

# THE SCHOLASTIC.

DEVOTED TO THE INTERESTS OF THE STUDENTS.

Disce quasi semper victurus; vive quasi cras moriturus.

Volume VIII.

NOTRE DAME, INDIANA, MAY 1, 1875.

Number, 32.

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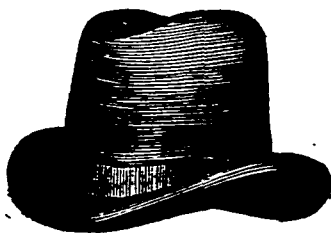
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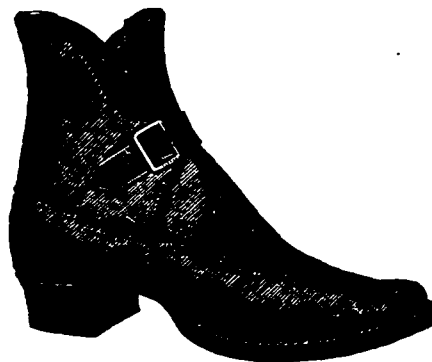
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10.12	A. M. (No. 2), Mail, over Main Line; Arrives at Toledo, 11.57 P. M.; Cleveland, 9.50
11.57	A. M. (No. 4), Special New York Express, over Air Line; Arrives at Toledo, 5.25; Cleveland, 9.40 P. M.; Buffalo 4.20 A. M.
9.11	P. M. (No. 6), Atlantic Express, over Air Line. Arrives at Toledo, 2.40; Cleveland, 7.05; Buffalo, 1.10 P. M.
8.00	P. M. (No. 10) Toledo Express, Main Line. Arrives at Toledo, 2.30 A. M., Cleveland 7.05 A. M., Buffalo 1.10 P. M.
5.44	P. M. [No. 70], Local Freight.

### GOING WEST.

3.18	A. M. (No. 3), Express. Arrives at Laporte, 4.15; Chicago 6.30 A. M.
5.24	A. M. (No. 5), Pacific Express. Arrives at Laporte, 6.15 Chicago, 8.30 A. M.
6.31	P. M. (No. 7), Evening Express, Main Line. Arrives at Laporte, 7.30; Chicago, 10. P. M.
5.44	P. M. (No. 1), Special Chicago Express Arrives at Laporte, 6.35; Chicago, 9.
8.00	A. M. (No. 9), Accommodation. Arrives at Laporte 8.55 A. M., Chicago 11.10.
9.15	A. M. [No. 71] Local Freight.

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NOTRE DAME, INDIANA, MAY 1, 1875.

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May.

BY FLO.

Fair virgin month of beauty rare,  
Sweet emblem of maternal love,  
How well thy pleasures here compare  
With those eternal forms above!

How fresh and fragrant seems the breath  
Of Spring's returning smile of joy;  
From Winter's gloomy couch of death,  
The mind to Summer's sweets decoy.

How green the meadows, fields, and hills,  
The bursting buds and blooming flowers;  
The quiet lakes and flowing rills,  
The shady, sheltering, grapevine bowers.

How pleasant all the vernal scenes,—  
Enhancing powers of blooming May,—  
Increasing doublefold her sheens,  
In countless myriads of the day.

Anon at eve the Vesper bell  
Announces sweet the hour of prayer,  
And soft the evening anthems swell,  
And fall upon the perfumed air.

Still as the incense doth arise,  
It gently wafts to her above,  
Who shares a mansion in the skies—  
And glories in eternal love.

## Alchemy and the Alchemists.

A LECTURE DELIVERED BEFORE THE NOTRE DAME SCIENTIFIC ASSOCIATION.

### II.—OBJECT OF ALCHEMY.

As we said above, the object of the alchemists was the discovery of the philosopher's stone,—*lapis philosophicus*,—the universal solvent, and the elixir.

The elixir of life occupied their attention but little until the time of Basil Valentine, toward the end of the 15th century, when mineral preparations began to be extensively used in medicine. The properties attributed to the *elixir vitæ* were as multifarious as they were extraordinary. According to some it would not only prevent disease, but also cure all the ailments to which humanity is heir; according to others it would give back to old age the bloom of youth, and there were not wanting those who averred that it would even confer immortality.

"I assure you," an ecstatic enthusiast cries,  
"He that has once the flower of the sun,  
The perfect ruby, which we call elixir,  
    . . . by its virtue,  
Can confer honor, love, respect, long-life;  
Give safety, valor, yea, and victory  
To whom he will. In eight-and-twenty days  
I'll make an old man of four-score a child,  
    . . . . .  
Restore his years, renew him like an eagle,  
To the fifth age."

This marvellous elixir was by many supposed to be identical with the philosopher's stone; others regarded it as a solution of gold in *aqua regia*, whence it was called potable gold; others again, among them Raymond Lully, as we shall see further on, considered it to be a compound of alcohol and some other substance, or possibly even alcohol itself, and hence the name he gave it, *aqua vitæ ordens*. Not a few pretended to have effected the discovery of this much sought for compound; and their long lives, together with the remarkable cures which they in some instances performed, tended not a little to induce in the minds of the multitude the belief that they really were in possession of the great secret; but their ultimately paying the common tribute of mortality proved that they were either deluded themselves or wished to delude others. Paracelsus (A. D. 1541) was the last alchemist of any note who pretended to have discovered an universal medicine, but his premature death, said to have been occasioned by an excessive use of alcohol, which he in common with Raymond Lully regarded as the *elixir vitæ*, proved that his panacea was no more efficacious than the elixirs and vaunted nostrums of the empirics of the present day.

The universal solvent—named at a later period by Van Helmont the *alcahest*, a word used by his predecessor Paracelsus to designate a sovereign remedy against dropsy and the diseases of the liver—was scarcely less an object of research with the alchemists than the elixir of life. It was a fluid capable of dissolving all substances whatever; and according to Van Helmont, who pretended to have invented a method of preparing it, of perfect purity and simplicity. Such a menstrum, according to some of the alchemists, was indispensable; for, said they, it was for want of a proper solvent that their researches for the philosopher's stone had not long before been crowned with success. This extraordinary solvent, however, came in course of time to be regarded as a panacea, synonymous with the elixir of life, and possessed of more wonderful properties than were ever attributed to that chimera, that so long and so strangely infatuated the first adventurers in the New World—The Fountain of Youth.

But although the *alcahest* and *elixir vitæ* were so desirable, and engaged the attention of the alchemists for so

many ages, they were after all only secondary objects of research. The primary object of all their labors and vigils was the philosopher's stone. To attain this eagerly and universally sought for treasure, nothing was spared. Time, money, health were willingly sacrificed; and all to no purpose; but still the mania only continued to increase. Persons of all ranks and conditions of life were found engaged in the common pursuit. Kings, nobles, philosophers and theologians were carried away by the idea of effecting what was universally deemed possible, and what, it was averred, had already been accomplished. Many, it was said, had already made the great discovery, and more had the reputation of being in possession of the incommunicable secret. In the fifteenth century the enthusiasm of the alchemists was at its height. After this it gradually abated, and the way began to be slowly but surely paved for the introduction of chemistry as a science in the latter part of the 17th century.

But what was the philosopher's stone, about which so much has been said and written, and to which such extraordinary properties were attributed? of what was it composed, where and how obtained? what were its external physical properties, etc.? These are questions which naturally arise, but they can be answered only by giving the opinions and conjectures of the alchemists themselves. This wonderful substance was called a stone, but according to the general opinion of the cultivators of the Hermetic Art, it was not a stone, but a powder. Some, indeed, maintained that it was a substance similar to sulphur, but by the majority it was described as a red or white powder, whence the name sometimes given it—"Powder of Projection." A very small portion of this powder was, it was held, sufficient to change many times its weight of lead, copper, or any of the so-called baser metals into gold.

"But when you see th' effects of the Great Medicine,  
Of which one part projected on a hundred  
Of Mercury, or Venus, or the moon,  
Shall turn it to as many of the sun;  
Nay, to a thousand, so *ad infinitum*;  
You will believe me."

If perchance a greater quantity than necessary was used, the gold itself resulting from the operation was supposed to possess the same property of transmutation as the powder of projection itself.

The directions given for the preparation of the philosopher's stone were as numerous as they were ridiculous and most instances unintelligible. Nearly everyone who had the reputation of being an adept, had his own method of preparing it. The following recipe was given by some as containing the veritable *arcana* of the Hermetic Art: "Put in a retort of strong glass, placed on a sand bath, a quantity of *elixir arista* together with balm of mercury, with an equal weight of pure gold of life, or precipitate of gold, and the product of the calcination found in the bottom of the retort will multiply itself a hundred thousand times. If you know not how to procure the *elixir arista* and the balm of mercury, you must invoke the cabalistic spirits, or if you prefer, the demon barbate."

The following lines taken from an anonymous work on philosophical and hermetic chemistry, published in Paris, (A. D. 1725) will give a clearer idea of the style and tenor of alchemistic literature. Speaking of the preparation of the philosopher's stone, the sapient author expresses himself as follows:—"In the course of these diverse operations, various products are obtained. First of all we have the

*green lion*, also called *azoth*, which isolates the gold contained in the ignoble substances; then there is the *ruby lion*, which converts the other metals into gold, and is a powder of a bright red color. There is also the *raven's head*, likewise named the *black sail of the ship of Theseus*, a dark deposit, which precedes the *green lion*, and whose appearance at the end of forty days, insures the success of the *great work*. It is used for the putrefaction and decomposition of bodies from which we may wish to extract gold. After this we have a *white powder*, which changes the baser metals into pure silver, then the *red elixir* by means of which one can make gold and cure all diseases; then the *white elixir* used in the production of silver, and capable of prolonging life for a very long period; it is also called the *white daughter of the philosophers*. All these varieties of the philosopher's stone vegetate and multiply."

Others adopted different processes in order to effect the *great work*. But with the majority of alchemists, the question was not from what substance to prepare the great elixir, as the philosopher's stone was sometimes called, for they supposed that it could be obtained from any substance, particularly from sulphur and mercury, but how to isolate it from the bodies with which it existed in combination. It was by them regarded as an element itself, a quintessence of nature, and the difficulty was to obtain it in a sufficiently pure state to serve their purposes. Hence their multiplied experiments on sulphur and mercury, which were thought to contain the much desired elixir in great quantity and purity; first, on account of the extraordinary changes effected in the former by the agency of heat; and secondly, by reason of the capability of the latter of existing in a fluid state at the ordinary temperature, a thing unique among the metals; and in consequence of certain other properties peculiar to it which always caused it to be selected by the alchemist in his experiments for the philosopher's stone in preference to any other substance. They distilled and redistilled the same portion of mercury a thousand times over. They operated on the same piece of sulphur, passing it through the various processes of sublimation and rectification, not for weeks and months only, but for years. If at the end of this long period they did not realize the anticipated reward of their labors and vigils, it was not because the process they had followed was wrong, but because the various operations connected therewith had not been properly conducted. Nothing disheartened, they recommence the same long series of experiments, confident that their efforts will ultimately be crowned with success. The method of procedure, by assumption, is correct, and if they can only succeed in following it exactly throughout, the recompense is certain. So reasoned the alchemists, whether justly or not we shall see further on.

