with him—how can I be a prince without him?

DUKE. Then you refuse me the only condition by which I may save the honor of my crown? You are so ungenerous towards me whose generosity—

BELLAROSA. No, no, my lord,—I will accept. (*Aside*) surely there is no chance that my father will ever come to the court—the condition will prove a light one after all; once a prince in my own dominions I will teach these proud knights a lesson, and make them honor a sentiment they now force me to ignore.

DUKE. It is agreed then; your parentage is to remain a mystery whilst you are a guest at my court?

BELLAROSA. It is agreed, my lord Duke.

DUKE. (*to Courtiers.*) This gentle minstrel will henceforth be attached to our court. My lords, let us to the palace—events of moment await our consideration and your counsel. (*Exeunt DUKE and BELLAROSA. The rest retire slowly, talking as they go.*)

LABRISSE. I judge the minstrel is the bearer of important news.

ALBRANTINO. He disguised his real mission: doubtless he came on affairs of consequence.

GUSMAN. The lad might be an allied prince, demanding his share of the spoils.

GENSANO. He a prince! good Gusman, what an idea! (*Preceptor nods his head very wisely.*)

AMITUS. It is my opinion that he is to receive a reward for his song.

SERVILIUS. Poor fellow, who could grudge him his good fortune!

(*Pages go off together, arms over shoulders.*)

GUSMAN. I like the lad for his modest behavior; believe me, he's won the Duke's heart.

LABRISSE. Well, well, we shall see. Let us go to the palace. (*Exeunt.*)

[*End of Act Second*]

### ACT THIRD.

#### SCENE I.

Mantua. A Hall in the Palace.

(*Enter GENSANO, SERVILIUS, and AMITUS, followed by BELLAROSA.*)

GENSANO. This is the Pages' Hall. Here we are lord; of all we survey.

BELLAROSA. Truly a grand hall, and one delightful to dwell in.

SERVILIUS. Here you will always be our welcome guest and companion.

BELLAROSA. Thanks! thanks, kind friends (*looks about pensively.*)

AMITUS. (*to GENSANO.*) Do you notice how sad he is? GENSANO. Indeed I do; and it is very strange, considering his good fortune. Let us divert his mind.

SERVILIUS. Yes, let us have some jolly sport, and strive to make him happy.

BELLAROSA (*aside.*) So I am in a palace. . . . and my father—

AMITUS. (*to GENSANO.*) Speak to him, Gensano.

BELLAROSA (*waking from his reverie, and looking around.*) Oh, 'tis indeed very beautiful!

GENSANO. As befits the pages of the Duke.

BELLAROSA. And surely they are worthy of it.

GENSANO. And you, dear youth, will you not join our ranks? 'Tis a happy life.

BELLAROSA. Yes, I agree—I am willing to be a page; a page, for all the world!—it is the life for me. . . . Ha, ha, ha! I shall be happy with you, gentle pages.

GENSANO. We will lead you through all the ducal court, and divert you in a thousand pleasant ways.

BELLAROSA. Thank you; thank you, merry youths. I am already persuaded to join your pleasant company.

GENSANO. (*sings.—Air: "Per te immenso."*—*Lucia di Lummermoor.*)

Life gaily passes with us now,  
Ah! days of joy and gladness!  
Heaven sheds its sunlight on each brow,  
No time for grief or sadness.  
Gay comrades all, come, gather 'round;  
Joy falls a constant shower:  
No gloomy portents more resound,  
Gladness asserts her power.  
Our stars shall never more decline,  
But rise with tenfold glory:  
Radiant forth above they shine,  
And chant our happy story.

BELLAROSA. Such a life is, in truth, a happy one; but tell me, comrades, is it always thus with you, always mirth and sport? Does no one speak to you of arms? of daring deeds? of becoming bold knights and stout warriors? Is this your only training?

GENSANO. In valiant sports we are all expert. In war we follow the Duke, mount our fiery chargers and ride through the fray.

BELLAROSA. You surprise me!

SERVILIUS. In archery, too, our skill is known.

BELLAROSA. What! you draw the bended bow!

AMITUS. And woe to the hapless knight that challenges our skill.

BELLAROSA. I vouch for it, the fairies trained you to warlike games—one would never fancy that such hands had touched the bow.

GENSANO. Daily the bugle sounds and—(*bugle.*) Hear it! we are called to the drill with the Duke's archers, and we must be off.

(*Take their quivers and bows, and arm themselves.*)

BELLAROSA. What! will you go without me! I too am an archer, and would gladly bear a bow and quiver with you.

GENSANO. Here, then. Arm quickly. These arrows never yet missed the mark. (*BELLAROSA examines them.*)

BELLAROSA. They are indeed keen, and mounted on swift wings.

AMITUS (*to pages.*) The youth is no doubt a good shot, —he assumes his arms with the grace and bearing of a genuine sportsman. (*Bugle.*) Hark! the clarion once more! (*all listen.*)

SERVIL. 'Tis the second call.

GENSANO. Forward, then, pages, where duty calls! (*They step to the front together as if on parade.*) Loyalty our watchword, we are the Duke's true soldiers. (*They sing a warlike song: "Gay and festive boys are we three."*)

(*A Bugle call is heard.*)

(*Song, Trio from "Genevieve de Brabant," by GENSANO, AMITUS, SERVILIUS.*)

Gay and festive boys are we three,  
The noble Duke we serve;  
Ever ready for our duty,  
We ne'er from danger swerve.  
Ohe! ohe! the bugle sounds ohe!  
Ohe! ohe! the bugle sounds ohe!  
Then let us be brave and devoted  
Our courage will surely be noted,  
By him our Duke and noble friend;  
Our glory then will never end.  
Ohe! ohe! the bugle sounds ohe!  
Ohe! ohe! the bugle sounds ohe!  
As we follow the Duke to war,  
As we follow the Duke to war.

