

Notre Dame Scholastic.

Disce quasi semper victurus; vive quasi cras moriturus.

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The Chimes at Midnight.

Beauty's spirit lingers
O'er the spot I love;
Well I know that angel fingers
Paint the blue above,
Well I know they listen
To the Vesper song,
Where the silent planets glisten
As they float along;
Listen to the chiming,
Praises of the Lamb,
As they tremble from the rhyming
Bells of Notre Dame.

Swell, ye sounds caressing,
On the midnight air,
All this silence bathed in blessing
Wake to God and prayer;
Wearied man is sleeping
From the toilsome day,
Tune the soft dreams o'er him creeping,
Music, watch and pray:
Lo, the forest looming
On the distant calm,
Echoes back your silvery booming,
Bells of Notre Dame!

When the morning lightens
On the eastern sky,
And the spire-top glows and brightens
As the sun rolls nigh,
Shed your pearls to duty
O'er the earth impearled,
Give to sparkling morning beauty
Tongue to rouse the world;
As your songs of gladness,
Matin hymn and psalm,
Wake our souls and cheer their sadness,
Bells of Notre Dame.

The Condottieri.

In the 14th century, the people in many of the cities of Italy became extremely wealthy through the trade which they carried on with Asia. Given to commerce, they lost all taste for the exciting scenes of war, and were loth to take up arms or risk their lives and fortunes in quarrels with the neighboring states and principalities. Yet wars would take place, and very frequently city was arrayed against city. As there must be soldiers to fight in time of war, it became necessary for the cities to obtain them in some manner; and they did obtain soldiers by employing the many adventurers who swarmed throughout the Pen-

insula to fight in defence of those lives and fortunes for which they should have given their own blood.

Standing armies were not then known, and these adventurers, or *condottieri*, as they were called, who were ever ready to draw the sword with one hand were gold put in the other, leased themselves out to the citizens, not for a term of years but by the job. A war was undertaken between two cities and the *condottieri* stood by, just as contractors in modern times do, and put in their bids to do the fighting. If they received the contract from a city, they marched forth and engaged in battle with those who received the job from the other city. They were the representatives of the valor, the patriotism and the strength of the city; and their opponents, men like themselves, stood up for the honor, dignity and independence of their paymasters.

But as in modern times contractors for a fat job will underbid each other, so in that age, the *condottieri* underbid each other and undertook the jobs at pretty low rates. There was not then much money in the affair if they got simply their wages, and consequently as they fought for money, the money had to come in some other way, and to accomplish this they resorted to plunder and rapine. Besides, as it was by war they lived, it did not pay them to quietly disband when peace was declared; hence they carried on a little war of their own against cities and towns, and managed to make a rather comfortable living by plundering all towns and villages lying in their way, no matter whether they were inhabited by friends or foes. It is needless to say that they became plagues to everybody, and plagues which were not easily got rid of.

As all the *condottieri* were engaged alike, only that one party was engaged to fight against the other, and as their interest became identical, it was but natural that a certain good feeling should exist between the different bands, even though they were engaged to fight on different sides. When, therefore, one party was hired to cut the throats of another, they generally managed to make the fighting very inconsiderable, and as a consequence there was many a bloodless battle fought, and while the *condottieri* escaped with very little damage done to either party, the peaceful citizen, after paying them to suffer and die, generally had to do most of it.

At the great battle of Zagonera, fought by the *condottieri* there were but three men killed; and in another battle such was the fierceness of the combatants that not so much as a single man was placed *hors de combat*, and their battles ever afterwards were simply gladiatorial shows. As they had not much regard for honor, they frequently while on the field of battle deserted the standard for which they engaged to fight and went over to the enemy on receiving better pay from him, and it was not an unfre-

quent occurrence for them after one of their sham battles to demand double the price agreed upon for a service which they never rendered.

There were *condottieri* in France also. There they went by the name of the *compagnies grandes*. That was in the 14th century, when the bloody wars were waged between England and France. However, the peasants in the southern provinces got tired of them, for they plundered and devastated the whole country, and became a plague and terror to the peaceful countrymen. To get rid of them, the peasants banded together, and under the name of *pacifiers*, or pacificators, they waged war against them, no matter on which side the *compagnies grandes* fought. They were successful in putting them down for a short while, but in the year 1361, under the leadership of Arnold of Cervole, they reappeared and defeated the royal army at Brignais near Lyons. To rid the country of them, Du Guesclin, Constable of France, urged them to join an army in Spain and fight against Pedro the Cruel. He succeeded in getting them to enter the army fighting against Pedro and they never reappeared again in France. F.

Gaetano Donizetti.

To-day, the 25th day of September, the people of Bergamo, in Italy, will with great pomp and solemnity remove the earthly remains of the famed musical composer, Donizetti, to their new resting place in the temple of Santa Maria, after his bones had rested in peace for some twenty-seven years. All that religion and music can give will be brought into requisition to show their love for him who is the glory of the city which gave him birth, and the people will reflect honor upon themselves by paying reverence to his remains.

Donizetti was born on the twenty-fifth of September 1797. His father, who was in independent circumstances, intended him for the bar, but the great love for art which the boy possessed frustrated the designs of the father. As was the case with Carl Maria Von Weber, the preference of Donizetti was for drawing, though he had great love for music, instructions in which he received first from Simon Mayer in the musical institute of Bergamo, and afterwards at Bologna from Palotti and Rossini's master in counterpoint, the Padre Mattei. His father finding him opposed to becoming a lawyer, wished then that he should give himself to the study of church music; but Donizetti had no inclination that way. At the age of twenty he wrote a Mass and several pieces of church music; but captivated by the brilliant career of Rossini, he announced his intention of writing operas. This caused a rupture between himself and his father, and in a fit of pique he entered the Austrian service. He was soon sorry for the step he had taken, and did everything to retrieve it by writing an opera whilst his regiment was stationed at Venice. This was in the year 1818. The name of this opera, which was produced when he was twenty years of age, was *Enrico di Borgogna*. It was a moderate success, but the money which he received by means of it enabled him to buy his discharge from the army, which he did. Several works followed this opera, and in 1822 his *Zoraide di Gravata* was produced in Rome. His works were then written one after another with great rapidity, and in 1827 he was engaged for four years by Barbaja, the director of the theatres in Naples, to compose four operas each year, two of which were to be serious and two comic. Among the best

of his works composed under this agreement are *Oliva e Pasquale*, *Il Borjomaestro di Soardani* and *Esule di Roma*.

The first, however, of his works which was acted with decided success and which is still popular was *Anna Bolena*, which was produced at Milan when Donizetti was in his thirty-first year, and after he had written thirty-one operas, all of which, though sung with some success, were short lived. The next opera written by him and which still lives was *Elisir d'Amore*, a lively and sprightly opera, which was produced in 1832. One year afterwards he produced three successful operas, *Il Furioso*, *Parisina* and *Torquato Tasso*, and the year following what has been held by his admirers as his masterpiece, *Lucrezia Borgia*. On its first appearance it did not create a great impression, but it is now held as his most successful work.

In the year 1835, he produced after six weeks work his *Lucia di Lammermoor* which, after a three-years run in all parts of Europe, became very popular in London and is to-day sung with success in the great opera houses of the world. In the mean time he had held the position of Professor of Counterpoint in the Royal College at Naples, a position he was well qualified to hold on account of his extensive knowledge of the art of singing and his fluency in reading music. He had married a Roman lady in 1833. She died in 1835, and Donizetti in his thirty-eighth year began to treat his professorship as an honorary office, making long visits to other cities. That year he went to Paris to direct the performance of his *Marino Falieri*. This opera was not as successful as he had expected, and he returned to Naples for the first representation of *Lucia di Lammermoor*. Shortly afterwards he produced his *Belisario* at Venice, and there performed the great feat of translating from the French the libretto, writing the score, directing the rehearsals and witnessing the public representation of the opera *Il Campanello*, within the space of a week.