[TO BE CONTINUED.]

—A genteel farmer in Massachusetts, a retired Bostonian, didn't know how to take a wagon wheel off to grease the axle, and so he bored holes through the hub and poured in the grease.

—Here is a poet who says: "I'm sitting sadly on the strand, that stretches to the water's brink; and as the day slips slowly by, I idly fold my hands and think." Whilst he is sitting on the strand with idle folded hands, his family at home may be suffering for the necessities of life. He should skirmish around before the day slips slowly by, and secure a job at digging a cellar.

### The Trouveres.

The subjects of Charlemagne were divided into two distinct races. The Germans who dwelt along and beyond the Rhine, whose language was the language of the court; and the Wælchs, or Walloons, who called themselves Romans. In order to understand the origin of the Romance-Wallon, that is, the language of the Walloons, we must go back as far as the conquest of Gaul by the Romans. The original inhabitants of France were Celts, and they spoke a language which was a branch of that great Celtic family of languages which had overspread Spain, England, Scotland, Ireland, and France. But with the conquest of Gaul, by the Romans, all traces of this language disappeared except from a few localities. The Latin language was substituted in its place; and from Gaul came many accomplished Latin scholars, and celebrated teachers of rhetoric and grammar.

Where the Franks conquered Gaul, they introduced a new idiom, that is, the German. "The Gauls, who called themselves Romans because they imagined they spoke the language of Rome, soon abandoned all the refinements of syntax for the simplicity and rudeness of a barbarian tongue."\* In their writings they attempted to keep alive the Latin; but in their conversations they dropped the use of letters and terminations which they soon considered as superfluous. So, on this account, there very soon arose a distinction between the languages of the Roman subjects and that of the Latin writers. From the former arose the Romance language; and by the latter, the Latin was perpetuated. The German was the language of the court, and used for martial and historical poems; the Latin was the language of writers; and the Romance, still in its barbarous state, was the language of the common people.

The language of the Walloons was called after them the Romance-Wallon, or rustic Romance. It was about the same throughout all France, excepting that as it extended to the South there was a nearer approach to the Latin; while to the North, it gradually merged into the German. The coronation of Bozon, king of Arles, in 879, divided France into two rival and independent states, which division lasted for four centuries. The subjects of Arles, which included the southeastern part of France, called themselves Romans-Provençaux; those of the North added to their name of Romans that of Walloons, which they had received from their neighbors. The Provençal was called *Langue d'Oc*, and the Wallon, the *Langue d'Oïl*; or *d'Oui*, from the affirmative word of each language. The writers of the Provençal were called the Troubadours; those of the Wallon, the Trouvères.

In the tenth century, Normandy, a province of northern France, was invaded and conquered by the Northmen under Rollo, or Raoul, the Dane. This conquest introduced new words and idioms into the Romance-Wallon. But the conquerors adopted the language of their subjects. This adoption, their good laws and wise administration, soon gave to the Romance-Wallon a more fixed form and greater polish in Normandy than in any other part of France. William the Conqueror, who lived about a century and a half after the conquest of Normandy by Rollo, his ancestor, was so much attached to the Romance-Wallon that, when he had conquered England, he introduced it among his new subjects, and even forced it on them by rigorous laws, instead of

their own language, which was very like that of his ancestors. So from Normandy the first writers and poets of the French language sprung.

The most ancient work in the Romance-Wallon, which had come down to us, is the laws of William the Conqueror, who died in 1087. The next two literary works are the Book of the Britons, or Brutus—a fabulous account of the kings of England, written in 1155; and the Romance of the Knight of the Lion, written at about the same period, both in Normandy, or at least by Normans. The first of the Romances of chivalry was Tristan de Léonois, written in prose about 1190. "Le Rou des Normands," or "Le Livre de Raoul," written by Gasse, about 1160, gives an account of the establishment of the Normans in Normandy. It is similar in character to the "Brutus." The next work of great note was the Poem of Alexander. Among all the works of the period this had the greatest reputation. It was written about 1210, during the reign of Philip Augustus; and it contains many flattering allusions to incidents which happened at the court of that monarch. It was the work of nine celebrated poets of the age, and consisted of a series of romances and marvellous histories. Of its authors the following are the best known: Lambert li Cors, or the Little; Alexander de Bernay; and Thomas of Kent. The Poem describes the deeds of Alexander the Great, who is represented not as surrounded by the pomp of antiquity, but by the splendor of chivalry. The high renown of this Poem, which was universally read, and was translated into several languages, has given the name of Alexandrine verse to the measure in which it was written; and this measure is styled the heroic by the French.

Thus the Romance-Walloon became a written language by at least two hundred years after the Romance-Provençal. The reciters of tales and poems gave the name of Troubadour a French termination, and called themselves Trouvères.

It would be supposed by any one that the Troubadour and the Trouvère, whose merits were pretty nearly equal, whose stations in life and advantages were the same—any one would suppose that their productions would resemble one another. Yet the remains of the writings of the Troubadours are of a lyric character; while those of the Trouvères are epic. The names and lives of the Troubadours are well known; of the Trouvères, scarcely their names have survived, and the history of the most illustrious individuals is not known. But the Trouvères have left many romances of chivalry and fabliaux; and it is on these, and especially on the former, that the glory of the 12th and 13th centuries depend. The origin of the romances of chivalry has been ascribed by many to the Arabians; and it seems likely that they were the first writers of romances.

The romances of the Trouvères are divided into three classes. They treat of three bands of fabulous heroes, who had no communication with each other. First are the exploits of Arthur, son of Pendragon, the last British king who defended England against the invasions of the Anglo-Saxons, and his Knights of the Round Table. In the court of this monarch are placed Merlin the Enchanter, Sir Tristan of Léonois, Lancelot of the Lake, and many others. The origin of the history is evidently the Romance of Brutus, by Gasse. The second are the Amadis, as they are called. It is doubted whether these romances belong to French literature. The times are fabulous; in the reign of Perion, king of France, Languines, king of Scotland, and Lisvard, king of England. The first of the romance,

\* Sismondi.

is Amais of Gaul. The third class is entirely French. They relate the exploits of Charlemagne and his Paladins. The origin is supposed to be the chronicle of Turpin, or Gilpin. So to these classes then belong the romances of the Trouvères.

Their poems are various, embracing Allegories, Fabliaux, Lyrical Poems, and Mysteries and Moralities. The principal Allegory, and perhaps the most ancient, is the Romance of the Rose. It contains twenty thousand verses, and was the work of different authors, Guillaume de Lorris and Jean de Meun. The Fabliaux of the Trouvères have been represented as treasures of invention, originality, simplicity, and gayety. They are relations in poem of every tale of gallantry, and every adventure and anecdote, which the poets found in other nations and in their own. The most celebrated of these Fabliaux are the Lay of Aristotle and that of Aucassin and Nicolette. The Trouvères also possessed a few lyrical poets, among whom was Thibaud III, Count of Champagne, who ascended the throne of Navarre in 1234. The lyrical poets, however, attached greater importance to the sound than the alternation of the rhymes, and to the rigorous observation of the laws established by the Troubadours for regulating the construction of the stanza in their songs, their teneons and their sirventes, than to the sense and the sentiments which they were expressing." The lyrical poets were nearly all sovereign princes. The Mysteries were representations of the different events concerning the establishment of the Christian religion; and also, in after time, the lives of the saints. They were first acted by pilgrims from the Holy Land. In the reign of Charles VI the Fraternity of the Passion was formed, so called from their most celebrated representation being the Passion. The Clerks of the Revels invented a new kind of exhibition for the entertainment of the people, which differed in name, though in substance they were about the same as the Mysteries. These were called the Moralities; and they represented the parables of the Bible. Although to us many of the works of the Normans seem to be of an immoral tendency, yet we must judge them by the age in which they lived, and when judged by that criterion we shall find that they are no worse than those of the day for which they wrote.

So from Normandy came the French language, and it is curious to note that the French, English, and Italian languages all have had Normans for their first authors. From Normandy, the French language sprung; William the Conqueror introduced, as I have before mentioned, the Norman-French into England, where it was the language of the court for about two centuries; the first authors of Italy were from the Normans of Naples and Sicily. By this we see that the Normans, who were the last of the barbarians of Europe to be civilized, did good work in the civilization of Europe.

FAIRFIELD.

### American Artists.

Hitherto, from the career of West, Copley, Stuart, Trumbull, American genius seems to have been moulded by the stern or chivalrous circumstances surrounding the early colonial society. Portraits lay ready to the hand of any boy with a genius for characteristic forms, and an eye for color. With the war for independence, another spirit was roused in the nation, the spirit of chivalrous adventure, of lofty patriotism; which in the artists, showed itself in

modern battle-pieces, or gave new vigor to the delineation of classical war-scenes. But with the declaration of peace came a gentler spirit, which, in fact, only needed the religious influences that surrounded the artists at Assise, to have blossomed into supernatural beauty. As it was, in the old sea-board town of Newport, with its high-breeding and culture, was born, in the year 1777, a boy who carried in his soul an ideal which is popularly supposed to be foreign to America. As a people, we are styled active, generous it may be, but not meditative nor poetic. How strange all this judgment seems before one of Edward Malbone's dreamy, ideal heads! Those heads, which do not lie on the ivory, so much as they live in the ivory, appropriating the translucent quality of the material to give delicacy to the cheek, transparency to the eye, a spiritual air, indeed, to the whole picture! The delicacy of treatment in these heads is worthy of the best miniatures of the 12th, 13th and 14th centuries of Italian art. We never think of them without a sigh; for if Edward Malbone was what he was, under circumstances so unfavorable to æsthetic development, what would he not have been had his lot been cast among the religious associations of Gubbio, Perugia, Florence, instead of the gay sea-board town of Newport?