(*At the end of the song they prepare to go, when they are called back by GUSMAN, entering.*)

[*End of Scene II, Act II.*]

AN embryo poet, who is certainly a close observer of human nature, remarks: "Time marches on with the slow-measured tread of a man working by the day."

THE Massachusetts Legislature talks of a law prohibiting the catching of trout less than three inches in length. When anglers feel a bite, will they have to wade in and measure the trout before they land him?

## Artists.

### No. IV.

"But, Gus, in your account of successful artists you seem to have been unconscious of one very important fact; which is, that every one of these successful artists was born to wealth and to position. They were not obliged to *win* either. Their only care must have been not to *lose* the one or to squander the other."

"My examples were chosen, Louis, with reference to time rather than to any other consideration—excepting, of course, merit. But it was to be expected that the difficulties in the way of an artist in a new country, like America, would first be overcome by those who had, as you say, wealth and position on their side; especially as an artist needs a trip to Europe to complete his educational course. But examples are not lacking in the very direction you allude to. Hiram Powers is known by reputation to everyone; and there are few persons who have not seen his works. His Greek Slave, you remember, was exhibited in every city and in nearly every large town in the United States; so that the name of Hiram Powers is familiar to all of us. His life, too, has been given in so many magazines that you must have read it; and having read it, the career of the poor boy who made such good friends for himself in Cincinnati, Ohio, cannot have been forgotten. You must acknowledge, Louis, that Hiram Powers found Art favorable both to his fame and to his fortune. He may not have been rich, according to the usual acceptance of that word; but he lived in Florence for many years in the enjoyment of a social position which many a rich man might envy."

"I had forgotten all about Hiram Powers, Gus, when I spoke."

"But how strange it is that people always forget the success enjoyed by artists, to dwell upon misfortunes which they only share with all other men! But there is an artist still living in America who was not afraid to make the land of his birth his home. I know his story well, and I will tell it to you."

"In one of the beautiful old homesteads of a town that stands just where the Deerfield River falls into the broader current of the Connecticut, lived a family belonging to the early settlers of the township. The arts of life, as well as its industries, were cultivated in this home, as they were in many others of that region and neighborhood. There was more than one natural poet in the family, among the parents and children; and the labors of the spinning-wheel and the flax-comb were enlivened by many a song and graceful composition on family and neighborhood topics. The ladies were also skilled in embroidery, and even made wax-fruit if they did not make wax-flowers. Drawing and painting were among their village accomplishments, and they were accustomed to '*teaching school*,' now and then, to keep themselves in pocket-money. The family might be quoted as a specimen of farmers' families in that region. There was simplicity without rusticity, independence without haughtiness, and learning without pedantry."

"One of these daughters married a farmer in Leyden, a few miles north of Deerfield, and exchanged the fair meadow-lands for the broad hilltops, the ancestral elms and densely-foliaged maple for the beech groves and pines. From a hill on her husband's farm she could overlook the town she still loved so well; but her home was nested among the groves on the hillside, and the pasture lands spread all around her. In this cottage, painted red according to the style of the times, Henry Kirke Brown was born. Like Giotto himself, he might often have been seen watching the sheep of the hill-farm or driving home the cows from their green pastures at nightfall. Everything around him was as simple as rural life among the hills could make it; but within the red cottage there was a mental activity which is often a stranger to city homes. The mother was never too weary to repeat a poem to her large family of girls and boys, or to recite a story from Sir Walter Scott in her own language; and the father, with his philosophical head and grave manners, never sat down without a book to fill up the odd moments. He had, in fact, the Yankee idea of *time*; an idea which people apply to them only with regard to money. The long winter evenings, too,

gave opportunities for reading; and there was no village near to draw off the young people in frolics. The district school furnished a good English education, and the Academy in Deerfield was supposed to complete everything but a 'liberal education'—such as the three 'professions' required.

"I shall not try to give you all the details of the career of young Brown; but when he started for Italy he took with him commissions from gentlemen in New York whose patronage was an honor. He spent several years abroad, but returned to America resolved to make it his home; and he has done so. The first statue in bronze ever cast in this country was one modelled by Henry Kirke Brown, and was cast in the Ames Foundry at Chicopee, Massachusetts. His equestrian statue of Washington in Union Park, New York, of General Scott, and finally of President Lincoln as a civilian, are among his late works. His beautiful home at Newburg, on the Hudson, proves whether he made a mistake, financially, when he followed the instincts of his genius; and he has won a place for himself in the heart of his fellow-countrymen by his fidelity to national traditions in his works. He has not made old Romans of any of his national heroes. They are *American* in every good sense of the word.

"A pupil of Mr. Brown's, still called '*young Ward*,' has produced a work which rivals the old Greek Art, according to its scope. It is the Indian Hunter, and may be seen in bronze on the great Central Park, in New York city. Nothing could exceed the truth with which the native American hunter is rendered—as, with one hand on the neck of his hound and the other holding his weapon, he walks stealthily through the forest openings in search of his game; while the delicacy shown in the modelling of the hands should silence all such cavillers at American genius as—

"As *myself*, Gus! I owe you a full apology, and make it now, for my ignorance of the actual state of Art among us. To my ignorance must be charged my distrust of artists and of their chances of success. And I give you my word of honor that if you really become an artist, choose Art as your profession, I will give you as good an order as my own business or my own profession will allow. I think, Gus, we can shake hands upon this, and be as good friends on the Art question as upon every other."