After writing numerous other operas, Donizetti repaired to Paris, where in the year 1838 he produced *La Fille du Regiment* and *Les Martyres*, and shortly afterwards *La Favorita*. Two years afterwards he became Kapell-Meister to the Imperial Theatre, Vienna, where he wrote *Linda di Chamouni*. In 1842 he wrote *Don Pasquale*, and two years later *Maria di Rohan* and *Don Sebastian* were given, the first at Vienna and the second at Paris. The same year, in the forty-sixth year of his age, he returned to Naples to bring out *Caterina Comara*. This was the last work he was to produce. He went to Vienna, and thence to Paris, where he began to show symptoms of his fatal malady. A mental affection, the result of his habits of dissipation and of excessive application, forced him to refrain from work of all kinds. He gradually became worse, and in 1846 he was taken to an insane asylum. Two years afterwards he died at Bergamo, at the age of fifty years. His funeral was attended by all his townspeople and by many musicians from the neighborhood.

The amount of work done by Donizetti was very great. In twenty-six years, he composed no less than sixty-one operas. The author of "Musical Composers and their Works" says: "of the earlier operas, M. Tétis remarks that a great facility of composition made itself remarked in all these compositions; but unfortunately the abuse of this facility, the *laissez-aller*, the want of conscience, caused themselves also to appear everywhere. M. Tétis gives as a reason for this haste and recklessness in Donizetti's work, in addition to that supplied by the natural temperament of the man, the fatal economy practiced in Italian

theatres, which prevents their directors giving to composers prices which will enable them to work for renown and their art."

Donizetti's works will long retain his hold on popular favor, because he stands almost unrivalled in his appreciation of the dramatic fitness in scenes and in the fulness and variety of his melodies. If there is much in them that is mere rubbish, yet we are forced to wonder that considering the great amount which he wrote we should find so much to admire.

L.

Matches.

It is not long since friction matches were first invented. Many persons are still living who can remember when they first came into use; yet we who are of a later generation cannot but wonder how our good forefathers got along in this world without them. They seem to be so necessary that it is difficult for us to conceive of men using flint to start their fires. Indeed when we hear it stated that flints were used for such purpose we immediately think that those persons using them were savages. But they were not; they were the generation of civilized people just passing away.

Among the barbarous nations, fire was produced by rubbing two dried pieces of wood together. Among the civilized nations it was customary to obtain it by striking a piece of flint and steel together and catching the particles of hot steel struck off by the friction in dry and inflammable tinder.

In 1680 Godfrey Hanckwitz introduced the use of phosphorus some few years after its discovery. He placed the phosphorus between two pieces of brown paper and rubbed them until it took fire. A stick which had previously been dipped in sulphur was then applied to it and ignited. This was the first form of our common match, but the cost of procuring the phosphorus prevented it coming into general use. Another device, but which was also too costly, was to burn partially a small piece of phosphorus in the confined air of a small vial. This had the effect of lining the vial with the oxide of phosphorus; it was then corked, and whenever it was desired to use it a sulphur was put into it, and thus lighted either by the chemical action produced, or by afterwards rubbing it upon a cork.

Chemical matches were afterwards sold as high as \$3.50 per box. These chemical matches were small sticks dipped into sulphur and afterwards into colophony, flowers of sulphur, chlorate of potash, cinnabar and gum of sugar. Along with this box of little sticks the merchant sold a vial of sulphuric acid, into which the sticks were dipped and instantly lighted by the action induced by the acid and chlorate of potash.

The lucifer match was invented by a chemist named John Walker of Stockton-upon-Tees, in the year 1829. While experimenting, he observed that chlorate of potash could be instantly ignited by friction. The salt he made to adhere to small sticks of wood which he had previously coated with sulphur, by dipping in a solution of phosphorus or sulphuret of antimony and chlorate of potash. With these he used other ingredients to retain the fire and ignite the wood. He manufactured a few of these matches for the use of his neighbors, and Prof. Faraday having heard of them obtained some of them and made the discovery public. No sooner had he done so than their usefulness was recognized by the public, their manufacture

increased, and they are now in use in all parts of the globe. As the chlorate of potash made considerable noise whilst the match was being ignited, nitre or saltpetre was substituted for it, and to do away at least partly with the offensive smell arising from the burning sulphur, stearine was made use of to replace a part of this substance.

As white pine possesses the softness suitable for manufacturing purposes, and also a certain amount of stiffness together with inflammability, it is considered the best wood for matches. The wood is cut into blocks the length of the matches, and of uniform size. The blocks are cut into splints by machinery, and these splints are then collected into bundles, tied together, and then both ends are dipped into the composition. By means of a circular saw the splints are cut in the middle, the matches are put into boxes or papers and sent to the market.

We may consider matches as very insignificant things, yet the amount of lumber consumed in their manufacture is enormous. It is said that one factory in the United States in the course of eighteen years used no less than 2,225,000 feet of white pine lumber. When we consider the number of factories in all parts of the world, and recollect that most of them use thousands of feet of lumber each year, we can have an idea of what an immense amount of timber is used in their manufacture. It has been estimated that in the United States there are 35,700,000 matches made daily.

Q.

A Sweet Singer.

In the October number of that best of magazines, the *Catholic World*, are the following stanzas entitled "A Sweet Singer: Adelaide Anne Procter":

"She sang of Love—the love whose fires
Burn with a pure and gentle flame,
No passion lights of wild desires
Red with the lurid glow of shame.

"She sang of angels, and their wings
Seemed rustling through each soft refrain;
Gladness and sorrow, kindred things,
She wove in many a tender strain.

"She sang of Heaven and of God,
Of Bethlehem's star and Calvary's way.
Gethsemane—the bloody sod,
Death, darkness, resurrection-day.

"She sang of Mary;—Mother blest,
Her sweetest carols were of thee!
Close folded to thy loving breast,
How fair her home in heaven must be!"

In connection with these beautiful lines it seems to us fitting to take some notice of the gentle life and genius of the daughter of "Barry Cornwall." She was born in the month of October, 1825, in smoky, foggy London, and was the "sweet beloved first-born" of Brian Waller Procter, who died about a year ago. When a child, she was frequently described as "the prettiest little fairy ever seen," very intelligent and bright, though always in delicate health. Charles Dickens, who wrote a short biographical sketch of her, relates that she had a tiny little album, made of note-paper, into which her mother, before Adelaide was able to write, copied her favorite pieces of poetry. He also states that even in the younger period of her life she acquired a knowledge of foreign languages, and even began the study of geometry. One of her first accomplishments was draw-

ing, and whilst a small girl she made in pencil a series of sketches of the Seven Ages of Man.

Miss Procter received an excellent education, and from her youth was accustomed to mix in society. She had, the distinguished novelist who wrote a sketch of her life tells us, nothing of the conventional poetess about her. She was noted for the ease, polish and readiness which belong to the women we read about who figured in French society before the Revolution.

When she was in her twenty-fourth year, Miss Procter became a Catholic, and her writings all breathed the true spirit which should animate one of that faith. Charity seemed to be the fount from which she drew her inspiration—true Christian charity, that which animated the martyrs of old, making the possessor of it do wonders for God,—not the cold philanthropy of the world.

It is related by Dickens that on her first entrance into literature she sent her poems to him—then editor of *Household Words*—under the assumed name of Miss Berwick, fearing that owing to the great name of her father they would be accepted on his account, and not because of their intrinsic merit, as she desired. Some years afterwards her poems were collected and published in a volume under her own name, and passed through many editions. This was the case also with another volume which she published sometime afterwards.

Of her life, the remainder is quickly told. Her health, always delicate, began to fail, and consumption carried her off on the 3rd of February, in the year 1864, just as she was becoming famous and as occasions for literary enterprise were presenting themselves to her from all quarters.

Miss Procter's poems were published in England in three volumes, and were republished in America in one volume by Ticknor & Fields, now the firm of J. R. Osgood & Co. They are remarkable for a grace and tenderness which appear in almost every line. Many of them are to be met with every week in the papers, both secular and religious. They all have that perfect finish and felicity of expression that cause them to remain treasured up in the heart of the reader; and the true, genuine piety with which they abound will ever make them favorites with those whose tastes have not been depraved by the sensuous poets of our age.

X.

Colossal Statues.

The unveiling of the great statue of Armenius, or Hermann, on a mountain height in Germany, naturally recalls to our minds what we have read of other famous colossal statues which have been raised at different times in the world's history. Great statues abound in Egypt. The Memnon and its companion statue, standing near Thebes, are over fifty feet in height. These are among the largest that have ever existed, though not equal to the famous colossal of Rhodes, which is counted among the seven wonders of the world.