Edward G. Malbone was born in Newport, Rhode Island, in August, 1777. In childhood he was very fond of painting, and found opportunities to go to the theatre and watch the scene-painters at work. While still a boy, he executed an entire scene in landscape for this establishment which won for him so much praise that he decided to devote himself to painting. His leisure time was employed in drawing heads in miniature, and at seventeen years of age he had settled himself in a studio in Providence as a portrait-painter, using ivory instead of canvas, and the delicate water-colors instead of gross oils. He met with so much success in his art, that he ventured to try Boston in 1796. He was well received there, and during four years industriously pursued his art in that and the surrounding cities. In 1800 he accompanied Washington Allston, between whom and himself a warm friendship had been formed, to Charleston, South Carolina, and in the course of the next year the two young artists sailed for Europe. Malbone remained a few months in London, where he was urged by Benjamin West, then President of the Royal Academy, to take up his residence permanently, with a promise of remunerative patronage; but he returned to Charleston in December, 1801.

For several years he painted miniatures in the chief cities of the United States, and with a reputation always increasing. His intense application to his art, however, gradually undermined his health, and in the autumn of 1806 he was advised to make a voyage to the West Indies. The change of climate did not restore him, and he returned to the United States to die at Savannah, Georgia, May 7th, 1807, at the early age of thirty.

The delicacy of character as well as of constitution, the earnestness of purpose evinced in his studious habits, the ideality which gave a charm to everything he painted, is still to be seen in his choice miniatures, so treasured by the families fortunate enough to possess them; and never are they seen at an annual exhibition of any art-gallery without exciting profound admiration. The name of Edward Malbone is sufficient to attract any lover of æsthetic art.

Mr. Allston has left this precious testimony to Malbone's



merit as a portrait-painter: "He had the happy talent, among his other excellencies, of elevating the character without impairing the likeness. This was remarkable in his male heads; and no woman ever lost beauty under his hand. To this he added a grace of execution all his own."

Besides these portraits on ivory, he painted a few compositions, distinguished for agreeable style, warmth and delicacy of coloring, and occasionally painted a landscape in oil. What would not Edward G. Malbone have been had he lived and painted in the old Dominican monastery of St. Mark's in Venice, living among such men as Fra Angelico and his companions, and painting, not the faces of everyday men and women, however refined, but saints and angels in the missals for the altars, or antiphonals for the monastic choir? \* \* \*

### Perfumes.

Nothing can be more singular than the predilection for fragrant odors which has existed among men of all ages and countries. It would require a volume to relate the religious, economic and political history of perfumes. Indeed, there seems to be something instinctive at the bottom of those general and uniform customs, which exhibit the desire of man for perfumery. Doubtless we must recognize in this rather a refinement of sensuality than a natural craving; but the same result has occurred in the case of odors as in the case of beverages, music, etc. Habit has become, as it were, a second nature; the senses have acquired a taste for that especial intoxication which beguiles them and disguises painful realities for them.

It is in religion, in the first place, that we observe the use of perfumes. Nothing holy or lofty was conceived in which their influence was not present. Perfumes won the gods to give ear to the vows addressed to them in temples where burning incense diffused its fragrant clouds. From the highest antiquity we find that the priests of different religions availed themselves of the use of odoriferous substances. Five times a day the disciples of Loroaster laid perfumes upon the altar where the sacred flame glowed. Moses, in Exodus, has recorded the composition of two perfumes used in the sacred rites. The Greeks assigned a leading place to fragrant odors in their mythology. They believed that the gods quaffed a fragrant beverage, called nectar, and that they always declared their presence by an ambrosial fragrance. The use of perfumes in religious ceremonies had for its object the exciting of a sort of intoxication in the priests, and also to disguise the smell of blood and of other matter, the offal of the sacrifices.

The Christian religion has borrowed from the ancients the use of perfumes in the rites of worship. There was even a time in which the Catholic Church owned estates in the East devoted exclusively to plantations of trees yielding balsamic resins.

Besides these uses, odors were in old times still oftener employed in private life. Nothing surprises us more in reading the ancient authors than their relations on this subject. Among the Jews, the use of perfumes was restrained within proper limits by the regulations of the Mosaic law, which consecrated them to worship. But with the Greeks it reached an extraordinary height and refinement. They kept their robes in perfumed chests; they burned aromatic substances during their banquets; they scented their wines,

and covered their heads with garlands of fragrant flowers at their festivals. At Athens, the shops of the perfumers were places of public resort. Apollonius, a scholar of Theophilus, left a treatise on perfumes, which proves that even in regard to the extraction of essences the Greeks had attained astonishing perfection. Neither Solon's laws nor Socrates' rebukes could check the progress of this passion. The Romans inherited it from the Greeks, and enlarged the stock of Eastern perfumes by those of Italy and Gaul. They used them profusely, to give fragrance to their baths, their rooms, and their drinks; they also poured them on the heads of their guests. The awning shielding the amphitheatre was saturated with scented water, which dripped like a fragrant rain on the heads of the spectators. Even the Roman eagles were anointed with the richest perfumes before battle. At the funeral of his wife, Popea Nero is said to have burned more incense on the pyre than Arabia yielded in a whole year. It is related, too, that Plancius Plancus, proscribed by the triumvirs, was betrayed by the perfumes he had used, and thus discovered to the soldiers sent to pursue him.

The perfumes commonly used by the ancients were extracted from mint, marjoram, and the violet; but, besides these, they made much use of the roses of Paestum, and various aromatic substances, such as spikenard, megalium, cinnamon and opobalsamum. It is singular to notice that the use of perfumes, brought to Rome with Grecian manners, was in its return conveyed to France and Northern Europe with Latin manners, and chiefly by the Christian religion. It was from religious rites that it passed into ceremonies of state, and thence into private life. Among the presents sent by Haroun-al-Raschid to Charlemagne were many costly perfumes. In the middle ages, princes and men of the highest rank washed their hands with rose-water before and after eating; some, however, had fountains from which scented water flowed. At the same period it was the custom to carry the dead to their burial-places with uncovered head, and to place little jars full of perfumes in the coffins. The French monarchy always showed an unrestrained passion for enjoyments of this nature, which seemed created as a necessary attendant upon all others.

It is said that a certain Marshal of France had so extravagantly indulged his passion for perfumes in every form that he had lost the perception of them, and lived in an atmosphere so loaded with scents as to make his visitors ill. Napoleon I every morning poured *eau-de-cologne* with his own hands over his head and shoulders. Our own age, if it does not equal former generations in extravagance and luxury, is not deficient in the use of perfumes, as the many establishments, both in this country and in Europe, for the manufacture of these articles clearly show.

These few details will give us some idea of the many uses for which perfumes were employed by former generations in the various circumstances of public and private life. The history of perfumes is an interesting one, and the general desire of all men for fragrant odors affords a curious and entertaining subject for study and investigation.

RUDOLPH.

—The editor of the *Louisville Courier-Journal* recommends a rawhide for the raising of boys. Apparently his early education was neglected in this particular, and now he is very sorry for it. It is never too late to mend however, and he might induce somebody to flog him and not half try.—*Rock. Dem.*

# The Scholastic.

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—We need not call the attention of all to the necessity of continued study during the remainder of the session. The prizes are not awarded until the last week of the scholastic year, and in order to gain them it is necessary that all who have any hope of receiving them should continue their hard work until that time. Many young men whose chances now for obtaining prizes when the end of the year shall come, lose them by relaxing from their studies. The weather is so pleasant and warm, the thoughts of the approaching pleasures of vacation are so sweet, that they give themselves up to idleness and ease, and do not pay the same attention to their studies that they should. It is true that the student is not capable of the same amount of study in warm weather that he is in the winter time, yet he is capable of doing much in the way of study; and as time is valuable, he should make all the use of it he possibly can, in order that his friends and teachers may not be disappointed in him when the Commencement Day arrives. Let him not by want of attention to his studies lose what at present lies within his grasp. Let him not be satisfied with his work now, but let him endeavor to make his success sure by hard and constant study. He should remember that there is many a slip 'twixt the cup and the lip; that there may be in his class honest, hard-working students, who, though incapable of learning the same amount as he is in a given time, yet do not falter in their work, but studies while he is giving his time to light reading and play, and that to them the prizes may be given, because they have continued to work until the end.

And those who have not given the time which they should have given during the winter months to study and to class, but have squandered it in useless reading, should now endeavor to make up for their misspent time. It may be that they find it hard to change their habits and give the proper time to preparation for class, but if they will also remember that much can be done by serious application and set about it in real earnest, they may, when the annual distribution of prizes comes around, surprise their fellow-students, and please their friends by carrying off a goodly number of honors. The eleventh hour is at hand. They have no time to lose before it is too late to make up for lost time, for idleness and neglect of studies. Let them then set to work with a good will, and study seriously and diligently. There is nothing a teacher remarks so quickly as a change for the better in a student, and perceiving this change he will assist him to the full extent of his ability. With this help from the teacher and hard study on his own part, the student may at the annual examination pass creditably and honorably, if he does, indeed, not lead his class.

In conclusion we hope that both the large majority who have studied well, and the very small minority who have not devoted all their time to study, will from this time on to the end of the year give to their classes all the time they can. We do not mean that they should take up their hours of recreation in study. Not at all. During that time they should take all the exercise possible, but when the hours for study arrive, let them not waste them in idleness and play.

To take up the time allotted for recreation may bring on sickness; and the ill-health thus entailed upon the student may blast all his hopes of usefulness throughout life and bring him to an early grave. Besides, the great amount of study which the student thus takes upon himself, must necessarily cloud his intellect and tire his brain, and thus render it harder for him to progress in his studies. It is, in order to prevent this, that stated hours for recreation are given, and it should be obligatory on all to occupy these hours in bodily exercises. Out-door exercise keeps the body healthy and renders the mind clearer, so that it is capable of better studying.

But when the proper amount of exercise has been taken in the hours set apart for this purpose, then let the student go to the study-hall and work with all the energy possible, to store his mind with knowledge, and render him capable of passing with honor at the June Examination.

## Correspondence.

NEW YORK, April 24, 1875.

EDITOR SCHOLASTIC:—Your letter of last week, asking me to write you a weekly letter from New York concerning literature, music, and art in this city, was most well-comely received, and the request will be complied with in so far as it is in my power. But first allow me to say a word concerning THE SCHOLASTIC. All the old students in New York and Brooklyn who receive it are delighted with it; and friends who pick it up are astonished to find a paper so well filled with art, musical, literary and scientific news printed outside of one of the large cities. Were an effort made to obtain subscribers I have no doubt but that hundreds could be added to your subscription list here in New York, for there is more real good reading-matter in THE SCHOLASTIC than there is in many more pretentious papers. If you conduct your paper another year in the same manner you have this, you will have then four subscribers to the one you have now.

The exhibition given by the National Academy of Design this spring is fair. When we take into consideration the great efforts made to have it a grand success, we feel that it should be better; still it is an improvement on some other exhibitions which have been held. It is a matter of regret to all lovers of art that the names of Church and S. R. Gifford, two of our best landscape artists, do not appear on the Catalogue. We can hardly afford to have any of our best artists not appear on an occasion of this kind; still their absence this year is not so marked as it would have been a few years ago, when we possessed fewer artists of merit.