"Thank you, Louis: but I must tell you that Henry Kirke Brown models his eagles from the native hero of American eyries, so that you can almost hear their *scream* as you look at them. Let us shake hands over the Eagles of American Art; and let us hope that they will always keep an eye on the sun; looking towards heaven and its rewards, rather than towards earth and its short-lived fame!"

### The Popes Choir.

Whilst all is changing and being altered in the Eternal City, writes an Italian paper devoted to the study of music that venerable institution the Papal Choir appears to be solid and steady, and still capable of facing more than one political storm. Two arrangements have been made regarding this institution in the last few years; the first is the suppression of Castrati, the second a brief of the Pope, which secures materially and morally the existence of the chapel. The duties of the choir consist of singing in all religious ceremonies whatever, which the Pope himself attends, and in which he himself assists or would have assisted if not indisposed. The number of Sundays, festivals, and days of ceremony is from seventy to eighty a year. Rehearsals only take place for the three "*Misereres*" for Holy Week, and in the very rare case of the introduction of a new morceau composed by one of the members of the choir. In order to be admitted to the Pope's Choir candidates must not be more than thirty years of age, and of unexceptionable reputation. In default of ordination, they must prove that they are not married, and pledge themselves to remain in celibacy, to submit to the "*first tonsure*," and to wear always the costume of an abbé, a black vestment, with one row of buttons, a black cravat, and the priest's tricorne. As regards their artistic skill, they must submit themselves to five different examinations,

in which the beauty, vigour, and volume of their voice, as well as their musical knowledge, is put to the test. A great familiarity with *canto fermo* and *canto figurato*, and some little knowledge of counterpoint, is required. Learned musicians are no longer as in past centuries demanded, the choir not seeking composers but singers. A considerable training in this last capacity is necessary in order to overcome, not the melodic, but the harmonic difficulties of the works in figured style which they have to interpret. If it is remembered that the Chapel possesses a repertory of more than five hundred vocal pieces, of which each is executed only once or twice a year, without any rehearsal, it must be seen that the executants must possess skill which no other choral society in Europe could equal. The duties of the chapel present still other difficulties: an old custom prescribes that separate parts are not provided, but the singers, ten men, and occasionally more, all sing—the short ones in front, the tall behind—from one immense folio. The notes, it is true, are colossal; but one nevertheless must have good eyes to see them from any great distance. Not long since spectacles were only allowed to members of a certain age, and it was the rule only to admit those who had excellent sight; but now that the want of good voices is felt more and more, it has been found necessary to depart from this strictness. On each side of the music stand there is a singer whose business it is to turn over the pages, which is not so easy as it might appear, the leaves, long and thick, being difficult to manage, and the small number of notes on each exacting a continual movement. When the singer on the right has half turned the leaf, the one at the left finishes putting it in its place.

The chapel keeps four copyists, to copy the new compositions and revive the old ones that have become the worse for wear. This is done on parchment of large folio size, nearly a yard in length, and of a corresponding width. The choir holding, and having reason to hold, that a piece of music well copied is half sung, the copying was formerly a special business, or rather a profession, in the full meaning of the term. A few details on this point will not be out of place.

Every note and every letter of the text was cut out in small, thin copper-plate, which were put, one after the other, on the parchment, according to the requirements of the chant or text; then, with the aid of a brush they were colored either black, red or green, to distinguish notes and words. This done, the plate is lifted off and the note or letter found traced with a neatness and clearness truly admirable. The folios, from one of which the whole choir sings, as we have said, are arranged as follows:—on each page there are four or five lines of notes. In the *canto fermo*, which all sing in unison, the notes run on; in compositions for several voices the second voice part is under the first, and so on. Whatever may be the number of voices, they are necessarily shown in the space of the two pages.

The records of the Chapel are deposited in the papal palace at Montecavallo. The musical treasure which is preserved there is, without doubt, in spite of the loss of all works before the period of Palestrina, the most important and richest in the world. Here in an uninterrupted series follow each other the works of all the composers of the Papal Chapel as well as the collections of the first masters of the Neapolitan and Venetian Schools. The records consist of about 400 large folios, registered in a complete catalogue. Not only are the most important and rarest productions of modern church music accumulated in these records, but they contain also a rich and invaluable collection of documents pertaining to musical literature, precious sources for the history of Italian and Roman music such as no other branch of human knowledge possesses. Here are memoirs, which, under rigorous rules, the recorders (*puntatori*) have drawn up since the frightful fire, and in which are recorded all the remarkable political, and lyric, or other events concerning the Chapel. It is generally admitted that there exist as many folio volumes of these memoirs as there have passed years since 1527. What an immense treasure of information concerning the history of the Chapel and of religious music!—*Westminster Gazette*.

A PICKPOCKET arrested in Rochester said: "I was only searching that man's pockets for proofs of frauds against the Government."

# The Scholastic.

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## TERMS:

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VERY REV. FATHER GENERAL returned from his Southern trip on the 30th ult., much improved in health.

A new sanctum has been organized, where, hereafter, we shall hang up our cap between the hours of 9 and 12, and 2 and 5.

News from Europe is uniformly monotonous. Bismark and his admirers continue to persecute faithful Bishops and priests.

FLORIAN'S Communication received, and read with pleasure; but it is too diffuse, and, in places, too inaccurately worded for publication.

BRO. BENJAMIN had the church beautifully decorated last Sunday in honor of the feast of the Patronage of our great Patron, St. Joseph.

It gives us pleasure to hear that Rev. E. B. Kilroy has received the appointment to the pastorate of Stratford, one of the finest parishes in the diocese of London, C. W.