Assisted by the king of Egypt, Ptolemy Soter, the citizens of Rhodes repulsed the attack made upon their city by Demetrius Poliorcetes, King of Macedon, and as an expression of their gratitude to their allies and to Apollo, their tutelary deity, they erected a brazen statue to their god. A writer states that "Chares of Lindus, the pupil of Lysippus, commenced the work; but having expended the whole amount entrusted to him before it was half

completed, he committed suicide, and the statue was finished by Laches. It cost three hundred talents (\$316,677) and twelve years were occupied in the work. It was cast piecemeal, and then soldered, for the ancients did not dare to melt a huge mass of metal at once, fearing it would cool too rapidly. The statue was seventy cubits high, and hollow, with a winding staircase that ascended to the head, from which Asia Minor could be seen. After standing fifty-six years, it was overthrown by an earthquake, 224 B. C., and lay nine centuries on the ground, and then was sold to a Jew by the Saracens, who had captured Rhodes after the middle of the seventh century. The metal weighed seven hundred and twenty thousand pounds and loaded nine hundred camels. In Flaxman's 'Lectures' there is an engraving of the head of this Colossus. The Rhodian coins also bear a representation of the head. According to Pliny, Rhodes had one hundred colossi of inferior size."

It is related that Semiramis erected statues in pure gold of deities corresponding to Jupiter, Juno and Rhea. The statue of the first is said to have been twenty feet high; the statue of the second represented the figure as standing holding in its hands a serpent and a sceptre, whilst the third was seated in a chariot of gold with two golden lions in front of it and two silver dragons by its side. Xerxes had a statue of Belus twelve cubits high and of pure gold removed from Babylon.

In Greece, Phidias made several colossal statues. In the Parthenon he erected his Minerva, composed of gold and ivory, and measuring thirty-nine feet in height. The battle of the Athenians and the Amazons was sculptured on the shield; the battle of the Centaurs and Lapithæ on the buskins; and the birth and history of Pandora on the pedestal. As the Athenians would not permit Phidias to cut his name on the statue, he made his own portrait on the shield. The statue of Jupiter which he constructed for the Eleans was sixty feet high. In the time of Alexander the Great, Lysippus erected at Tarentum a statue sixty feet high, the weight of which only prevented Fabius from removing it to Rome.

In Rome colossal statues were common. The first, however, which was erected was constructed in bronze by order of Spurius Cavilius to commemorate his victory over the Samnites. Among the most celebrated of the colossi in Rome were that of Apollo in the Palatine Library, that of Jupiter upon the Capitol, and that of Augustus in the *Forum Augusti*, all in bronze. The marble statue of Nero which was placed in the vestibule of the golden house built by that Emperor is said to have been one hundred and twenty feet high. In the reign of Vespasian a new head was supplied to it and it was changed into a statue of Apollo. A bronze statue of Domitian as the deity of the sun, in the Forum, was also celebrated.

Of the modern colossi that of San Carlo Borromeo at Arona, near Milan, is probably the best known. It is made of bronze and is sixty feet high. In the interior there is a stairway to assist the workmen in making such repairs as are necessary. At Munich, in Bavaria, there is a colossal statue in bronze some thirty feet high, designed by Schwausthaler. Among other statues which exceed life-size are those of Peter the Great at St. Petersburg, Sully, Colbert, L'Hopital and D'Agnesseau in Paris, and Charles Fox in London. There are in Rome four statues of colossal size, representing four rivers, viz.: the Ganges, by Francesco Baratta; the Rio de la Plata, by Antonio Raggi; the Dan-

ube, by Claude Franc; and the Nile, by Antonio Francelli. They are besides beautiful specimens of modern art.

It was once suggested that one of the Alps, near the Simplon, should be sculptured into the likeness of Napoleon, but the suggestion was never carried out. This idea is not however, modern, for Dinocrates, a sculptor who lived at the same time as Alexander the Great, proposed to carve Mt. Atlas into a statue of that Emperor. His proposition, likewise, was not acted upon. It is said, and Ctesias is our authority, that queen Semiramis had Mt. Bagistan, some sixteen furlongs in height, covered with *bassi-rilievi* of herself and court.

Among the late colossal statues erected are those of Armenius, unveiled only a few days ago on a mountain peak in Germany, and the large statue recently erected in Oberammergau.

K.

Peter von Cornelius.

In the early part of the present century there was in Rome a coterie of young German artists who were known to the people of that city as the "Nazarites." These artists were men of genius and enthusiasm, and as their ideas were similar they were united together by a common devotedness to sacred art. Among them were Overbeck, Koch, Schnorr and the subject of this sketch, Peter von Cornelius, who afterwards became the ruling genius in art circles at Munich.

Cornelius was born in Düsseldorf on the 27th day of September, 1787. As his father was inspector of the Gallery in that city, he spent much of his boyhood in the halls which at that time contained many of the great masterpieces of Reubens and other masters. He at an early age developed a great love for art, and occupied many of his leisure hours in drawing, showing a great predilection for the study of Raphael, whose paintings he endeavored to imitate. The family were by no means wealthy; and on the death of his father, which happened when young Peter was in his sixteenth year, his mother was urged by her friends to apprentice him to a gold smith, insisting that by so doing he would be the better able to assist his mother in her poverty. She refused, however, to take him from his studies in the Düsseldorf Gallery, in which he was acquiring his art education, believing that the genius of her son as a painter would enable him to surmount all the then present difficulties, and arguing that the wants of her family would serve to stimulate him in his studies. Until such time as he was able to render that assistance which the family required, she was willing to undergo the privations to which she was subjected. She was not wrong in her belief that his genius would aid her in her poverty, for after a short while he was able to earn money by illustrating almanacs and painting banners. In his nineteenth year, some three years after the death of his father, he was commissioned to paint the cupola of the old church at Neuss with colossal figures in *chiaroscuro*, which added somewhat to his meagre resources, and though a crude performance gave evidence of great ability.

Meanwhile he began to show a distaste for academic rules, and to exercise himself by drawing pictures which were remarkable for their imposing effects. In 1810, while residing at Frankfort-on-the-Main, he undertook a series of illustrations to "Faust," dedicating his work to Goethe. These illustrations are still held to be among his most successful works.

The year following, Cornelius went to Rome, where he fell in with Overbeck, who had preceded one year in his arrival and attached himself to the young band of German artists who had taken up their quarters in that great centre of art. It was with them that he aided in founding the new school of German art which was to cast aside the conventual rules of academies and bring the artist back to the study of the antique. As a means of reforming art, it was judged by the fraternity, who occupied quarters in the old Convent of St. Isidore, that fresco painting should be revived. In this they received encouragement from Schlegel, Goethe, and Niebuhr; and the Prussian Consul-General, M. Bartholdy, entering into their views, engaged Cornelius to paint for him two frescoes. Our artist painted for him "Joseph Interpreting the Dream of Pharaoh's Chief Butler," and "Joseph Recognizing his Brethren," and such was his success that the Marquis Massimi employed him to decorate his villa with frescoes illustrating the *Divina Commedia*. He did not paint these illustrations (but the designs which he made were afterwards engraved by Schœfer) because the Crown-Prince of Bavaria called him to Munich to aid in the decorations of the Glyptothek. Before going to Bavaria he executed his illustrations of the *Nebelungenleid*, which illustrations on account of their originality and thoroughly national spirit became very popular throughout Germany.

Cornelius became the ruling spirit among the artists in Munich, where for ten years he labored with a zealous band of pupils decorating the Glyptothek. Two large halls were confided to him for their decoration. These were called respectively the Hall of the Heroes and the Hall of the Gods. In them he painted figures in colossal proportions, of gods, demigods, and heroes, which in the simplicity of the arrangement, grandeur of conception and profound learning displayed, have not been surpassed by modern art. He planned at the same time the decorations of the Pinakothek, although the general charge of the whole work was under the care of Zimmerman and other artists who were thoroughly imbued with his ideas. Amid these employments he painted for the Church of St. Louis a large fresco of the "Last Judgment," the "Crucifixion," and "God the Father." The "Last Judgment" is the largest picture in the world, being 64 feet by 30.