The most pleasing works in the Landscape department are by a young man not an academican, Bristol by name. His two pictures, "the Valley of the Housatonic" and "Mount Ascutney," receive praise from most of the critics. Though Bierstadt has been given the post of honor in the



south room, his works do not justify the preference shown him. We fear it was given him on account of the great name he acquired a few years ago by his California paintings. His fame was then acquired by a kind of advertising; and we believe that he will soon come down to his proper level of mediocrity. Whittredge appears in three charming pictures. Jas. M. Hart does not contribute anything notable this year. I am afraid that he will disappoint the great expectations formed of him on account of pictures painted when a young man. Inness, having returned from Italy, exhibits us a picture illustrating Italian scenery. His work, however, wants finish, and does not show that his foreign studies have improved him. McEntee, Gay, Macy, W. Hart, Bellows, T. Moran, D. Johnson, Dubois, R. S. Gifford, De Haas, and others, send a number of very pleasing landscapes.

In the way of portraits, this exhibition is not a great success. Huntington sends nine of his works, and appears at his best. Baker, Hicks, Leclere, and others, make a very fair show in portraits, but none come up to the grand pictures we had in other days from Elliott.

In genre and figure painting, Eastman Johnson makes the best show, his "Peddler" being the gem in this department. Winslow Homer also contributes some excellent specimens. Of the others I will speak in my next letter.

On the 20th a grand testimonial concert for the benefit of the Gilbert Library and Prisoners' Aid Fund was given at Barnum's Hippodrome. The audience was quite large there being about 3,000 present. The music was of a high order and was well rendered, the solo parts having been taken by Mrs. Gulager, Miss Drasdie, Messrs. Bischoff Reumertz and S. B. Mills.

Miss Heilbron, assisted by a number of ladies and gentlemen, gave a concert here some days ago. Miss Heilbron is a charming player, but we think that the music played by her was not of that order which a first class artist should play. The singing of Miss H. L. Franklin and Miss Clara Fisher elicited great praise from the New York press.

Theodore Thomas, assisted by Miss Cary and Mr. Bischoff, gave two first class concerts on the 16th and 17th. There was nothing new produced. Maretzek has been pretty successful in his new departure in opera. It is now generally conceded that he has done well in bringing out home talent.

I shall try to write a more readable letter next week.

RAFAEL.

STRATFORD, ONTARIO, April 23, 1875.

EDITOR SCHOLASTIC:—Deeming that it would be interesting to many of your readers to take a glance at the names of the "immortal few" who won honors at the "first Commencement" of Notre Dame University, I send you the list, which I found among my "papers" last week. By way of introduction, I may state that the board of examiners for that year was Revs. E. Sorin, Theodore S. Badin, (*proto-sacerdos* of U. S.), Francis Cointet, and A. Granger. The examination took place the last of July, and the exhibition, etc., was held in the Study Hall. The play was one of Molières, and the music came from South Bend. The only piece the Band could play with any skill was "Home, Sweet Home." I give these notes from tradition as I did not enter Notre Dame as a "seeker after wisdom" until the October of 1845.

Yours, E. B. K.

#### 1ST DISTRIBUTION OF PREMIUMS, AUG. 2, 1845.

Honor—Premium, Mr. L. L'Etourneau, of Detroit, Mich.; Accesserunt: Messrs. Noel Dagenet, of Terre Haute, Ind.; Michael Clark, of Carthage, N. Y.; Michael McLinchey, of Mansfield, Ohio, and Jas. Whelan, of Buffalo, N. Y.

Religious Instructions—1st division—Premium, James Whelan; Accesserunt: Messrs. Moses F. L'Etourneau, of Detroit, Mich., and Luke Murphy, of Brooklyn, Long Island. 3rd division—Premium, Alexander Metzger, Bertrand, Mich.; Accesserunt: Messrs. Thomas Griffia, of Michigan City, and Thomas Whelan, of Bertrand, Mich.

Greek and Latin Courses—1st div. Latin—Premium, Moses F. L'Etourneau; 1st div. Greek—Premium, Moses F. L'Etourneau; 1st div. Literature—Premium, James Whelan; 2d div. Latin—Premium, B. F. Allair, of N. Y. city; Accessit, Frederick Steber, of Dover, England; Greek—premium, Frederick Steber; Accessit, L. L'Etourneau; Arithmetic—premium, Frederick Steber, Accessit, L. L'Etourneau.

English Course—1st div. Grammar, Orthography and Parsing: Premium, F. Hacquin, of Philadelphia; Accessit, L. Murphy; Epistolary Correspondence—premium, F. Hacquin; Epistolary Correspondence—Accessit, Luke Murphy; History and Geography—premium, F. Hacquin; History and Geography—Accessit, T. Campau, Detroit, Mich.; Arithmetic—premium, T. Campau; Arithmetic, Accessit, L. Murphy; 2d div. Grammar, Orthography and Parsing—Premium, John Hayes, of Fort Wayne, Ind.; Accessit, L. Hitz, of Lafayette, Ind.; History and Geography—Premium, John Hayes; Accessit, Noel Dagenet; Arithmetic, premium, John Hayes. Arithmetic, Accessit, Hypolite Barrot, of Delphi, Ind.

Preparatory Course—Reading and Spelling, premium, Thos. Whelan; Accessit, Alex Metzger; Writing—premium, J. Campau, Detroit, Mich.; Accessit, Alex Metzger.

Writing Class:—Premium, Luke Murphy; Accesserunt, Messrs. W. F. Hacquin, Theo. Comparet, of Fort Wayne, Ind.

Linear Drawing:—Premium, James Whelan; Accesserunt, Messrs. L. L'Etourneau and M. Clark.

Book-Keeping:—Premium, Moses L'Etourneau; Accesserunt, Messrs. James Whelan and Wm. F. Hacquin.

Purity of Language:—Premium, James J. Whelan; Accesserunt, Messrs. L. Murphy, Wm. F. Hacquin and B. F. Allair.

Public Reading:—Premium, Fred. Steber; Accesserunt, Messrs. L. Murphy, Allair and Wm. F. Hacquin.

Music:—Premium, Moses L'Etourneau; Accesserunt, Messrs. L. Murphy, Clement Reckers, Fort Wayne, Ind., and Theodore Comparet.

French Class:—Premium, James Whelan; Accessit, L. Murphy.

Manual Labor School:—Reading and Spelling—premium, Patrick Whelan; Accessit, L. Derouin; Writing—premium, Edward Dowling; Accessit, L. Derouin; Arithmetic—premium, L. Derouin; Accessit, P. Whelan.

N. B. The scholastic year will commence on the 3d day of October, 1845. E. SORIN, President.

#### Art Notes.

—Mr. Disraeli is giving sittings to Mr. Crittenden, who has recently executed a striking bust of Carlyle.

—It is said that Gustave Doré is to receive \$50,000 for a series of designs for a new edition of Shakespeare.

—The son of the poets Robert and Elizabeth Barrett Browning, it is said, gives promise of becoming a fine artist.

—Mr. Frank Duveneck, of Cincinnati, the Boston papers tell us, exhibited the best pictures at the Boston Art Club's exhibition. His portraits, we are told, are among the best ever painted in America.

—On the 3rd of April the late Mr. Foley's bronze statue of Mr. John Fielden, the member for Oldham, who was one of the foremost agitators for the limitation of factory labor to ten hours for women and children, was unveiled at Todmorden.

—Herr Von Angeli has painted a portrait of Queen Victoria, and has gone to Windsor Castle for the purpose of painting the portraits of the Queen, the Prince and Princess of Wales, and other members of the Royal family. It is believed that Herr Von Angeli will take up his permanent residence in England.

—The Italian sculptor Conzani has been exhibiting in Florence his fine recumbent statue of Matilda, Duchess of Tuscany. She is represented lying dead, in her robes of state, on an altar tomb. The expression of her countenance

reveals that wonderful beauty sometimes observed shortly after death.

—A portrait of George Elliot is thus described: "It is of life size and represents an intellectually strong woman, almost masculine in strength; a strangely sad expression, on the countenance, as if she were weighed down with some great sorrow. The picture is in the possession of her Scotch publishers, and occupies a place in their private office with portraits of Sir Walter Scott, Prof. John Wilson, the Ettrick Shepherd, and John Gibson Lockhart."

—An art critic who was the personal friend of the late David Roberts, R. A., published a sharp attack upon certain pictures of his, just exhibited. "My dear Roberts," wrote the critic in a private letter, "you may have seen my remarks on your pictures; I hope they will make no difference in our friendship. Yours, etc., —." "My dear —," wrote the painter in reply, "the next time I meet you I shall pull your nose. I hope it will make no difference in our friendship. Yours, etc., D. Roberts."

—The following eminent British artists are zealous Catholics: Mr. C. Stansfield (Royal Academy), whose son is a priest; Mr. Herbert (Royal Academy), vide frescoes in the House of Lords; Mr. Wilfred Herbert, son of the former; Mr. Goldie, brother to Fr. Edward and Francis Goldie; Mr. C. Napier Henry, whose pictures are famous even in America; and, last but not least, Mr. Richard Doyle, formerly of *Punch*, etc. The latter left *Punch* owing to a disgraceful cartoon libeling the late Cardinal Wiseman.

—The fountain which Lotta will give to San Francisco is now being cast in Philadelphia. It is to be of iron, eleven feet in width at the base, and sixteen feet in height, with a bronze lamp six feet high surmounting it. The lamp is to be lighted by means of electricity. On the base of the fountain will be placed three finely executed bronze medallions, representing "Commerce," "Agriculture," and "Mining." The fourth will bear the following inscription: "Presented to the city of San Francisco by Lotta, 1875."

—Mr. Foley's statue of Grattan, to which the illustrious sculptor gave the last touches only a few days before his death, was successfully cast in bronze last week. It will be upwards of nine feet in height, and will stand in College Green, opposite the old Parliament House (now the Bank of Ireland), between Trinity College and the equestrian statue of William III. The middle of the present month was fixed for the unveiling, but the ceremony will not, I fancy, take place before mid-summer, when it will probably be made the occasion of a great demonstration.

—Statues of John Hancock and Samuel Adams were unveiled at Lexington, Mass., on the 17th of April, the centennial of the battle. The statue of Adams is of pure white marble, six feet six inches high, and was executed by Martin Milmore in Rome. The figure is represented in Continental costume, with the right hand extended in front of the body, holding a roll of parchment. That of Hancock is the work of Thomas Gould. The first signer of the Declaration of Independence is represented with an unrolled scroll in his left hand, on which is inscribed the well-known quotation from his speech: "We mutually pledge to each other our lives, our fortunes and our sacred honor." The signature John Hancock, is a fac-simile of the bold handwriting of the great man.