M. SLATER'S Military Band and Orchestra Music, 36, Courtlandt St., New York, just received, and handed forthwith to the accomplished Leader of our Band, Mr. John H. Gillespie.

VERY REV. FATHER GRANGER requests us to acknowledge the receipt of \$20, the third instalment of \$50 which a former student of Notre Dame University has sent him for the decoration of the beautiful little Oratory of Our Lady of Lourdes in the Juniors' Study Hall.

## St. Angela's Academy.

THE young ladies of St. Angela's Academy, Morris, Ill., had quite an entertainment on Sister Georgia's feast, and made her the recipient of some appropriate presents on the occasion. The day was very pleasantly spent—religious exercises occupying part of the forenoon, and music, plays and tableaux the afternoon, besides a beautiful fancy dress-ball in the evening. The privileges of such a day at such a time were highly appreciated, the quarterly examination being just over and bulletins sent to parents and guardians. The increased number of boarders necessitated an enlargement of the building this year, and a brick addition is now nearly completed, adding materially to the comfort and appearance of the institution.

## Publications.

BENHAM'S MUSICAL REVIEW, for May,

Has among its leading articles the following: Rose Mansfield Eversole; The American Tourist and the Alpine Maiden; Art, Culture, and Religion; Gleanings from Musical History—Musical Prodigies; Modern Church Music Reviewed; Original Poetry—Rosa to Parepa;

A Poet's Need; Art Notes; Editorial—"Pluck;" The Proudest Monument; Metronomical Differences; Waking up Good Natured; Our Present Issue.

Music—Polka, March, Soatina, Waltz, by little Rose Mansfield Eversole; Feast of Roses, Harvey; Summer Stars, George W. Persley.

## Roll of Honor.

FOR THE WEEK ENDING THURSDAY, APRIL 30, 1874.

### SENIOR DEPARTMENT.

M. Allen, J. Brown, W. Ball, V. Baca, J. Burnham, J. Brennan, C. Berdel, C. Bowman, M. Bastarache, O. Corcoran, H. Cassidy, J. Crumme, G. Crumme, W. Clarke, T. Cashin, T. Cochran, P. Cooney, E. Dunn, H. Dehner, F. Devoto, T. Daley, C. Dodge, W. Dodge, B. Evans, J. Egan, M. Foley, C. Favey, J. Flaherty, J. Girard, T. Grier, T. Gallagher, J. Gillen, E. Graves, C. Hess, A. Horne, J. Hogan, L. Hayes, J. Handley, J. Kennedy, J. E. Kelly, J. Luby, J. Mullen, J. Mathews, S. Marks, T. McDonough, T. McGinnis, B. McGinnis, M. McCullough, E. McSweney, E. McLaughlin, T. Murphy, E. Monohan, A. Mooney, D. Maloney, J. Ney, F. O'Brien, J. O'Brien, P. O'Meara, P. O'Mahony, T. O'Mahony, C. Otto, J. Ott, C. Proctor, J. F. Rudge, J. Rudge, G. Rudge, J. Rofinot, F. Scrafford, R. Staley, P. Skahill, S. Studebaker, J. Van Dusen, J. Wolfe, H. Walker, C. Walter, L. Watson.

### JUNIOR DEPARTMENT.

B. Baca, J. F. Beegan, W. P. Breen, J. Buchanan, M. Burge, A. Crunkilton, J. Cullen, J. Cohen, J. Dalley, J. Delvecchio, J. Doyle, W. Darst, J. Ewing, F. Ewing, H. Faxon, F. Frazee, C. Freeze, C. Furer, W. Green, G. J. Gross, E. Grambling, J. C. Golsen, O. Gove, D. Gorman, C. Hake, J. Keilty, J. Kinley, J. Lynch, B. Le Fevre, N. J. Mooney, C. Meyers, W. Meyers, F. Miller, C. Nichols, P. Moran, D. O'Connell, J. O'Connor, C. O'Connor, C. Peltier, H. Quan, E. Ratigan, J. Rider, W. Robinson, F. Stoppenbach, L. Smith, J. Smith, A. Schmidt, R. Sobey, J. Soule, T. Solon, F. Thalman, R. Walker, E. J. Wood, F. Weisenburger.

### MINIM DEPARTMENT.

M. McAuliffe, E. Cleary, C. Clarke, S. Goldsterry, E. Buchanan, C. Campeau, F. Campeau, A. West, L. Goldsmith, H. Middleton, J. Blaine, H. Canoll, T. Hooley, F. Shultz.

## Class Honors.

WEEK ENDING THURSDAY, APRIL 30, 1874.

### COMMERCIAL DEPARTMENT.

#### SENIOR CLASS.

J. Abbot, B. Baca, J. Beegan, J. Berry, J. Boyle, J. Brennan, L. Burridge, J. Callery, J. Christy, G. Cunnea, E. F. Dunn, C. Furer, J. Grace, E. Gillen, W. Green, G. Gross, D. Hynds, A. Horne, M. Keeler, A. Kreichgauer, C. Kreiter, J. F. Kelly, P. Lilly, L. Loser, J. McDermott, M. McCullough, J. McMahon, A. Martineau, H. F. Mathews, J. Mullin, J. Mathews, G. McNulty, P. Moran, C. Myers, W. Meyer, C. Nichols, C. Otto, J. E. O'Brien, R. O'Connor, J. E. Porter, J. Quan, C. Ruger, J. F. Rudge, F. C. St. Aubin, C. Spears, L. Sanders, H. Scrafford, T. Solon, J. Soule, L. C. Watson, C. Welty.