In the year 1833, Cornelius, having made Munich a great school of art, repaired to Rome, where he resumed his labors. Such had his reputation become that he was consulted with by the English Government in regard to the decorations of the new Parliament House. Eight years afterwards he was commissioned by the King of Prussia to paint a portion of the frescoes of Campo Carlo, and was at the same time appointed a director of the Academy of Berlin. For the royal mausoleum of the kings of Prussia he made a number of designs which rank among his masterpieces, that of the "Four Horsemen" of the Apocalypse, in particular, being one of his most original and powerful creations. He was also employed at the same time to superintend the decoration of the Berlin Museum, and designed the silver shield which was King (now Emperor) William's present to his god-child, the Prince of Wales. He prepared the designs for the apsis of the Cathedral in Berlin, to perfect which he made frequent visits to Rome.

In 1867, after having every distinction which his country could bestow conferred upon him, besides being elected a foreign member of the Institute of France, he died in the 83rd year of his age, full of years and honors, consoled by

the last rites of the Catholic Church of which he was a devout member.

Though in his early life he was a disciple of Overbeck, yet he did not long remain under the influence of that enthusiastic and devout master. Even while a young man in Rome, his ideas began to diverge from the severe religious art, which was Overbeck's life-work, to the illustrations of the "Niebelungenlied," the great national poem of Germany.

Critics mention as the specialities in the work of Cornelius the heroic grandeur and power of his creations. English art critics do not as a rule sympathize with him and his school, yet they are forced to confess to the grand conceptions of the master even while they blame the execution

H.

Art, Music and Literature.

—Mr. Howells' new novel is to be entitled "Private Theatricals."

—The conclusion of the "Life of Lord Palmerston" is promised for early publication in England.

—"Happy-thought" Burnand has just published in England a new book, "About Buying a Horse."

—Rossi, the Italian tragedian, is said to be a poet, painter musician, and one of the handsomest men in Italy.

—Miss Ella Wheeler, the Wisconsin poetess, has another book in press, the title of which is "Maurine."

—Miss Augusta J. Evans' new book, "Infelice," is in the hands of the printers. The first edition will be 50,000 copies.

—The grand prize of Rome for sculpture has been awarded by the French Government to a young American student in Paris named Hughes.

—The *World* says M. Gounod has just completed an oratorio the libretto of which is written by the Abbé Freppel, the subject being taken from the life of St. Genevieve.

—A prize of 500 francs is offered by the Institut Nationale Genevoise for the best translations into French of four German ballads representing Schiller, Goethe, Uhland, and Bürger.

—The four hundredth anniversary of Michael Angelo's birthday has been for the last few weeks the great topic of all Italy. The festivities at Florence lasted three days, ending on the 13th inst.

—The remains of the Italian historian, Carlo Botta well known as the author of the history of the United States, are to be removed from France for burial in the Church of Sante Croce, at Florence.

—A rare discovery has been made in a library at Florence. The libretto of *Dafne*, pastoral of Ottavio Rinuccini, set to music by Peri and Caccini in 1594, which may be considered the first type of modern opera.

—Miss Susan Warner, author of "The Wide, Wide World," and "Queechy," has nearly completed her new novel, "Wych Hazel," which will be published by G. P. Putnam's Sons after its appearance as a serial.

—The centenary of Spontini was celebrated, says *Concordia*, at its proper date, that is to say, last year, at the Village of Majolati, the country where Spontini was born but without any brilliancy of effect, owing to the poverty of the place.

—The editor of the *Journal für Buchdruckerkunst*, Brunswick, has reprinted from the "Journal" a short life of Fredrich Konig, who is claimed as the inventor of the printing machine first used for newspaper printing by Walter of the *Times*.

—The *London Athenæum* has little fondness for American humorists and their "dry" humor, and cheerfully observes that "there seems some probability that the wave of comic literature which a short time ago invaded our shores from America has finally subsided."

—Christopher Columbus has not lost all his friends, despite the numerous books recently written to dispute his honors. The Rev. J. S. C. Abbott stands by him to the last, and will make him the hero of the next volume in the "American Pioneers and Patriots" series.

A—Norwich, Conn., antiquarian will exhibit at a fair in his county a book published in 1823, a cane 225 years old, a leaf from a Bible brought over in the *Mayflower*, and a piece of the white oak—which fell in 1808—under which the first settlers of ancient Woodbury encamped on the night of their arrival.

—Healy, the artist, has received a high Italian compliment, by being asked to contribute a portrait of himself, painted by himself, to the Uffizi Gallery, in which are the self-made men of other days, like Rafael, Leonardo da Vinci, and others. He is a Catholic, and this, no doubt, has combined with his skill in securing this honor.

—Sydney Hall, of the *London Graphic*, goes to India in the *Serapis* with the Prince of Wales. He will draw the pictures for the Queen—pictures of her son squatting among the savages. Mr. Hall is the most skillful artist of London illustrated journalism, and did the sketching of the 1870 campaign in France in a style that gave him a solid reputation.

—A work on "Climate and Time in their Geological Relations," by Jas. Croll, of the British geological survey, to be published immediately by Appleton, is hailed by leading authorities among the English periodicals as the most important work in its field since Lyell's. It presents a theory of secular changes of the earth's surface in opposition to those of Maury and Carpenter.

—The programmes of Von Bulow's concerts in America have been published rather prematurely, seeing that his manager has not yet made arrangements with an orchestra. The scheme is not an aggressive one, but it includes the best concerted compositions of Beethoven, Chopin, Bach, Mendelssohn, and Liszt. It is now definitely settled that the eminent pianist will make his American debut in Boston.

—Mr. Bryant completed last spring his introduction to the "History of the United States" which Scribner, Armstrong & Co. are to publish. During the summer he has been busy reading the proofs of the early part of the work itself. The first volume is nearly completed. The work is to be richly illustrated, will be sold by subscription, and the first part of it will probably be published about the middle of the season.

—Boston evidently means business in a musical point of view. She will have in the field this season, the Sol Smith Russel Musical Combination, the Heine Concert Company, the English Glee and Madrigal Troupe, the Temple Quartette, the Philharmonic Club, the Boston English Opera Company, the Redpath English Opera Company, the Barnabee Operetta Company and Concert Troupe, and the Mendelssohn Quintette Club, all of which will travel.

—A public competition is open at Lyons for the designs of two allegorical statues to be placed on the façade of the new Theatre des Celestins. They are to represent Tragedy and Comedy—Melpomene and Thalia. The sculptors who wished to furnish designs were requested to address the Prefecture of the Rhone before the 1st of September, when they would receive the prospectus of the competition. The sketches should be sent in not later than the 15th of November.

—M. Padeloup has brought out at the Salons of the Trouville Casino a young Brazilian pianist, whose name, Lucien Lambert, is well known in France as the author of pianoforte compositions popular in both worlds. Particularly may be cited his variations on *Le Clair de Lune*, on *Marlborough*, his celebrated polka, *La Parisienne*, his *Bengali* and his *Bresiliana*. This youthful artist performs all the works of his father and of Gottschalk with a force and originality which make him a great success at Trouville.

—The *New York World* says: "An important addition to the forces at Gilmore's Garden has been made in the person of Mme. Carrie Brooks Gulager, a well-known and generally acceptable prima donna, whose rich soprano voice was heard with pleasure on Monday night in the *Polonaise*"

from "Mignon", and last night in the *scena* and prayer from "Der Freischütz". The experiment of adding vocal soloists to the many other popular features of this garden has therefore proved successful. Mrs. Gulager's clear, clean enunciation was heard in all parts of the building. Her method is a good one, and she sings with feeling no less than with taste."

—Mr Richard Henry Stoddard has been spending some time at Mattapoisett, Mass. He has completed a ninth Bric-a-brac volume, which will be issued in October. It will give "Personal Reminiscences of Lamb, Hazlitt, and others," the "others" being Thomas Campbell, Lady Blessington, and other friends of the father of Coventry Patmore. It is from the material of this gentleman, P. G. Patmore, whose three volumes, "My Friends and Acquaintances," were published in London in 1854, that the new volume is chiefly drawn. Some particulars as to Hazlitt's peculiar marital history are derived from the "Memoirs" edited by his grandson, W. Carew Hazlitt, the well or ill-known editor of re-prints.