—The fiftieth exhibition of the National Academy of Design, if not remarkable for the display of many works of high merit, is nevertheless a satisfactory one; showing a steady advance from a period of almost total art eclipse to what may be considered one of respectable mediocrity. A comparison of the first exhibition with the present one would doubtless indicate progress as decided as the art annals of any country could offer. Fifty years ago we had two or three painters of genius, like Allston, and Vanderlyn; half a dozen portrait painters, and one landscape painter of promise, Thomas Cole; and what the quality of the first Academy exhibition must have been may be readily imagined. To the fiftieth exhibition over two hundred and fifty artists, mostly Americans by birth, have contributed 533 works; and this is far from completing the tally of native painters. In portraiture we have at least held our own, although no painter of the present day could pretend to rival the efforts of Copley or Stuart. In landscape and genre we have made immense progress; and in

history and "high art," so called, we are literally nowhere at all. Since the death of Allston, more than thirty years ago, no American has produced a work which could for a moment be compared with that artist's "Jeremiah," his "Dead man restored to life by touching the bones of Elijah," or even his uncompleted "Belshazzar's Feast." Religious historical painting is almost as completely a lost art in Europe as here.—*N. Y. Sun*.

## Musical Notes.

—Madame Marie Plegel, the great pianist, is dead.

—M. Gounod's new oratorio, *Eve*, has met with great success.

—A performance of one of Schuman's works took place in Berlin, in which the conductor's *bâton* was in the hands of a lady.

—The one hundredth anniversary of Boieldieu's birthday (Dec. 15th) is to be celebrated at Rouen by a festival of a week duration, to which all the musical societies of France are to be invited.

—Sterndale Bennett left a large number of manuscripts, including six symphonies. It was thought that he had only produced one, the symphony in G-minor, performed at the philharmonic concerts of 1864.

—An entertainment of a novel and very interesting character took place, April 23rd, at the Stadt Theatre, New York. The representation was an operetta entitled "Die Liliputaner," composed for children's voices by Carl Traeger, who was also the conductor.

—For the opening festival of the Alexandra Palace, on the 1st of May, an orchestra of 150 picked players, a military band, and a chorus of 1,000 voices have been engaged. Sir Michael Costa will be the conductor. And the solo singers will be the principal artists of her Majesty's troupe.

—While all our musicians and amateurs are in such a flutter about "Lohengrin," that work is said to be regarded by Herr Wagner as an error of his youth. He has gone as much beyond "Lohengrin" as in "Lohengrin" he has gone beyond the "Flying Dutchman;" and from a manifesto which he has just issued to the German public, it is learned that when the Wagner Theatre, now being erected at Bayreuth, is thrown open next year, only his later works will be represented.

The singers, about sixty in number, were chosen from the members of the Singing School, which is under the direction and patronage of the Beethoven Männerchor. The plot of the play is laid for the most part among the fairies, and the dialogue is admirably adapted to the innocent, unaffected acting of children. Such names as *Dev-drop*, *Rose-thorn*, *Lily* and *Mignonette* will convey a general idea of the nature of the piece. The music is bright and pretty, with occasional songs of much merit and a few passages of considerable intricacy for the chorus.

—The Berlin correspondent of the London *Telegraph* writes as follows in regard to the preparations for the Wagner festival at Bayreuth: "Richard Wagner has issued a circular to all artists who may desire to take part in the festival performances at Bayreuth, stating that the piano-forte rehearsals are fixed for July—first week for 'Rheingold,' second for 'Walküre,' third for 'Siegfried,' and fourth for 'Götterdämmerung.' These rehearsals will be repeated, with the addition of full orchestral accompaniments, during the first fortnight of August, the third week of which month will be devoted to difficult scenic manoeuvres, etc. The months of June and July, 1876, are appointed for the grand general rehearsals of the whole work, Prologos and Trilogie, which will be performed publicly for the first time on the 4th, 5th, 6th, and 7th of August, in the order above indicated. Each day's performance will last six hours. Two more entire performances, in every respect identical with the first, will be given during the second and third weeks of August. The enharmonic prophet lays down all manner of stiffish conditions for acceptance by the artists to whom he addresses himself. I hope he may get them to agree to his terms, and I wish the audiences joy. They will have a lively time of it."

## Literature.

—Ruth Ellis is the name of the writer of the Saxe Holm Stories.

—Edward Eggleston is busy on a new novel, entitled "Roxana."

—Victor Hugo's "*Légende des Siècles*" is nearly ready. He is correcting the proofs.

—Maurice Sand's "*Mlle. de Cèrignan*" is universally condemned as stupid and dull.

—M. Alberic Second's new novel, *Les Demoiselles des Ronçay*, is highly praised by the Catholic press of Paris.

—J. R. Osgood & Co., of Boston, have published an admirable series of "Little Classics" of English Literature.

—Dr. Francis Parkman's historical works have been translated into German, and will soon be published in that language.

—Mgr. Ketteler, Bishop of Mayence, has published a valuable pamphlet called *La Rupture de la Paix Religieuse et sur son Retablisement*, which is highly praised by the European press.

—We are delighted to hear that Dr. Hill Burton, the historian of Scotland, is engaged upon a new work, to be entitled "A History of Great Britain during the Reign of Queen Anne." It will fill two volumes.

—The American revised edition of *Chambers's Encyclopedia* has recently passed into the sole proprietorship of Messrs. J. B. Lippincott & Co., who offer this valuable work at a much lower price than has been asked for it hitherto.

—Hans Christian Andersen received from the King of Denmark, on April 2nd, the Cross of Commander of the Dannebrog, on the occasion of his 70th birthday. A splendid edition of one of his works, in fifteen languages was published in celebration of the event.

—Joseph White Moulton died in Roslyn, L. I., April 20th, aged 86 years. He was a well-known lawyer, and also the author of a "History of the State of New York," "New York as it was Seventy Years Ago," and a law-book in three volumes on "Chancery Practice." He lived the greater part of his life in Roslyn.

—Sister M. F. Cusack is now busily engaged in preparing for publication, in time for the O'Connell Centenary, what is really a gigantic undertaking—namely, in six volumes, 8vo., each volume numbering 600 pages—"The Public Speeches and Letters of the Liberator," being a continuation of her already published "Life and Times of O'Connell."

—The President of Carlow College—the Very Rev. J. B. Kavanagh, D. D.—has just published a reply to Mr. Gladstone's "Vaticanism." As I have not had an opportunity of perusing the work, I cannot pronounce any opinion on its merits; but, judging from the table of contents and the reputation of the Rev. author, I assume that it is a very important publication.

—The *Catholic Review* appears occasionally with a number of excellent illustrations. The *Review* is an excellent paper. By the way, why could not one illustrated Catholic Weekly be published in the United States? Could not the *Review* be turned into one, or could not the Catholic Publication Society start one? We believe that it would pay, and it is a journal needed by Catholics.

—At Liegnitz in Germany, a periodical of a wholly novel character has just been started. It is called the *Anticritic* (*Der Antikritiker*), and its object is to give authors an opportunity of answering adverse reviews and of criticising their critics. Herr Nehring, the editor, will publish all communications which are paid for, those only excepted which might involve him in a suit for libel; and he looks forward to a healthy result to literature from this new experiment, "since the vital air of all intellectual activity is freedom, and nothing but freedom!"

—We have received the *Manhattan Monthly* for May. The most notable of the many able articles which grace its pages are "May-Day of the Poets," "Heroism," "Balfé the Composer," "Facts and Fallacies" "Rural Life and

Superstition in the West of France," and others. The magazine aims to be popular, and at the same time high-toned, and it succeeds admirably in its design. Mr. Savage, the Editor, writes with much elegance and ease, and his contributors seem to be wanting in nothing required to bring the *Monthly* up to a high standard of merit.

—In overhauling our galleys the other day, we were pained to see that by some accident wholly unknown to us the *Niagara Index* was not on our list of exchanges. How long it has been off we do not know, but we supposed that that excellent college journal received the SCHOLASTIC regularly. We are sorry that the neglect on our part to see that our paper was not going to the Seminary of Our Lady of the Angels should have ever happened. The regular receipt of the *Index* never gave us occasion to see whether it was on the galley or not, we supposing that it was. We have caused it to be placed on the list. We cannot afford to be without any of our Catholic college journals.

—"The Broad Stone of Honor; or, Rules for the Gentlemen of England," was issued in 1822, and is known as the First Protestant Edition. The second, issued in 1823, is known as the Second and Enlarged Protestant Edition. In the years 1828-48 a third edition appeared under this title: "The Broad Stone of Honor; or, The True Sense and Practice of Chivalry. In four parts. Godefridus, Tancredus, Morus and Orlandus." This is known as the first Catholic Edition, and is comprised in four volumes. A second Catholic edition was issued a little later, in three volumes. The author, Kenelm Henry Digby, wrote the book at the age of twentyone years; he afterwards became a convert to Roman Catholicism, and found it necessary to make radical changes in the book. It is a study of the age of chivalry, rich in learning, and animated by a singularly devout and lofty spirit. It is a remarkable fact that the principal biographical dictionaries, Rose's and Thomas's do not even mention the author's name; in Allibone's Dictionary there is not a word of personal description—only a few lines of critical opinions upon the book.

We find the above in the *Boston Transcript*. It tells only a part of the story of Mr. Digby's literary labors. The fourth book of "The Broad Stone of Honor," Orlandus, is just as much Catholic as the first three books. It was published by Bosker, a Catholic, but has not been reprinted by Lumly, who published the first three books, and therefore a complete set is very dear, selling at \$50. Mr. Digby is also author of "Comptum; or, The Meeting of the Ways of the Catholic Church," in seven books, three of which are out of print. It is a profoundly learned work, and has been the source from which many lecturers have drawn their inspiration. It also sells for \$60 when complete. Another great work of his is "*Mores Catholici*," or, Ages of Faith, published originally in eleven books; now in three vols. 4to. Two volumes of this work were issued in Cincinnati several years ago. He is also author of "Evenings on the Thames," 2 vols.; "Children's Bower," 2 vols.; "The Lovers' Seat," 2 vols.; "Short Poems," 1 vol.; "Little Low Bushes," 1 vol.; "Last Year's Leaves," 1 vol.; and "Ouranogaia," 1 vol., 12 mo. Mr. Digby is still living. His conversion was brought about by reading a Tract in a barber's shop while waiting to get shaved. That his name does not appear in the biographical dictionaries, only shows that when a man becomes a Catholic the literary critics (Protestant) ignore him, and say as little about him as possible.—*The Pilot*."