#### JUNIOR CLASS.

M. Allen, C. Boman, A. Baca, G. Burbridge, J. Burnham, L. Busch, A. Chapoton, T. Cashin, T. Culliton, M. Caldwell, A. Crunkilton, F. Frazee, J. Flaherty, J. Girard, D. Gorman, J. Hedges, E. Kimm, T. Logan, S. Marks, P. McDonald, E. McCuniff, F. Miller, J. Ott, C. J. O'Connor, J. Rofinot, Geo. Rudge, Jas. Rudge, S. W. Studebaker, H. Skahill, F. Sweger, A. Schmidt, F. Thalmann, F. Weisenburger.



### All Around.

THE snow on Tuesday was a change.

MAY has commenced, and fine weather should be the programme.

BRO. THOMAS' friends missed him for a few days. He was ill.

MAY devotions are attended by the students every evening.

WORK on the church steeple is once more progressing rapidly, and it will soon be completed.

THE fine weather and Notre Dame's beautiful appearance in this season of the year attract a great number of visitors.

MARK M. FOOTE was one of the groomsmen at Nathan Mitchell's wedding on Wednesday last. We heard the wedding was a brilliant affair.

IF a large pile of books around one's desk indicates either a smart or studious boy, some of our Collegiate friends are such in the superlative degree.

FOLKS are beginning to pack their overcoat, shawls, overshoes, etc., in their trunks, as they will have no more use for them.

A good game of base-ball is anticipated to-morrow between the Star of the East and the picked nine which gave them a beating not long since.

It is reported "all around" that the Second Latin Class, under the Directorship of Prof. Lyons, is preparing a Latin drama to be brought before the public soon.

THE Juniors boast of a mocking-bird which enlivens their study-hall with its melodious notes. But we seriously doubt if it can beat some of the members of that department on the whistle.

It is much discussed whether moustaches or burnsides will be the more popular on the coming Commencement Day. We think that both will be worn extensively, especially by the Senior Class.

The members of the Dancing Classes, and a few others, enjoyed a fine "stag" dance on Tuesday evening. It was a strictly select affair, nobody but gentlemen being admitted. South Bend's best orchestra furnished the music.

A supply of the large straw hats which are always the popular style at Notre Dame in the Spring, is expected daily. Our students who have fair complexions should procure these hats by all means and thus preserved their beauty.

THIS is a woeful season for the gophers of our neighborhood. If you see a crowd of students running and tumbling over each other in any of the fields you may well conclude that they have a gopher or two. Some of our adventuresome students evince a good deal of trapping skill.

### Subscriptions to the New Tabernacle.

[CONTINUED]

Rev. T. F. Hayes, Santa Fé, N. M.,..... \$100 00, gold  
Annie Graham, Philadelphia, Pa.,.....\$10 00  
Collegiate Department, University of Notre Dame,  
Indiana. (Correction)..... 22 00

[TO BE CONTINUED.]

### Harmony.

It has become somewhat dangerous to say a word, one way or another, about the Choir. Into that musical composition, by way of discord, as would seem, there has been introduced a destroying angel who comes down like a meat-axe, even on its most appreciative friends. *Cave canem*, said the thrifty Roman gardener: however, I shall venture, in the name of reverence and sweet decorum, to enquire whether it is proper to sing and play right through the most solemn part of the Mass? On the entrance of a personage of honor and dignity, the most noisy assembly is hushed into respectful silence: even more so, when our Lord condescends to fill our temples with the glory of His Presence, it would appear fitting that He should be received with the most reverential stillness. A burst of exultation succeeding this silent adoration is indeed the natural rebound of the overburdened soul; but this exultation becomes possible only after the awful silence preceding. Harmony is the essence of beauty, in music as well as in every other art, but the highest harmony is not the harmony of note with note, but rather the harmony of all the notes with that to which they are intended to give expression.

"Come, then, expressive silence muse His praise."

W.

THE *Dunn County News* gets off the following good thing:

"We sympathize heartily with one of our exchanges which is sorry to learn that a German chemist has succeeded in making a first rate brandy out of sawdust. We are a friend to the temperance movement, and we want it to succeed, but what chance will it have when a man can take a rip-saw and go out and get drunk with a fence-rail? What is the use of a prohibitory liquor law if a man is able to make brandy smashes out of the shingles on his roof, or if he can get the delirium tremens by drinking the legs of his kitchen chairs? You may shut an inebriate out of a gin shop, and keep him away from taverns, but if he can become uproarious on boiled sawdust and dessicated window-sills any effort at reform must necessarily be a failure. It will be wise, therefore, if temperance societies will butcher the German chemist before he goes any further. His recipe ought not to be made public. He should be stuffed with distilled board-yards until he perishes with *mania a potu*."

### SAINT MARY'S ACADEMY.

ST. MARY'S ACADEMY, April 27, 1874.

Long walks and omnibus rides are much in vogue. The French Classes and the Botany Classes have had their excursions during the past week. The other classes will, of course, follow suit. These little picnics promote a healthy appetite and impart increased vivacity to our mirth loving girls, whose studies and duties compel them to be quiet during so many hours of their daily routine.

On the Feast of the Patronage of St. Joseph the following young ladies were received by Rev. Father Vagnier as members of the Sodality of the Children of Mary: Misses M. Langdon, L. Dent, J. Bennett, K. Irmiter, L. Denehy, A. Garries, E. Dougherty, K. & M. Hutchinson. The following were received as Aspirants: Misses L. Bradford, A. Curtin, M. Sheild, M. O'Mahony, F. Lloyd. On the same occasion the following little girls were enrolled among the "Children of the Holy Angels": Bertha Golsen, M. Schultheis, A. Cullen, G. Barry, J. Brown. As Aspirants: S. Lynch, C. & M. Hughes.