—The New York *Evening Post* announces the death of William Oliver Stone, the well-known portrait-painter, at Newport, R. I., on the 15th inst. He was born in Derby, Conn., but passed most of his life in New York in the practice of his profession. Most of his time was devoted to portraits, one of which, that of Mrs. Hoey, gained for him great celebrity, but occasionally he produced ideal heads, and at the time of his death he had planned to execute several of the latter for an art sale. The *Post* says: "His sudden death will be a great shock to his friends, and he will be deeply mourned. Mr. Stone was a member of the Century and Union Clubs, and to the monthly exhibitions of the former he was a constant contributor. He was unmarried, and about 35 years of age."

—An outrage has been perpetrated on Dr. Rimmer, the well-known sculptor and artistic anatomist of Boston. He received an order for a colossal female figure for the monument about to be erected at Plymouth in memory of the landing of the Pilgrims. The figure was completed and the artist paid. The Committee has now delivered the model over to Mr. Perry, a much younger artist, to remodel the head and drapery in accordance with their own taste, and Dr. Rimmer, whose statue of Hamilton stands on Commonwealth avenue, is debarred by the delicacy common to artists from protesting against an act which is altogether against artistic good faith, and which will at least destroy all the original character of his statue. They do not seem to be entirely civilized and enlightened in Massachusetts yet. It is surprising that an artist can be found who is willing to make over another man's work in this way, and the most charitable surmise is that it is attributable to inexperience and want of work.

—Two remarkable concerts were given last week by Theodors Thomas at the Central Park Garden. At one of these the programme was made up of Berlioz, Liszt, and Wagner, as follows: Part I. Overture—"Le Carneval Romain"—Berlioz. Symphony—"Harold in Italy"—Berlioz. *Obligato viola, Mr. Baetens; harp, Mr. Lockwood.* Part II. Symphonic Poem—"Les Preludes"—Liszt. Die Lorelei—Liszt. *Mr. A. H. Bischoff.* Mephis to Waltz, Lenau's "Faust"—Liszt. Part III. Introduction and Finale—"Tristan und Isolde"—Wagner. Seigmund's Love Song, First Act—"Walkure"—Wagner. *Mr. A. H. Bischoff.* *Kaiser March*—Wagner. The second was a Schumann night, with a programme including the symphony in C, No. 2; the piano-forte concerto, played by Mr. S. B. Mills; the "Traumerei"; the Overture, Interlude, and Invocation of the Alpenfay from "Manfred"; and the overture to "Genoveva." The season closed on Thursday evening with a benefit, the special attractions of which were Beethoven's Fifth symphony, Bach's suite in D, Haydn's "Military" symphony, one movement from Mozart's concertante for harp and orchestra, and the "Sonata appassionata," executed by Master Liebling.

—It is said of Gen. George H. Thomas that if it had been his purpose to have the history of his army written, he could not have been more thorough in collecting materials than he was. "His military journal, accurate in the mention of the operations of each day, was a safeguard against errors in chronology, gave brief notes of the more impor-

tant facts and events, and was suggestive of lines of investigation, for which ample resources were provided in the copies of orders, telegrams, official reports, and other papers." In the summer of 1865 he expressed a wish to one of the chaplains of the army, Thomas B. Van Horne, to have such a work undertaken. "I wish you to write a narrative history of the Army of the Cumberland. . . . Write nothing but the truth. You will contravene received opinions, and you must fortify yourself." Accordingly he placed in Mr. Van Horne's hands all the material at his command, laid out the plan of the work, and supervised its progress up to the time of his death. This "History of the Army of the Cumberland" Robert Clarke & Co., of Cincinnati, expect to publish in December. It will, as first planned, be in narrative form, including chapters on the development of the status of Kentucky, the early condition of military affairs there, the several campaigns up to Gen. Sherman's march to the sea, the capture of Jefferson Davis, the dissolution of the army, and a summary of its achievements. Appendixes will give the organization of the departments of the Cumberland and of the Ohio, staff officers of the army and corps commanders, and a list of the officers of the Army of the Cumberland who died during the war. The work will be published in two octavo volumes, with an atlas of 22 military maps, compiled, also at Gen. Thomas' request, by Edward Ruyer, the superintendent of the engineers' office of his army. The work will be sincerely welcomed as a valuable contribution to military history.

—The Ottoman Museum of Antiquities at Constantinople has lately been enriched by the acquisition of two life-size statues of Roman workmanship found in Crete. One is marked with the name of Claudia, the daughter of Nero, and the other is believed to be Poppæa, his second wife, of infamous memory. Claudia was only four months old when she died, but is represented as a maiden of 17 or 18. Poppæa died from the effects of her husband's brutality, but he mourned her bitterly, pronounced her funeral oration himself, in which he was restricted to the praise of her beauty and natural endowments (because of her notorious lack of virtuous qualities), and caused statues and temples to be erected in honor of her and her daughter. In one of the interesting series of articles called "In a Studio", by W. W. Story, in *Blackwood*, the following remarks are made by this very competent authority: The so-called Clytie of the British Museum is supposed to represent Clytie because it has the leaves of the sunflower around the bust, and the myth is that she was enamored of Apollo and was changed into the heliotrope or sunflower. But I believe it is the portrait of Poppæa, the wife of Nero. It is plainly not an ideal bust, and even if it represents Clytie it is a portrait of some real person in that character. It has some of the features, characteristics, or methods of treatment adopted by the ancients in their ideal heads, and it has a peculiar individuality of feature and expression. The workmanship is not Greek but Roman, and belongs to the period of Nero or thereabouts. It strongly resembles in general character the portraits of Poppæa on the coins, and particularly a gem representing her in possession of the Earl of Exeter. In all of them the eyes are deep-set, the orbit large, the chin full but slightly retreating, and the whole contour of the face similar. The forehead of the bust is as low as hers was: the hair is worn in the Roman fashion of her time, and richly curls and waves, as did her amber locks. The air of the head, modestly inclined and full of sentiment, answers to the character and manner attributed to her by the ancient writers, who say that she affected at least a retiring and modest demeanor. The leaves of the sunflower only indicate an apotheosis of the person represented, and this would properly belong to Poppæa, for Nero, distracted by her death, which he had brought about himself in a moment of passion, ordered that she should be enrolled among the gods, and himself wrote her funeral eulogy, and presided at her apotheosis. If the leaves be those of the sunflower—which we call the heliotrope—which is not certain—there is also in this a peculiar appropriateness to Poppæa, for Nero called himself the son of Appollo, from whom he received his golden locks, and as Poppæa loved him, died by his hands, and had herself the same golden amber hair, they might as fitly surround her bust as Clytie's.—*Chicago Tribune.*

Notre Dame Scholastic.

Notre Dame, September 25, 1875.

The attention of the Alumni of the University of Notre Dame, Ind., and others, is called to the fact that the NOTRE DAME SCHOLASTIC has now entered upon the NINTH year of its existence, greatly improved, and with a larger circulation than at the commencement of any former year.

Besides the Local News which will weekly appear, the readers of the SCHOLASTIC will find in it many Literary and Scientific articles of general interest.

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Write Often.

There are comparatively few students who do not wish to become good writers. Every one of them desires to excel in composition, but we doubt whether all make use of the proper means for improving themselves. Many content themselves with wishing that they had the faculty of expressing their thoughts elegantly, and do nothing towards acquiring it. In spite of the instructions of teachers, they do not improve. They seem to look upon the art of composing as something that is born in man, and that can never be acquired. Believing this to be the case, they make no exertions to improve, and when Composition-day comes round they hurriedly dash off a short essay, full of errors and destitute of all ornament. When taken to task for their wretched production, their excuse is naught but "I can't write composition."

Now this is no excuse. If the student will pay heed to the instructions given in all text-books on rhetoric—if he will follow the advice of teachers, he will be able to write a composition, and write it well. In order to acquire a good style, the frequent practice of composing and writing something is indispensably necessary. Unless the student exercise himself, unless he write often, the rules and precepts which direct him in the attainment of his object will be of no avail to him. All the rules of rhetoricians, cannot make up for his want of practice, and hence every one should devote a good portion of his time to composition.