We stated last fall that some person had carried off the first volume of the copy of *Mores Catholici* belonging to the Presbytery. Will he please return it?

—The *Pall Mall's* Copenhagen correspondent writes that on the second of April, when the well-known poet, Hans Christian Andersen, accomplished his seventieth year, the occasion was embraced by all his admirers and friends, not only in Denmark, but all over the world, to show the old poet how dear he is to them. Yesterday he was fetched by one of the royal carriages to a private audience of his majesty the king, who with his own hand gave him the Grand Cross of the Dannebrog, while the queen and the Princess Thyra presented him with some magnificent bouquets. To-day, shortly after twelve o'clock, his royal highness the Crown Prince and the other Princes of the royal family called on the old poet, while deputations from all parts of the country succeeded one another, among these the Committee which had collected funds to raise him a statue in one of the public gardens, and another from his native town, Odense, the chief town on the island of Fuhnen. It would be tedious to mention all the presents which Mr. Andersen received, but I must mention that a book was presented to him which con-

tained his tale, "A Mother's History," translated into no fewer than fifteen languages. This shows the cosmopolitan character of Hans Christian Andersen's tales for children better than anything else could do. During the course of the day telegrams from all parts of the world kept pouring in, several from distant parts of the world. On the stage of the Royal National Theatre two of Andersen's works were played, but unfortunately he was unable to assist at the performance. I am sorry to say that I found the old poet in a state of health which was anything but satisfactory, but possibly the summer may have a beneficial influence, though I must confess that the doctors shake their heads when you broach the subject.

—The *London Weekly Register* of a late date says: "Shakspere, of whom Goethe once spoke extravagantly as the Poet of the Reformation, has now, according to the elaborate argument set forth by Dr. Reichensperger in his essay on "Shakspere in Relation to the Middle Ages and the Present Day," proved to be an Ultramontane. The learned author states that Shakspere came of a most devout Catholic family, and that his father even suffered persecution for his religion. His argument goes on to the effect that although, in 1606, the great dramatist was a favorite at Court, and received abundant evidences of the royal favor, he abruptly withdrew to Stratford, and thenceforth lived there in retirement, in consequence of the revival of the persecutions against the Catholics. Dr. Reichensperger further insists that the distinctive characteristics of Shakspere's writings are their strong faith and their religious elevation. Throughout his works, Catholic ceremonies are always spoken of with the profoundest respect. The Monk in "Romeo and Juliet" is one of his noblest poetic creations; and while priests and monks are never turned by him into ridicule, the Protestant martyr, Oldcastle, has been bequeathed to the world's laughter as the original of Sir John Falstaff. The efficacy of prayer is repeatedly insisted upon, and his masterpiece, "Hamlet," is indicative of his acceptance of the belief in the existence of purgatory. So far, in Dr. Reichensperger's estimation, was Shakspere from being, as Goethe called him, the Poet of the Reformation, that the German critic pronounces him to have been essentially mediæval in his genius and pre-eminently the Poet of the Middle Ages."

It will be recollected that Cardinal Wiseman wrote an article proving Shakspere to have been a Catholic. George Wilkes, a Protestant, proves the same thing in a series of articles now printing in the *Spirit of the Times*.

### Local Items.

- "Come again"—All right.
- Baseball shoes are in style.
- "The Harvest Storm" to night.
- Spring fever is around once more.
- The swans will be here in a few days.
- Bro. Thomas' business seems to be brisk.
- Trees are being set out on the road to St. Mary's.
- The place back of the Presbytery is being filled up.
- The printers have commenced work on the Catalogue.
- Our friend John had "lots of lip" for the past few days.
- It is intended to have a number of swans on the upper Lake.
- Rec. last Monday afternoon in honor of Bro. Marcellinus.
- We heard some talk of a boat-race on the 31st of next month.
- The procession last Sunday, St. Mark's Day was quite large.
- Bro. Constantine has the shoe shop-in fixed up in grand style.
- The Philopatrian Exhibition will be given Tuesday evening, May 11th.
- And now again we hear that the Botanical Garden is not surveyed correctly.
- The AVE MARIA contained twenty-four pages last week—eight pages extra.
- Bro. Robert is making a flower-garden between the printing office and the Infirmary.

—Very Rev. Father Granger has happily recovered from his late dangerous sickness.

—The Carpenters are putting up the porches back of the Infirmary building very rapidly.

—The number of days between now and Commencement Day are closely kept track of.

—The Class of Telegraphy, under the direction of Mr. Ruddiman, is making great progress.

—Work on the north shore, work on the east shore, and work on the west shore of the upper Lake.

—The Surveying Class were at work just three yards north of the Botanical Garden. We are pleased to see this improvement.

—The circulation of the AVE MARIA is steadily increasing. Next week five hundred copies more than usual are to be printed.

—The Editors of the "St. Cecilia Philomathean Standard" return their sincere thanks to Brother John Climacus for kind favors.

—The 2d nine of the Atlantics and the first nine of the Quicksteps had a game on the 25th. Score 11 to 12 in favor of the Atlantics.

—The Band was out serenading last Wednesday evening. Their excellent playing was the subject of everybody's conversation.

—The 1st nine of the Eurekas and the 2d nine of the Quicksteps played a game on the 25th. Score 18 to 19 in favor of the Eurekas.

—A game of baseball between the Atlantics and Star of the East came off on the 25th. The score was 23 to 14 in favor of the Atlantics.

—On the 25th inst. a game of baseball was played between the Excelsiors and the Juanitas, with a score of 23 to 17 in favor of the latter.

—On the 28th inst. a game of baseball was played between the Excelsiors and Star of the East, which resulted in a score of 32 to 12 in favor of the former.

—A large showcase has been lately purchased and placed in the sales room of the shoe shop, which is to be filled with the different kinds of work done in the shop.

—The best game of baseball of the season was played last Monday afternoon between two picked nines of Juniors and Seniors. It does one good to witness such a game.

—We are happy to state that Mr. Shickey has opened a livery stable in South Bend, in connection with the National Hotel. He will run his 'bus as usual, and yet furnish private conveyances to all desiring.

—Prof. T. E. Howard delivered a lecture on the history of England, in the Senior Study Hall, on Tuesday evening. All the students and many members of the faculty were present, and enjoyed a rich literary treat.

—If we receive any more false reports of baseball games we will publish no more scores of games. We have a reporter in the Senior Department and one in the Junior. All other accounts will be thrown into the waste-basket.

—From the South Bend papers we learn that Prof. Gregori is about to paint a portrait of Judge Stanfield of that city. The portrait is to be painted at the request of the Bar Association of South Bend, and will be hung in the Court room.

—An exciting game of baseball was played here last Monday afternoon, between two picked nines. The game was remarkable for its low score and for the general display of good playing on both sides. Ryan's nine beat Logan's by a score of 14 to 11.

—We have been handed the following rebus for publication. We will give an apple to any student who may send us a correct answer:

One hundred and fifty, if rightly applied  
To the place where the living did all once reside,  
Will name you a student who frequently passed  
The rest of his fellows, and led in his class.

—WANTED.—One or two pairs of swans—young ones—not more than one or two years old preferred. Any one hav-



ing the above for sale may find a purchaser by applying by letter, stating the price, etc., to Rev. P. J. Colovin, C. S. C., Pres, Notre Dame University, Notre Dame, Ind.

—The fourth regular meeting of the Notre Dame Scientific Association was held on Sunday evening, April 25th, at 7½ P. M. Prof. Dailey, the lecturer for that evening, being ill, and unable to attend the meeting, requested Mr. Staley to read his lecture, the subject of which was "Heating and Ventilation." The lecturer confined his remarks principally to the care which should be taken in heating and ventilating the apartments occupied by scholars and students. Owing to Prof. Dailey's practical experience in the school-room he was enabled to handle his subject in an able and masterly manner and to furnish his listeners with many important and interesting facts.

—The Lemonnier Memorial Chapel, dedicated to Our Lady of Lourdes, will be 45x32 in the clear, in keeping with, and in the rear of, the new Church. It will be decorated with stained-glass windows, and appropriate paintings both on the walls and ceiling. Indeed, it is the intention of the projectors to make it the richest and most beautiful part of the Church of Our Lady of the Sacred Heart. The work is to be commenced this season, as soon as the old church can be taken down to make room for it. In all probability, this Chapel of Our Lady of Lourdes will be, more than any other, the devotional shrine to which inmates and visitors will hourly repair to pray. There, before the altar, will be kept a constant supply of the precious water from the miraculous grotto in France, while along the walls will be hung the *ex votos* which many pious souls may send in acknowledgment of favors received or solicited.

—The case of H. D. Faxon *vs.* L. P. Best, for assault and battery, \$5,000 damages, was ended on Thursday evening, April 29th. The St. Cecilians did the Editor of this paper the honor of selecting him as their Judge. Jno. D. McIntyre performed the duties of sheriff, while Augustus Schmidt acted as clerk. M. Faxon employed the services of J. P. McHugh, J. W. Minton and R. J. Downey; and Mr. Best engaged T. McNamara, E. F. Arnold and T. J. Solon as attorneys. The jury empanelled to try the case consisted of Jas. Dore, foreman; J. F. Soule, W. Ball, J. E. Marks, J. L. Perea, J. W. Connolly, J. Golsen, A. Leitelt, C. Hake, M. Kramer, F. Smyth and V. McKinnon. On Tuesday, the 20th ult., the witnesses were examined. Messrs. R. J. Walker, W. Byrne, A. Mitchell and Dr. J. E. Wood were examined as witnesses for the plaintiff, all testifying to an unprovoked assault upon Mr. Faxon by Mr. Best. Messrs. F. J. Weisenburger, E. Riopelle, R. Norris, and J. D. O'Hara gave evidence for the defendant, making it to appear that the assault was in self-defense. The court opened again at 8.15, P. M., on the 29th, to hear the arguments of counsel. One of the jurors being absent, by agreement of counsel the case was continued with eleven jurors. All the counsel addressed the jury at some length. The jury, after remaining out about ten minutes, brought in a verdict of \$2,000 damages, and costs of suit. The attorneys made a motion for a new trial.

### Big Invention.

Lloyd, the famous map man, who made all the maps for General Grant and the Union Army, certificates of which he published, has just invented a way of getting a relief plate from steel so as to print Lloyd's Map of the American Continent—showing from ocean to ocean—on one entire sheet of bank-note paper, 40x50 inches large, on a lightning press, and colored, sized and varnished so as to stand washing, and mailing, for 30 cents, and plain for tourists 25 cents, or mounted with rollers ready for the wall, and delivered post-paid anywhere in the world, on receipt of 50 cents. This map shows the whole United States and Territories in a group, from surveys to 1875, with a million places on it, such as towns, cities, villages, mountains, lakes, rivers, streams, gold mines, railway stations, etc. This map should be in every house. Send price to the Lloyd Map Company, Philadelphia, and you will get a copy by return mail.