It has occasionally happened that names have been

inadvertently omitted in copying the Tablet of Honor and Honorable Mentions in Class. The corrections were not publicly made, for the reason that it was deemed none but those personally concerned noted the omission, and these were duly informed,—but finding that the omissions have sometimes elicited unmeited blame for those omitted, we shall in future publicly correct all such mistakes.

### Tablet of Honor.

#### SENIOR DEPT.

Misses L. Neil, M. Kearney, A. M. Clarke, N. Gross, R. Devoto, M. Brown, R. Spier, L. West, L. Black, N. Langdon, L. Dragoo, J. Walker, A. Lloyd, M. Wicker, L. Dent, M. Letourneau, E. Boyce, K. Finley, A. Curtin, M. Walker, G. Walton, J. Fanning, A. T. Clarke, N. Foote, M. Quan, G. Phillips, J. Stimpson, E. Sweeney, E. Bohan, M. Johnson, E. Denehey, E. Dougherty, L. Arnold, R. Burke, L. Bradford, L. Pfeiffer, N. Ball, N. McEwen, F. Moore, J. Bennett, L. Wyman, L. Keena, M. Kengel, A. Sullivan, M. Barry, M. Bell, F. Lloyd, A. Minton, J. Kreigh, C. Miller, L. Johnson, K. Graham, M. O'Mahony, H. Miller, R. Netter, J. Haney, S. Murrin, M. Poquette, M. Shiel, A. Garies, K. Irmiter, K. Engel, J. Adams.

#### HONORABLY MENTIONED IN ENGLISH CLASSES.

GRADUATING CLASS—Misses L. Neil, A. M. Clarke, R. Devoto, M. Brown, L. Black, N. Langdon, J. Walker, M. Kearney, N. Gross, R. Spier, L. West, L. Dragoo.

1ST SR. CLASS—Misses A. Curtin, A. Lloyd, J. Kearney, M. Wicker, V. Ball, L. Ritchie, L. Dent, M. Letourneau, E. Haggerty, J. Locke, E. Boyce, K. Finley, M. Walker.

2ND SR. CLASS—Misses A. St. Clair, G. Phillips, E. Bohan, M. Johnson, R. Burke, L. Bradford, G. Walton, J. Fanning, A. Keeline, A. T. Clarke, N. Foote, M. Riley, M. Quan, C. Nason, E. Sweeney, E. Denehey.

3R SR. CLASS—N. McEwen, L. Ritchie, F. Moore, A. Roberts, L. Keena, R. Roscoe, M. Bell, A. Minton, L. Pfeiffer, A. Conahan, J. Bennett, L. Tinsley, M. Kengel, A. Sullivan, M. Barry, E. Ives, M. Cummings, F. Lloyd.

1ST PREP. CLASS—E. Ross, L. Johnson, H. Miller, R. Casey, J. Kreigh, R. Klar, B. Johnson, K. Graham, M. O'Mahoney, F. Gunzert.

2ND PREP. CLASS—M. Poquette, M. Klotz, C. Sottrup, M. Shields, A. Garies, C. Morgan, M. Quill, J. Haney, S. Murrin, N. O'Connell, A. Boser, K. Irmiter, K. Engle, A. Sweeney, J. Riopelle.

### Tablet of Honor.

#### JUNIOR DEPT.

E. Richardson, A. Smith, M. Faxon, A. Walsh, M. Resch, M. Carlin, K. and M. Hutchinson, K. Morehead, M. O'Connor, I. Fisk, B. Wilson, M. Reynolds, M. Martin, M. Walsh, H. Hand, L. Harrison, M. Pritchard, M. Ewing, E. Lang, M. Brown, J. and M. Thompson, M. Summers, M. Jackson, M. Kaeseburg, N. O'Meara, M. A. Schultheis, J. Brown, A. Koch, A. Cullen, D. Allen, L. Germain, B. Golsen, J. McDougall, L. Walsh, E. Lappin, A. Goewey, E. Schnoback, K. Lassen, G. Barry, S. West, M. Ware, E. Simpson, R. Gallary, N. and I. Mann, C. and M. Hughes, E. McDougall, L. Walker, and J. Dee.

#### HONORABLE MENTION IN THE

1ST SR. CLASS—E. Richardson and A. Smith.

3RD. SR. CLASS—M. Faxon and A. Walsh.

1ST. PREP. CLASS—M. Resch, M. Carlin, K. Hutchinson, K. Morehead, M. O'Connor, I. Fisk, B. Wilson, M. Reynolds, M. Walsh.

2ND PREP. CLASS—H. Hand, M. Pritchard, M. Ewing, E. Lang and M. Brown.

JR. PREP. CLASS—J. and M. Thompson, H. Peak, M. Summers, M. Jackson, M. Hutchinson, M. Kaeseburg, N. O'Meara, M. A. Schultheis, J. Brown, A. Cullen, D. Allen, L. Germain, B. Golsen, J. McDougall, L. Walsh and E. Lappin.

3RD JR. CLASS—A. Goewey, G. Barry, S. West, M. Ware, E. Simpson, and N. Mann.

## CANDY! CANDY!

THE LOW PRICES STILL CONTINUE AT

### P. L. GARRITY'S CANDY FACTORY,

100 Van Buren Street, Chicago.

BROKEN CANDY	- - - - -	13c.
FINE MIXED CANDY	- - - - -	23c.
CHOICE MIXED CANDY	- - - - -	33c.
CARAMELS	- - - - -	35c.
MOLASSES and CREAM CANDY	- - - - -	25c.

**Proportionately Low Prices to Wholesale Cash Buyers.**

WANTED—For Cash—Five or ten tons of Maple Sugar.