If this practice is of so much importance to the student, he ought not to neglect his weekly duty for class, neither ought he to be satisfied when he has written it, but should exercise himself still more by further composition. If he finds that he has acquired a good style, and he thinks the matter which he has treated is of sufficient interest to print in the SCHOLASTIC, let him send it, and if the Editor judges favorably of it it will appear in its pages. If however the essay is rejected, the writer ought not to be discouraged, but should endeavor to excel his first attempt and write again. The pages of the SCHOLASTIC are open to all the students, and their communications will ever receive the attention which they deserve. Hence there should be no

reserve on the part of anyone, but all should endeavor to qualify himself as a contributor to its pages. "Write often" should be the motto of all, even though their essays may not appear in the pages of the paper; write often, and in time the writer will acquire the style which will justify the Editor in publishing it.

In conclusion, we must call the attention of all to the fact that sometimes we receive articles, etc., without the writer giving us his name. Of course we pay no attention to these contributions, but consign them to our waste-basket. If anyone wishes his communication to appear he must write his name on the back of his manuscript. This is a rule which we will break under no consideration. We must know the name of the writer even of the smallest and least important item that appears in our columns. It is very easy for the writer to give his name, and if what he writes is true he need not fear to give it. We do not publish the name, nor do we mention it to anyone, so that the writer is in no danger of being known to others. Remember, then, that no anonymous contributions will be printed.

Again we beg of our contributors to write what they have to send to us in a good legible hand, so that our printers will be able to read it readily. This will prevent many typographical errors appearing in our pages. We would also call their attention to the fact that we will not accept any manuscript which is written on both sides of the sheet. Write simply on one side if you would have what you have written printed in the SCHOLASTIC.

Competitions.

There is nothing which excites students to exertion in studying so much as emulation, and everything which serves to increase it in a school or college should be fostered and encouraged by those in charge. Of course it requires much time and labor on the part of the teacher to create a feeling of emulation in his class, but until he does so his labor in teaching does not bring forth the fruit which he desires. His students may learn the ordinary amount that young men endowed with a fair share of talent learn; but if he expects them to study with zeal and with pleasure, it becomes an absolute necessity for him to imbue them with a feeling of generous rivalry, to create in each student the earnest desire of standing first in his class. When he has accomplished this, then he may expect to see the young men under his charge studying not with common zeal but with serious and continuous application.

In order to assist the various teachers in creating this spirit of emulation in their classes, the authorities of the house have come to the determination of reintroducing into all the classes taught here the old custom of having competitions. Each month the members of the different classes will have these competitions in writing—either translating, scanning poetry, solving problems, or doing such things as the teacher may give them to do. These competitions having been handed to the teacher, he decides the merit of each, and the result will be made known at the same time that the notes are read.

In order that the parents of the students may know something of the result of these competitions, the names of the two students who have written the best competitions in each class will be sent to us by the Director of Studies, and will be printed in the SCHOLASTIC. By our printing the names

of these persons, we will the more fully carry out the design for which the paper was established here, and keep the parents and friends of the students informed of their standing. Besides, it will be an incentive to each and all of the students to strive the harder to obtain the first place on the competition lists; and they should remember that all *cramming* is out of the question, for the competitions will be on things seen during the month—but just what things, they will not know until they are given out on the competition day.

Competition has ever been made use of to incite people to study, and these competitions are no new thing. If crowns are not awarded to the victors as they were in Greece and Rome, and are even in our own time in France, yet the honors of victor in these combats of minds are given to the most deserving. Everybody then should try to excel all others and earn the victory. More especially should this be the case in the Classical department, (which we may state, incidentally, never was in a more flourishing condition, nor contained so many students of talent and energy as now); for those who have entered it, should remember that in Greece and Rome the poets and historians recited their productions in public, and competed for the honors bestowed by the State or by the people. As the athletes wrestled or fought in the arena, so also rhetoric was looked upon as, and really was, a gymnastic exercise for the mind; and as prizes were awarded to the conquerors in the arena, so crowns were distributed to the victors in the literary contests. Let then the members of the Classical Department especially remember this, and endeavor to compete for the honors of their class as in ancient times the poets of Greece contended against each other for the laurels of victory.

Vocal Music.

The SCHOLASTIC has frequently and earnestly spoken of the subject of Vocal Music, and last year's exertions gave promise of renewed energy in this beautiful art. When the Vocal Class, on its first public appearance, sang the Chorus of "The Heavens are Telling" so ably, we formed great expectations of what we should hear at the Commencement exercises; but judge of our astonishment and disappointment to find it shine by its absence from the programme!

However, we do not intend to waste our time in useless lamentations over the past, but rather to see what can be done for the future. It has always been a mystery to us to see the students so much more attracted towards other societies—the Brass Band, for instance—than to those which have singing or vocal music for an object. With regard to the Band, is it for the purpose of benefitting their lungs or cultivating a fine ear? or are they learning music to make home pleasant? Not one of our students will, we hope, when he leaves here, play in a Band, yet it is a fact that the list of members for the Band is already complete, and *fifty more* are willing to join it. We find among its members some who have already showed a fine taste and made great progress in other music, which they have given up for the sake of the Band, to which they devote an hour's practice every day, in addition to their recreation time. Even the drummer finds it necessary to practice an hour a day, when we, in our limited knowledge of the noble art, think him to be already perfect. Their zeal is commendable, but we think it is worthy of a better cause. Far be it

from us to blame or discourage the Band as a body; they furnish popular music, which is after all more appreciated by the greater portion of the audience; yet we think it is too generous on the part of these students to devote so much of their time and talents to what, during their stay at Notre Dame, benefits their companions more than themselves. They may do this, but should not neglect the cultivation of their voices. How much more advantageous would it not be for some of them to organize a grand Vocal Society? At a very low estimate, a hundred good singers could be formed during the year, if all those who have voices would learn to sing. And each of these would be taking an exercise that would be beneficial to his health as well as qualifying him to furnish innocent pleasure to himself and others, not simply for the short time he remains here, but for the greater part of his life. What a glorious treat they could furnish to their companions in producing some of the noble choruses from oratorios and operas—and even songs, duets, trios and quartets, by way of variety! We do not say it could be all done in a year, but a great deal can be done, and if it would become a general thing, there would be always enough good voices left from year to year to train up new members. There might be several societies—some composed of mixed voices, others all tenors and basses, with picked voices for solo singing.

Musical progress can only be made when vocal music becomes a general thing. Many of those who were quite proficient in instrumental music while at Notre Dame scarcely ever touch an instrument when they are in the business and turmoil of the world. This can scarcely be said of a singer. If he does not occupy a place in the Choir in singing the praises of God, he will at least sing occasionally in the social circle. Besides, it strengthens the lungs and develops the voice for public reading and speaking. For an elocutionist, we might almost say what a certain singing teacher said was required to make a singer: "Three things are necessary,—first, voice; second, voice; third, voice."

It is unnecessary to expatiate further on the benefits accruing from vocal culture; it only remains to say what might be done to rouse it from its present lethargic state. We have spoken to several persons who are still more interested in the matter than ourselves, and find it is their opinion that the only way to bring about a serious change for the better in this important branch of education would be to organize two or three musical societies after the manner of free vocal classes, each of which should devote several hours a week to practice. We have no doubt our music teachers would take this extra labor on themselves for the sake of the good which it would accomplish.

We hope these remarks will not only excite the interest of the students, but that the matter will receive such encouragement from the proper authorities as will enable us to keep pace with the musical progress now making all over the country.

—During the Revolution, "Old Put" had received a lot of recruits, and as he had some fighting at hand, and wanted none but willing men, he drew up his levies before him. "Now, boys," said he, "I don't wish to retain any of you who wish to leave; therefore, if any of you are dissatisfied and wish to return home, he may signify the same by stepping six paces in front of the line. But," added the old war-dog, "I'll shoot the first man that steps out."

—*Catholic Union.*

Terminology.