—Living on excitement is very expensive living.

### A Card.

TO THE EDITOR OF THE SCHOLASTIC:

Dear Sir,—The parents and brother of Master Hess, who died at Notre Dame, last week, desire to express their heartfelt thanks to the Sisters of the Infirmary, to Brother Norbert, and the students of the University, for their kind services to the deceased during his illness.

Very respectfully,

C. W. W.

NOTRE DAME, IND., April 29th, 1875.

### Chapel of Our Lady of Lourdes.

TO BE ERECTED IN MEMORY OF REV. A. LEMONNIER, C. S. C.

Sisters of the Holy Cross, Notre Dame, Ind. ....\$36 00

### Roll of Honor.

#### SENIOR DEPARTMENT.

V. Baca, F. Brady, J. Berringer, J. Brown, L. Busch, L. Berkey, J. Caren, J. Crumme, G. Crumme, H. Cassidy, J. Campbell, J. Cullen, M. Clarke, W. Canavan, F. Devoto, R. Doherty, B. Evans, J. Ewing, M. Foley, C. Favey, J. Flaherty, T. Grier, T. Gallagher, G. Hoyt, H. Hunt, T. Hansard, W. Hughes, J. Kennedy, J. Kopf, M. Keeler, G. Kelly, J. Larkin, P. Lawrence, J. Logsdon, G. McNulty, E. McPharlin, W. McGavin, E. McLaughlin, V. McKinnon, J. Marks, R. Maas, F. Montgomery, T. Murphy, N. Mooney, J. Mathews, E. Monahan, Peter Mattimore, Patrick Mattimore, L. Moran, A. Mohan, E. Marshall, J. Ney, F. O'Brien, A. O'Brien, T. O'Leary, J. O'Connell, C. Proctor, G. Roulhac, C. Robertson, E. Ratigan, J. Rudge, P. Skahill, F. Schlink, P. Shaul, J. Soule, J. Thornton, C. Walters, R. White.

#### JUNIOR DEPARTMENT.

E. F. Arnold, W. Arnold, A. Buecker, A. Bergeck, G. Budd, A. Burger, J. W. Connolly, J. Colton, J. Dore, J. Del Vecchio, N. Dryfoos, R. Downey, F. Ewing, L. Evers, F. E. Foxen, P. Fitzpatrick, G. J. Frauenknecht, F. Frazee, J. T. Foley, J. Griffith, J. Golsen, E. Gramling, E. D. Gleason, F. Hoffman, J. S. Hayes, C. Hake, J. Haffey, J. P. Kurtz, H. Korty, F. Kleiner, C. V. Larkin, J. Leitelt, A. Leitelt, C. E. Leonhardt, P. McBride, A. H. Mitchell, R. McGrath, H. McGuire, J. Minton, G. Morris, M. J. Murphy, W. Nicholas, D. Nelson, J. Nelson, C. Ottoway, C. R. Post, L. Pilliod, H. W. Quan, L. Smith, J. A. Smith, W. Smith, G. Sugg, T. J. Solon, W. Vanamee, H. Weber, C. J. Whipple, J. E. Wood, E. Washburn, F. Rosa, T. Quinn, F. Rollin, E. Hall, W. J. Roelle, A. Pilliod, F. Phelan, O. Ludwig.

#### MINIM DEPARTMENT.

Francis Carlin, Samuel Goldsberry, Michael McAuliffe, Walter Cunningham, Joseph Carrer, Otto Lindberg, Tommie Hooley, Albert Bushey, Francis Campau, Hugh Colton, Harley McDonald, Louis Goldsmith, Charlie Bushey, Sylvester Bushey, Willie Coolbaugh.

### Class Honors.

FOR THE WEEK ENDING THURSDAY, APRIL 29.

#### COMMERCIAL COURSE.

SENIOR CLASS—J. Connolly, V. Baca, L. Evers, J. Larkin, A. B'Brien, F. Montgomery, P. Shaul, M. Egan, F. Brady, T. J. Solon, T. O'Leary, W. Schultheis, F. Weisenburger, A. Schmidt, M. Allen F. Wilhelm, C. Robertson, J. Thornton, J. Claffey, J. Flaherty, R. Downey, H. McGuire, J. Griffith, T. Monahan, J. Wood, J. Golsen, W. Nelson, J. Dore, F. Frazee, H. Korty, G. Gross, C. Hake.

JUNIOR CLASS—J. Kennedy, J. Logsdon, A. Mohan, W. Hughes, L. Moran, J. Lynch, L. Pilliod.

#### MINIM DEPARTMENT.

Thomas Hooley, Hugh Colton, Albert Bushey, Francis Campau, Willie Van Pelt, Willie Lindsay, Peter D. Nelson, Willie Cash, Harry Ordway, Charlie Bushey, Willie Coolbaugh.

### List of Excellence.

[The Students mentioned in this list are those who have been at the head of the Classes named during five consecutive weeks, and whose conduct has been at least satisfactory.—DIRECTOR OF STUDIES.]

5TH LATIN—N. J. Mooney.

## SAINT MARY'S ACADEMY.

### St. Cecilia's New Academy, Capitol Hill.

O Mary, Mother! we know no other  
So high and potent beside the Throne.  
Our supplications and aspirations  
To advocate with thy Saviour Son!  
Be always near us to guide and cheer us  
On life's wild ocean, when passions toss—  
Thy love adorning, bright star of morning,  
New St. Cecilia's of the Holy Cross!

This sacred temple, so grandly simple,  
By virtue founded for love of God!  
Rose on our vision, with joy Elysian,  
Like pillared fire on the desert sod—  
We mutely cheer it when passing near it  
Along the path where its shadows fall;  
With a blessing, fervent, for each saintly servant,  
Round our Lady's altar in Cecilia's Hall!

We've heard the story from sages hoary  
Of castles rising by hands unseen;  
But no incantation laid by foundation,  
Sweet inspiration of Heaven's Queen!  
Long may it flourish young souls to nourish  
From Truth's pure fount, free from Godless dross;—  
And may angels hover in vigils over  
The gentle Sisters of the Holy Cross.

WASHINGTON, D. C.

O— (in *Catholic Mirror*.)

—Mrs. Kreigh, of Chicago, is passing some few days with her daughter.

—Miss M. Sherland, graduate of '73, paid St. Mary's a farewell visit before leaving for Europe.

—Misses Radin and O'Connor, graduates of '73, were on a visit to St. Mary's about two weeks ago.

—The frequent long walks taken by the young ladies are much enjoyed in the pleasant days we have had of late.

—Mr. Robertson, of Sandusky, and Mr. and Mrs. McDonald, of Chicago, called to see their friends at St. Mary's.

—"Gratitude," was the subject of the beautiful instruction after Mass at Loreto, Monday morning. The singing during Mass was very sweet.

—Ten beautiful volumes from the Lemonnier Circulating Library of Notre Dame, *La Semaine des Enfants*, have been by the kind suggestion of Very Rev. Father General, lent to the young ladies, for which kindness they feel deeply indebted.

—The procession on St. Mark's day was an interesting feature of the past week. The joyous birds re-echoed the *Regina Celi* as it rang out on the still and sunny air before the Shrine of Our Lady of Peace, and before that in front of Loreto.

—The third No. of *Stella Maris* was read after the distribution of Points on Sunday, and was followed by a characteristic and most important instruction on "The Duties of the Future," by Very Rev. Father General. The Editresses were the Misses Faxon and Nunning. The paper was admirably written and admirably read.

—On Tuesday evening, 20th inst., the young ladies had the pleasure of listening to another of the beautiful Art Lectures. The subject was Lorenzo di Credi, a contemporary of Verocchio, Perugino, and Leonardo da Vinci. This great artist, (according to the lecture,) selected subjects of such great purity, so elevated in their bearing, that when in response to the alarm given by a distinguished Dominican Friar, in which he exposed the danger to public morality resulting from pictures of an unchristian character, the products of vitiated art were publicly burned. There were no pieces from the pencil of Lorenzo di Credi which deserved to be consigned to the flames.

The tone of exquisite refinement of vigorous mental cul-

tivation, and of healthful, moral, and religious principle, which pervades these lectures, to say nothing of the fund of artistic information which they contain render them invaluable to the young ladies who are so favored as to listen to them, and they have the good sense to know what advantages they are enjoying in them.

#### ART NOTES.

—Miss Lizzie Ritchie has also finished a careful study of a branch of "Pussy-willows." These very simple subjects are often very hard to reproduce, and what with the *fur* of the cautious catkins, the golden tips of their anthers, and the crimsoning of the budding willow wand, Miss Ritchie had no easy task before her. It has been done, however, with persevering delicacy of hand and tint, and will always be a pleasing memento of the late Spring of '74, and of the river's edge around St. Mary's.

—Miss Belle Wade has finished a very pleasing picture, in water-colors, of shells on the sea-shore. The flushing throats of the open shells are relieved against the rocks and sand of the beach, and still better, by the "sea-green" of the ocean beyond. The shells are well drawn, are carefully marked, as shells should be, if painted at all, for they have an individuality as much as flowers, or tigers and beasts of the desert. When will our amateurs learn what we hope every pupil in St. Luke's Studio is learning so as never to forget, that the eye of the artist should be as quick to note a peculiarity, as that of the horticulturist, who detects the variety of an apple by a single streak of rose or of gold on its cheek?

—On Tuesday afternoon of last week all the pupils of St. Luke's Studio responded enthusiastically to Very Rev. Father General's invitation to visit the beautiful works of art at Notre Dame. After admiring the exquisite Sanctuary Lamp, pausing before each of the three Stations, fresh from the hand of Signor Gregori, with the deep awe they are calculated to inspire, getting a glimpse, too, of some of Fr. General's own special treasures. They were conducted to the new church, to see the frescoes on the high ceiling and between the lofty arches; angels in the blue firmament, tall, graceful, and vested like acolytes; St. Paul the first hermit, fed by a raven in his desert, and St. Mary Magdalene with her vase of precious spikenard. Fr. General also managed to show them a section of one of the painted windows, although still packed in their rough boxes. Altogether, they declared the visit a charming one and slyly hinted that it was "a nice thing to belong to the Drawing and Painting class." To-day, Fr. General paid an informal visit to the Studio; a rare compliment, and thoroughly appreciated.

#### TABLET OF HONOR.

FOR THE WEEK ENDING APRIL 19.