Cross-Town Cars Pass the Door.

apl 25—tf

### THE OLD "RELIABLE"

## DWIGHT HOUSE, SOUTH BEND, INDIANA.

MESSRS. KNIGHT and MILLS having become managers of the above popular and reliable House, renovated, repaired and furnished it with new, first class furniture. The travelling public may rely on finding the best accommodation.

Ladies and Gentlemen visiting Notre Dame and St. Mary's will find here all the comforts of home during their stay.

JERRY KNIGHT, } Proprietors.  
CAPTAIN MILLS, }

nov 15—tf

## A Great Offer to All!

**\$1.00**

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**SEEDS**

AND

Vick's Guide

GIVEN

AWAY.

Young Folks'  
Rural

AND

**TWO**

Lovely Chromos.

The *Young Folk's Rural* is pronounced the "handsomest and best paper for Young People published." It is for city or country, combining numerous features not found in any other periodical, and has proved a wonderful success. For every subscription received before May 1st, at the regular single subscription price for one year, only \$1.50, we will give (in addition to the paper) two lovely landscape chromos. "*Morning on the Mississippi*," and "*Sunset on the Sierras*," mounted and postpaid: Vick's *Floral Guide* for one year, and an order on Mr. Vick for **One Dollar's Worth of Flower or Vegetable Seeds** (such as you may select) to be sent by him, postpaid! Inclose the money to H. N. F. LEWIS, Publisher, Chicago, saying what you wish.

Sample of paper, 10 cents, postpaid.  
Apr. 18—6t.

### JAPANESE PEAS—200 BUSHELS TO THE ACRE.

## SOMETHING NEW!

**Farmers and Gardeners Read this!**

*Agents wanted to sell the Japanese Pea.*

These peas have recently been brought to this country from Japan, and prove to be the finest Pea known for Table use or for Stock. They grow in the form of a bush, from 3 to 5 feet high, and do not require sticking. They yield from one quart to a peck of peas per bush. A sample package, that will produce from 5 to 10 bushels of peas, with circulars giving terms to Agents, and full directions as to the time and manner of planting, will be sent, prepaid, to any one desiring to act as Agent, on receipt of 50 cents. Address.

**L. L. OSMENT,**  
CLEVELAND, TENN.

### Testimonials.

We have cultivated the JAPANESE PEA the past season, on a small scale, and we are convinced they are a perfect success. Their yield was enormous. For the TABLE or for STOCK they are unsurpassed by any other pea. They grow well on thin land and are bound to be a No. 1 fertilizer.

A. J. WHITE, Trustee Bradley County.

H. HIX.

A. E. BLUNT, P. M., Cleveland, Tenn.

I have cultivated the JAPANESE PEA the past year, and raised them at the rate of 200 bushels to the acre. The bloom excels buckwheat for bees.

F. E. HARDWICK, J. P., Bradley County.

Apr 12—2t.

## UNIVERSITY OF NOTRE DAME, INDIANA.

Founded in 1842, and Chartered in 1844.

This Institution, incorporated in 1844, enlarged in 1866, and fitted up with all the modern improvements, affords accommodation to five hundred Students.

Situated near the Michigan Southern & Northern Indiana Railroad, is easy of access from all parts of the United States.

## TERMS:

Matriculation Fee,	\$ 5 00
Board, Bed and Bedding, and Tuition (Latin and Greek); Washing and Mending of Linens, per Session of five months,	150 00
French, German, Italian, Spanish, Hebrew and Irish, each,	10 00
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—Commercial, \$5; Scientific, \$8; Classical,	16 00
Students who spend their Summer Vacation at the College are charged, extra,	35 00

Payments to be made invariably in advance.

Class Books, Stationery, etc., at current prices.

The First Session begins on the first Tuesday of September; the Second on the 1st of February.

For further particulars, address

**Rev. A. LEMONNIER, C.S.C.**  
President.

## Michigan Central Railroad

## Time Table.

From and after March 1st, trains on the Michigan Central Railroad leave Niles as follows:

TRAINS EASTWARD.	
Night Express,	12.22 a.m.
Mail,	9.10 a.m.
Day Express,	11.51 a.m.
Accommodation,	7.35 p.m.
Way Freight,	8.00 a.m.

TRAINS WESTWARD.	
Evening Express,	2.20 a.m.
Pacific Express,	5.10 a.m.
Accommodation,	6.50 a.m.
Mail,	4.21 p.m.
Day Express,	5.20 p.m.
Way Freight,	1.45 p.m.

AIR LINE DIVISION.	
EASTWARD.	
Mail,	9.15 a.m.
Three Rivers Accommodation,	7.40 p.m.
Atlantic Express,	9.01 p.m.
Way Freight,	10.30 a.m.

WESTWARD.	
Three Rivers Accommodation—Arrive,	6.45 a.m.
Mail,	3.50 p.m.
Pacific Express,	5.05 a.m.
Way Freight,	5.05 p.m.

## NILES AND SOUTH BEND DIVISION.

## LEAVE NILES.

9:20 a.m.—Connects at Niles with trains from Chicago and Michigan City.  
5:20 p.m.—Connects at Niles with trains from Detroit and all stations on Main and Air Line.  
7:35 p.m.—Connects at Niles with trains from Kalamazoo, Chicago, and Three Rivers.

## LEAVE SOUTH BEND.

6:30 a.m.—Connects at Niles with Kalamazoo Accommodation direct for Chicago. 11:00 a.m.—Connects at Niles with fast Day Express east over the main line. 6:15 p.m.—Connects at Niles with Atlantic Express, Kalamazoo and Three Rivers Accommodation.