MR. EDITOR:—Dear Sir:—Let us come to terms. And *à propos* of terms, why can't General Grant have a third term? The Geometry is in favor of it. It says: "Let it be Granted that three terms are in proportion, then will the product of the extremes be equal to the square of the mean." And who, let us enquire, better than General Grant knows how to go to extremes in order to make "the mean"—or those whom he considers mean—act "on the square?" Whatever his faults may be, it cannot be denied that he has "de term in nation," as our African fellow-citizens remark. A mathematician can always find a fourth term when three terms are given him, and our General, having been educated at West Point, would no doubt be able to figure it out. In fact, give him the first term, and the "common difference" and he might run on in an interminable series. Perhaps he would even say "d—n the difference." There is no telling what our modern mathematicians will do, you know. Besides, you are aware that the third term is one of the antecedents, and as General Grant is quite capable of making his relatives agree with his antecedents, he is grammatically entitled to it. They would all agree with it in number and person, and a very large number at that—and if they couldn't possibly agree in person owing to sickness or absence in the Adirondacks, they would send a substitute with power of attorney; and there is no telling what the consequents would be. When the metrical system is thoroughly introduced, we will get what the French call a *thermomètre*, but until then we will support General Grant in unmeasured terms. We can now understand what is meant by the turmoils,—that is to say, the "term oils,"—of war. They have smoothed the path to the Presidency for General Grant in a manner alike satisfactory to himself and all who have the pleasure of basking in the sunshine of his munificence, and what can be more munificent than a general grant—a universal donation, as it were? They would like to see him go on without intermission—in term issuing—no, rather, without out of term issuing, I meant to say, till the time of his interment. That would *have* to be his in term ain't. This article has probably exhausted your patience, Mr. Editor, and not to be interminable I will conclude by merely remarking that if I have impelled one earnest and thinking mind to appreciate the importance of mathematics as an abstract science and to realize that some of the scares of the two legs of a right angled triangle is equal to the scare of the high pothedemy, my labor has not been utterly in vain.

Yours with many expostulations,

HOWITT SKWERTZ.

P. S.—The Professor of Logic has just stepped in to state that three terms are indispensable to a syllogism, and why not to General Grant? He quite agrees with my views, and says: "Terminus esto triplex," or words cata-mount to that. He thinks that if some of our former Presidents had only been allowed three terms, they would have brought these United States to a logical conclusion long ago. So do I. Yours, etc. H. S.

—Somebody in London has taken the trouble to count the number of letters in a few of the Cyclopædias. He found that the English Cyclopædia contains 140,000,000; the Encyclopædia Britannica, 118,000,000; Appleton's Cyclopædia, 65,000,050; Chambers' Encyclopædia, 54,000,000.

Magazines of the Month.

—*The Catholic World* for October comes to us filled with the usual number of excellent articles. We don't remember ever to have received a number of this magazine which was not filled with good reading-matter, and so long as the publishers issue numbers like to that for October we never will. The contents are: I, Mr. Tennyson's Queen Mary; II, *O Valde Decora!* (Poetry); III, Are You My Wife? IV, Questions Concerning the Syllabus; V, Sir Thomas More: A Historical Romance; VI, The Birthplace of St. Vincent de Paul; VII, Lord Castlehaven's Memoirs; VIII, A Sweet Singer: Adelaide Anne Procter (Poetry); IX, The Colporteurs of Bonn; X, Early Persecutions of the Christians; XI, The Unremembered Mother (Poetry); XII, Duration; XIII, The Stars (Poetry); XIV, William Tell and Altorf; XV, St. Philip's Home (Poetry); XVI, New Publications:—The Troubles of Our Catholic Forefathers.—Light Leading unto Light: A Series of Thoughts and Poems—First Annual Report of the Catholic Chaplain of the Albany Penitentiary.—Thirteen Sermons preached in the Albany Penitentiary by the Rev. Theodore Noethen.—An Exposition of the Epistles of St. Paul, and the Catholic Epistles—Books and Pamphlets received.

—*The Folio*, a musical magazine, published by White, Smith & Co., Boston, reaches us regularly. The October number contains a great amount of musical gossip and many interesting articles, among the others, "Songs and Song Writers," "Piano Tuning," etc. There is also a good supply of music in the number.

Personal.

- Mr. N. Faxon, of Chicago, spent Sunday with us.
- Wm. Howland, of '66, is flourishing in Elkhart, Ind.
- A. Reinke, of '75, is in the jewelry business in Chicago.
- Wm. C. McFarland, of '65, is in business in Tiffin, Ohio.
- F. H. Hebard, of '75, is at his old business in Chicago.
- James Dickinson, of '69, is practicing law in Fremont, Ohio.
- Ed. O'Brien, of '69, is following a journalistic career in Detroit.
- John C. Keveny, S. J., of '65, is at St. Mary's College, Montreal.
- Thomas Corby, of '65, is on the old homestead near Detroit, Mich.
- Daniel Moon, of '66, is in the grocery business in Rochester, Minn.
- Wm. H. Dodge, of '65, is in the hardware business in Mishawaka, Ind.
- E. Schuster, of '60, is in the drygoods business in Chicago, Illinois.
- Mr. Patrick Daly, of Chicago, spent a few days at the College last week.
- Arthur Murphy, of '68, is night clerk in the new Lindell Hotel, St. Louis.
- Hon. Thos. Hoyne, of Chicago, spent an afternoon with us this week.
- Alexander Perea, of '65, has a large rancho near Santa Fe, New Mexico.
- E. C. Davis, of '59, is Superintendent of the Davis Omnibus Line, Milwaukee.
- Herman Falkenbach, of '68, is in the life insurance business in Columbus, Ohio.
- Elias Perea, of '65, is married, and also settled in business, in Santa Fe, New Mexico.
- E. W. Robinson of '73, is manager of the firm of G. W. Robinson & Co., Millview, Florida.
- M. D. St. P. Fitzgibbon, of '65, is Ticket Agent for the J., M. & I. R. R. at Jeffersonville, Ind.
- Rev. Maurice F. Burke, of '65, after having studied theology at the Propaganda, Rome, is now stationed in the Chicago diocese.

—Mr. Wm. Ryan, of Dubuque, Iowa, paid a brief visit to the University last Monday, in company with two of his sons, whom he placed at the College.

—Mr. Thomas Walsh, who has resided for some time in Montreal, but who has spent the last two years in Paris, arrived at Notre Dame last week. He will teach a number of classes.

—Mr. J. L. Marshall, who attended class here in '69 and '70, but had to discontinue his studies on account of ill health, paid Notre Dame a visit on Sunday last. We were glad to see Mr. Marshall in renewed health and vigor, and still wish him the success he undoubtedly would have met with had he been able to continue his studies. He is young enough yet to take a fresh start.

Local Items.

- What's the bet?
- The sunflowers are drooping.
- Rec. on account of good notes.
- How does this weather suit you?
- There is good sport on the Lakes.
- The "old subscriber" is back again.
- The old steam-house will soon be shot.
- The new stack will measure 150,000 brick.
- The St. Cecilians have many new members.
- Letters on the Campus always draw a crowd.
- Will the Minims have any sports on the 13th?
- There are 18,000 feet of pipe in the new organ.
- No one seems to care for the grape arbor now.
- The fast train brings us on letters in quick time.
- The Active B. B. Club is not to be sneezed at.
- How about the games for the 13th of October?
- They say there are plenty of walnuts in the woods.
- There have been no detentions so far, yet be careful.
- Four boilers will be used this winter to give us heat.
- Many visitors came to examine our new stove this week.
- There will be twelve bath-rooms in the new steam-house.
- The Classes of Drawing are very well attended this year.
- The Minims are the happy possessors of three velocipedes.
- There will be competitions in the Commercial Course next week.
- Bulletines will be made out and sent to parents, week after next.
- There are seventy-five thousand feet of steam-pipe at Notre Dame.
- The painters are touching up the walls in the Senior refectory.
- The students at the Manual Labor School are quite numerous.
- The utmost zeal is manifested by the students in all the classes.
- The boys managed to get away with 150 chickens on last Sunday.
- Some exciting velocipede races take place on the Minims' Promenade.
- The games of base ball for the championship commenced last Wednesday.
- The promenade around the Campus is appreciated and greatly indulged in.
- The rec. after supper is very enjoyable and is fully appreciated by the boys.
- The Right Jolly Order of Merry Andrews will not reorganize this year.
- Please write on one side of the sheet when you have items for the SCHOLASTIC.

—They are reading "Cradle Lands," by Lady Herbert, in the Junior Refectory.