##### SENIOR DEPARTMENT.

For Politeness, Neatness, Order, Amiability, Correct Department and strict observance of academic rules, the following young ladies are enrolled:

Misses M. Walker, A. Curtin, L. Ritchie, E. Haggerty, A. Lloyd, J. Locke, J. Kearney, R. Green, A. Smith, G. Walton, A. Clarke, J. Fanning, H. Foote, M. Riley, E. Dennehey, K. Joyce, A. St. Clair, L. Arnold, A. O'Connor, A. Walsh, L. Wyman, J. McGuire, A. and F. Dilger, J. Bennett, M. Faxon, E. Dougherty, J. Nunning, L. Tinsley, B. Wade, M. Dunbar, L. Johnson, M. Brady, C. Woodward, M. Walsh, K. Hutchinson, R. Neteler, K. Morris, P. Gaynor, R. Canoll, L. Henrotin, E. Quinlan, J. Kreigh, A. Byrne, J. Pierce, B. Spencer, K. Spencer, M. Roberts, M. Bryson, K. Greenleaf, E. Mann, M. Poquette, A. Duncan, S. Hole, M. Carlin, M. Sheil, K. Casey, M. Gaynor, M. O'Mahony, M. Thompson, E. Thompson, C. Morgan, H. Russel, S. Moran, H. Parks, S. and I. Edes, M. McKay, N. McFarlane, M. Hutchinson, S. Cunningham, D. Cavenor, J. Riopelle, S. Reising, M. Anthony, E. Botsford, L. Gustine, F. and G. Wells, D. Allen, A. Smith, E. Colwell, N. King, C. Maigrey, L. Bosch, G. Hills, L. Brownbridge, L. Schwass, M. Railton, S. Swalley, L. Ryan, R. Cordonica.

##### JUNIOR DEPARTMENT.

Misses B. Wilson, M. O'Connor, I. Fisk, M. Cravens, M. Ewing, E. Lange, A. Cullen, M. and B. Siler, B. Gol-



sen, M. Redfield, M. Reynolds, S. Cash, L. Kirchner, N. McGrath, M. Hooper, A. Goewey, M. Hogan, L. Hutchinson, L. Walsh, H. Kraus, M. Hoffman, E. Lappin, A. Koch, M. Derby, K. Hudson, B. Bell.

## MINIM DEPARTMENT.

Misses A. Ewing, N. Mann, I. Mann, C. Hughes, E. Simpson, A. McGrath, C. Hull, R. Goldsberry.

## THE ART SCHOOL.

## DRAWING.

1ST CLASS—Miss R. Neteler.

4TH CLASS—Misses G. Walton, L. Henrotin, E. Thompson, A. Cullen, E. Lange, A. Koch, E. Lappin, M. Schultheis.

5TH CLASS—Misses M. O'Connor, E. Arnold, P. Gaynor, E. Kirchner, G. Kreigh, E. Colwell.

## WATER-COLOR PAINTING.

4TH CLASS—Misses I. Wade, E. Ritchie, C. Morgan.

5TH CLASS—Misses L. Henrotin, E. McAuliffe.

## CONSERVATORY OF MUSIC.

## HONORABLY MENTIONED IN VOCAL MUSIC.

1ST CLASS—Misses Foote, Henrotin and Haggerty.

2ND DIV.—Misses B. Spencer and Riopelle.

2ND CLASS—Misses Wicker, Cavenor, Kearney and Riley.

2ND DIV.—Misses Smith, Locke, Dougherty, Arnold and West.

3RD CLASS—Misses Morgan, Kirchner, M. O'Connor, S. Edes, E. Edes, M. Walsh, A. Walsh, I. Edes.

2ND DIV.—Misses Cash, Anthony, L. Walsh, Bennett, and Koch.

## HONORABLY MENTIONED IN INSTRUMENTAL MUSIC.

1ST CLASS—Misses E. Quinlan, R. Spier, H. Foote, A. Smith.

2ND DIV.—Misses B. Spencer, R. Green.

2ND CLASS—Misses J. Kreigh, J. Nunning.

2ND DIV.—Misses K. Hutchinson, M. Julius, J. Kearney, K. Greenleaf.

3RD CLASS—Misses A. Harris, L. Wyman, B. Wilson, S. Harris, A. Byrnes.

2ND DIV.—Misses M. Craven, G. Wells, L. Tinsley, A. Dilger, A. St. Clair, E. Dennehey, M. Hutchinson, L. Kirchner, C. Morgan, M. Koch.

4TH CLASS—Misses H. Kraus, J. Locke, A. T. Clarke, A. Duncan, M. Faxon, D. Cavenor, E. Haggerty, F. Wells, J. Bennett.

2ND DIV.—Misses F. Dilger, L. Hutchinson, M. A. Roberts, M. McKay, L. McKinnon, M. Redfield, B. Golsen, H. Russel, K. Joyce.

5TH CLASS—Misses A. O'Connor, M. and E. Thompson, L. Johnson, A. Allen, M. Riley, E. Botsford, M. Pritchard, L. Ritchie, A. Cullen, M. Bryson, M. Reising.

2ND DIV.—Misses L. Gustine, A. Curtin, M. Schultheis, C. Woodward, M. L. and A. Walsh, E. Lange, H. Peak, R. Canoll, C. Orr.

6TH CLASS—Misses H. Parks, T. Gaynor, S. Hole, A. McGrath, M. and B. Siler, M. O'Connor, N. McAuliffe, A. Goewey, M. Reynolds, E. Lappin, N. McGrath, E. Dougherty, A. Smith, S. Swalley, M. Hooper.

2ND DIV.—Misses M. Gaynor, S. Edes, R. Neteler, E. Simpson, I. Fisk, L. Brownbridge, L. Ryan, E. Pierce, S. Moran, M. Brady, G. Hills, K. Casey, M. Quill.

7TH CLASS—Misses E. Edes, C. Maigrey, M. Daily, M. Anthony, J. Brown, L. Kelly, S. Cash, L. Schwass, K. Morris, L. Bosch, E. Colwell, Miss King, J. Pierce.

8TH CLASS—Misses M. Bell, A. Ewing, K. Hudson.

9TH CLASS—Misses R. Goldsberry, M. and C. Hughes.

10TH CLASS—Misses M. Hoffman, M. Derby, Y. Mier, A. Peak, C. Trull.

HARP—Misses M. Walker, M. Wicker.

HARMONY—Misses R. Spier, E. Quinlan, A. Smith, H. Foote.

THEORETICAL CLASSES—Misses A. T. Clarke, J. Nunning, E. Dennehey, F. and G. Wells, A. Byrnes, M. Walker, K. Hutchinson, L. Tinsley, J. Locke, J. Kreigh, L. Henrotin, L. Kirchner, B. Spencer, S. Harris, L. Wyman, M. Faxon, K. Greenleaf, A. St. Clair, M. Redfield, H. Parks, D. Cavenor, K. Spencer, M. Crayen, M. Roberts, B. and M. Siler, E. Thompson, B. Wilson, A. and M. Walsh, C. Mor-

gan, E. Dougherty, A. O'Connor, M. Reynolds, M. and L. Hutchinson, A. and F. Dilger, M. McKay, C. Woodward, K. Joyce, A. Cullen, H. Kraus, M. Bryson, C. Maigrey, M. Brady, S. and E. Edes, M. Gaynor, S. Moran, M. Anthony, L. Bosch, S. Hole, K. Casey, L. Kelly, L. Colwell.

## ACADEMIC COURSE.

## HONORABLY MENTIONED IN FRENCH LESSONS.

1ST DIV., 1ST CLASS—Misses M. Walker, J. Kearney.

2ND DIV., 1ST CLASS—Misses K. Joyce, F. Dilger, B. Wilson, M. Poquette, E. Thompson, N. McGrath, J. Kreigh, L. Tinsley.

1ST DIV., 2ND CLASS—Misses L. Ritchie, A. Clarke, K. Hutchinson, M. Hutchinson, P. Gaynor, H. Russel, B. Spencer, K. Spencer, M. Riley, A. Dilger, C. Morgan, A. McGrath, K. Morris.

2ND DIV., 2ND CLASS—Misses M. Wicker, E. Haggerty, R. Canoll.

3RD CLASS—Misses J. Fanning, C. Woodward, J. Bennett, A. Walsh, M. Walsh, G. Walton, M. Daily, L. Wyman, B. Golsen, L. Arnold.

LATIN CLASS—Misses Joyce, Smith, Foote, Craven, Byrnes, McGuire and Brady.

## GERMAN.

1ST CLASS—Misses J. Nunning, M. Faxon, L. Kirchner, B. Golsen, M. Schulthies, R. Neteler, L. Bosch.

2ND CLASS—Misses S. Reising, E. Botsford, M. Dunbar, L. Kelly, B. Wade, H. Peak, L. Walsh.

## HONORABLY MENTIONED IN LESSONS.

## OMITTED LAST WEEK.

2ND SR. CLASS—Misses A. O'Connor, M. Daily, A. Walsh, L. Ritchie, L. Wyman, J. McGuire, E. York, A. and F. Dilger, J. Bennett, M. Faxon, E. Dougherty, J. Nunning, L. Tinsley, B. Wade, M. Julius, M. Dunbar, L. Johnson, M. Brady.

3RD SR. CLASS—Misses S. Harris, C. Woodward, M. Walsh, K. Hutchinson, R. Nettler, T. Gaynor, L. Henrotin, J. Kreigh, R. Klar, A. Byrne, J. Pierce, B. Spencer, K. Spencer, M. Bryson, K. Greenleaf, E. Mann, M. Poquette, A. Duncan, S. Hole, M. Shiel, K. Casey, M. O'Mahony.

1ST PREP. CLASS—Misses E. Thompson, C. Morgan, H. Russel, S. Moran, M. Hutchinson, S. and I. Edes, M. McKay, S. Cunningham, D. Cavenor.

2ND PREP. CLASS—Misses J. Riopelle, E. Edes, S. Reising, L. Gustine, F. and G. Wells, L. Johnson, A. Smith, E. Colwell, E. Pierce, N. King.

3RD PREP. CLASS—Misses C. Maigrey, L. Bosch, L. Brownbridge, L. Schwass, M. Railton, S. Swalley, L. Ryan.

—Bishop Ames tells a story of a slave master in Missouri, in the olden time of negro vassalage, who said to his chattel: "Pompey, I hear you are a great preacher." "Yes massa, de Lord do help me powerful sometimes." "Well, Pompey, don't you think the negroes steal little things on the plantation?" "Ise mighty 'fraid they does, massa." "Then Pompey, I want you to preach a sermon to the negroes against stealing." After a brief reflection, Pompey replied: "You see, massa, dat wouldn't never do, cause 'twould trow such a col'ness over the meetin'."

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