H. E. SARGENT, Gen'l Superintendent,  
CHICAGO.

## NILES AND SOUTH BEND R.R.

## GOING SOUTH.

## GOING NORTH.

Leave Niles,	9.21 a.m.	Leave South Bend,	6.30 a.m.
"	5.20 p.m.	"	11.00 a.m.
"	7.35 p.m.	"	6.15 p.m.
SUNDAY TRAINS.			
Leave Niles,	10.00 a.m.	Leave South Bend,	8.00 a.m.
"	7.35 p.m.	"	5.00 p.m.

S. R. KING, Agent, South Bend.



## MURDER? NO.

But a man can earn with this WELL AUGER, in good territory. Wells are bored any size, and at the rate of 150 feet per day. Augers made of Cast-steel and warranted. Always successful in quicksand. Best tool in the world for prospecting for coal and ores. Farm, Township and County rights for sale. Send your P. O., Co. and State, and get descriptive book with illustrations. Address Auger Co., St. Louis, Mo.

**\$25 Per Day** guaranteed using our well Auger and Drills. Catalogue free. W. C. GILES, St. Louis, Mo.

## L. S. &amp; M. S. RAILWAY.

On and after Sunday, December 14, 1873, trains will leave South Bend as follows:

## GOING EAST.

<b>1.47</b>	A. M. (No. 8), Night Express, over Main Line, Arrives at Toledo, 9.50; Cleveland, 2.15 P. M.; Buffalo, 9.10 P. M.
<b>10.10</b>	A. M. (No. 2), Mail, over Main and A. R. Lines; Arrives at Toledo, 5.10 P. M.; Cleveland, 9.50 P. M.
<b>11.58</b>	A. M. (No. 4), Special New York Express, over Air Line; Arrives at Toledo, 5.25; Cleveland, 9.40 P. M.; Buffalo 4.20 A. M.
<b>9.09</b>	P. M. (No. 6), Atlantic Express, over Air Line. Arrives at Toledo, 2.40; Cleveland, 7.05; Buffalo, 1.25 P. M.
<b>3.45</b>	P. M. (No. 70), Local Freight.

## GOING WEST.

<b>3.20</b>	A. M. (No. 3), Express. Arrives at Laporte, 4.25; Chicago 6.55 A. M.
<b>5.20</b>	A. M. (No. 5), Pacific Express. Arrives at Laporte, 6.15; Chicago, 8.30 A. M.
<b>6.34</b>	P. M. (No. 7), Evening Express, Main Line. Arrives at Laporte, 7.30; Chicago, 10 P. M.
<b>5.45</b>	P. M. (No. 1), Special Chicago Express Arrives at Laporte 6.40; Chicago, 9.00.
<b>9.05</b>	A. M. (No. 71), Local Freight.

NOTE. Conductors are positively forbidden to carry passengers upon Through Freight Trains.

J. W. CARY, General Ticket Agent, Cleveland, Ohio.

F. E. MORSE, General Western Passenger Agent.

J. H. PARSONS, Sup't Western Division, Chicago.

W. W. GIDDINGS, Freight Agent.

S. J. POWELL, Ticket Agent, South Bend.

CHARLES PAINE, Gen'l Sup't.

Passengers going to local points West, should take Nos. 7, 9, and 71; East, Nos. 2 and 70. Warsaw Express (connecting with No. 4) leaves Elkhart at 12.30 P. M., running through to Wabash. Through tickets to all competing points in every direction. Local Tickets Insurance tickets, R. R. Guides, etc., will be furnished upon application to the Ticket 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.

1st train leaves Chicago 9.00 p. m.	Arrives at New York	11.30 a. m.*
2d train " " 5.15 p. m.	"	6.41 a. m.*
3rd train " " 9.00 p. m.	"	11.30 p. m.*

Connections at Crestline with trains North and South, and Mansfield with trains on Atlantic and Great Western Railroad.

J. N. McCULLOUGH, Gen'l Manager, Pittsburgh.

J. M. C. CREIGHTON, Assistant Superintendent, Pittsburgh.

D. M. BOYD, JR., Gen. Pass. and Ticket Ag't, Philadelphia.

F. R. MYERS, Gen'l Pass. and Ticket Ag't, Pittsburgh.

W. C. CLELLAND, Ass't Gen'l Pass. Agent, Chicago.

\* Second day.

## CHICAGO ALTON AND 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	*9:30 a.m.	*8:00 p.m.
Kansas City Fast Express, via Jacksonville, Ill., and Louisiana, Mo.	*9:45 a.m.	*4:30 p.m.
Wenona, Lacon and Washington Express (Western Division)	*9:30 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 .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.	*9:45 p.m.	*7:15 a.m.

\* Except Sunday. † On Sunday runs to Springfield only ‡ Except Saturday. § Daily. § Except Monday.

The only road running 3 Express Trains to St. Louis daily, and a Saturday Night Train.

Pullman Palace Dining and Smoking Cars on all day Trains.

JAMES CHARLTON,  
Gen'l Pass. and Ticket Agent,  
CHICAGO.

J. C. McMULLIN,  
Gen'l Superintendent,  
CHICAGO.

## LOUISVILLE N. ALBANY &amp; CHICAGO R.R.

On and after Sunday, Nov. 12, 1873, trains pass New Albany and Salem Crossing, as follows:

## GOING NORTH.

## GOING SOUTH.

Pass.....7.29 P. M.	Pass.....8.23 P. M.
Freight...2.48 A. M.	Freight...10.47 A. M.
Freight...8.57 P. M.	Freight...4.45 A. M.
Pass.....9.24 a. m.	Pass.....11.23 A. M.

H. N. CANIFF, Agent