—The farmers are not idle, but are, like all others about the place, busy at work.

—Oliver Tong, of South Bend, umpired the championship game on Wednesday last.

—The Thespians mean business this year, therefore we can expect to have good plays.

—Smoke from the new stack will make its appearance about the middle of next week.

—We saw some wild pigeons on the premises this past week. Where are our nimrods?

—There are preparations being made for winter. Coal and wood are carting to the College.

—The swings and rings and also the parallel bars are much indulged in by the students.

—If you have not renewed your subscription to the SCHOLASTIC you should do so at once.

—Why not have the Band out when the next championship game is played? Let the captains see to it.

—The Seniors are going to have a couple pairs of parallel bars erected; they will be put up in a few days.

—The name of the writer of the smallest local item must be known to the Editor, otherwise it will not appear.

—It is to be hoped that the Literary Societies will give us a number of short Entertainments the coming winter.

—The wooden promenade of the Minims should be extended all around their yard for exercise on the velocipedes.

—The Collegiate nine is made up of the old Juanita and Star of the East Baseball Clubs. They make a pretty strong team.

—The Chemists will soon desert the room in the Infirmary building, for their new quarters, leaving their present room to the Minims.

—The next championship game between the Collegiate and University nines will be played next Wednesday, the 29th, at half-past one.

—An Exhibition will be given by the members of the Thespian Society on the 13th of October, when we expect to have an excellent affair.

—There has been some unusually cold weather for this time of the year. However, we hope to have a little summer before the year is out.

—A game of baseball was played between the University Nine and a picked nine last week. The latter came out victorious by a score of 21 to 11.

—We understand that the Junior Prefects are arranging for grand sports on the morning of the 13th of October. A number of prizes will be given.

—At a meeting of the Academia, held September 2nd Rev. J. A. Zahm was elected President; John G. Ewing, Vice President, and J. J. Gillen, Secretary.

—A dormitory is being prepared for the Minims in the same building in which their Study Hall is located. This is a much desired improvement for the little fellows.

—Last Saturday the Senior students had a fine game of football for the first time this year. Mc's men conquered those of Otero, but it was only done by hard fighting.

—On Wednesday, the 15th inst., a game of baseball was played between the Excelsiors and a picked nine of the Seniors, resulting in favor of the latter by a score of 9 to 10.

—The games of baseball for the championship this year promise to be better than any ever witnessed at Notre Dame as the competing nines are almost equally matched.

—A sheep put its head through the refectory window and made considerable noise. The person in charge drove it away saying he had enough sheepish looking beings there.

—A large number of visitors from South Bend came out to see the first game for the championship between the Collegiate and University nines. They saw some good playing.

—One of the most hotly contested games of football ever played at Notre Dame was played last Monday. It lasted

all through the noon recreation without either side coming out victorious.

—The following compose the second nine of the Collegiate Baseball Club: Murphy, p; Wisner, s s; Fowler 1 b; Mortimer, 2 b and captain; McGarvisk, 1 f; Beard, c f; Smith, r f.

—The musical students are quite numerous, and we hope to have a number of *soirées* before the year is over. The names of those who will play in the Orchestra will be given next week.

—At last the "Flying Dutchman" has yielded to the hand of time, and now, after braving the storms of many winters, it has fallen to rise no more. A new one will take its place in a few days.

—We are happy to be able to inform all that the steam-boilers will be in good working order the coming week, and that then steam will be sent to all the rooms early in the morning in order to heat them up.

—Persons visiting South Bend would do well to call on Mr. A. Shire for high-toned goods in the tobacco line. He undoubtedly keeps the finest place in the city at 101 Main street—two doors south of Ed. Gillen's.

—Seeing what resulted from the painting in the Minims' Study Hall, we think that both Seniors and Juniors would not be put out were the painters to visit their rooms with their paint-pots and brushes. Would they?

—The first nine of the Quicksteps for the present session is as follows: T. Hooley, capt. and c.; —, p.; O. Lindberg, s. s.; J. Nelson, 1st b.; C. Campau, 2d b.; C. Faxon, 3d b.; F. McGrath, l. f.; Lee Frazee, c. f.; F. Campau, r. f.

—We are pleased to be able to chronicle that all the students study well when in the study, recite well when in class, and play well when in recreation. That's right, and we hope it will be the case throughout the whole year.

—A great number of boys took a walk around the lower lake, and the down from the cat-o'-nine-tails made them look as though their feather tick had bursted and the contents had attached themselves to their Sunday-go-to-meeting clothes.

—The St. Louis Dramatic Association of New Orleans, of which R. J. Downey of '72 is a member, play "The Malediction"—the same play given by the St. Cecilians here last year, and in it Mr. Downey takes his old character "Pedrillo."

—The general classes of Catechism will be taught every Sunday and Wednesday. In addition to the general classes there will be a number of special classes taught every day in each Department, besides the class of Dogma for the advanced students.

—We are in receipt of the *Daily Register*, published in South Bend. The Bend is becoming quite enterprising in the way of newspapers, having two evening papers and one morning in prospect. The *Register* is neatly printed and ably edited. We wish it success.

—The wagon on which the large steam-boiler, weighing ten thousand pounds, was hauled from South Bend, broke down just east of the College, last Thursday evening, and the men had quite a time getting the boiler over to the steam-house.

—MR. EDITOR:—Dear Sir,—Among your local items of last week's issue I notice the question: "Do donkeys ever grow to be horses?" Is this a conundrum, or is it prompted by the writer's anxiety to become a horse?

Yours respectfully, GUMPH.

—At a meeting of the Boat Club, held on the 22d inst., the following officers were elected: Director, Rev. P. J. Colovin; President, Rev. F. C. Bigelow; Vice President, H. C. Cassidy; Secretary, J. J. Gillen; Treasurer, E. G. Graves; Commodore, B. L. Euans; Captain of Hiawatha, W. T. Ball.

—As all the newspaper men in South Bend are now issuing daily papers in addition to their regular weekly, we have been thinking how nice it would be to have the *Morn-*

ing Scholastic? We suppose it will eventually take place say when South Bend and Notre Dame are incorporated with Chicago.

—Not to be put down by the Juniors, the Senior Prefects are preparing to have a great number of games on the 13th of October, for which prizes will be given to the victors. It is their intention to make the sports of the coming 13th far superior to those of all former years. Let those who wish to carry off prizes prepare for the 13th.

—Please send us all the local and personal items you possibly can, all the class jokes, etc., and we will be under many obligations to you. But always remember to write your name on the back of your communications, so we may know that what is reported for the SCHOLASTIC is reliable. Class jokes especially we desire to have.

—The Festival in aid of St. Joseph's Church was a complete success. The receipts are even more than was at first supposed. We understand that they will net nearly, if not quite \$200. This result is certainly very satisfactory, and the ladies of St. Joseph's are to be congratulated on their good fortune—or good management, whichever it was.

—The first regular meeting of the Thespian Dramatic Association was held on the 8th inst. The election of officers resulted as follows: Director, Rev. P. J. Colovin; President, Prof. J. A. Lyons; Vice President, B. L. Euans; Recording Secretary, W. E. Ball; Corresponding Secretary, F. B. Devoto; Treasurer, H. C. Cassidy; Censors, E. G. Graves, J. G. Ewing.

—During the game of football last Saturday our friend John made a ferocious kick at the ball, but alas, he missed it, and his comrades saw pieces of sod flying in every direction and poor John lying at full length five feet on the opposite side from which he kicked at the ball; he soon got up, however, and limped away, muttering something which the bystanders could not make out, and now he is a silent spectator at all such games.

—The second and third regular meetings of the St. Cecilia Philomathean Association were held September 13 and 21. The following members read compositions: J. K. Schmidt, P. M. Tumble and O. Ludwig. Declamations were delivered by Messrs. Arnold, Nelson, French, Foley, Holmes, Faxon and Whipple. Messrs. W. Morris, A. Holmes and F. Rosa were elected members. Rev. Mr. Kelly, C. S. C., was then elected an honorary member.

—The lecture on the "Poets and Poetry of Ireland" delivered by Mr. Jas. McDermott of the Chicago *Courier* in Good's Opera House, South Bend, was an excellent one. The audience was a very fair one. Among others who were present were Revs. Fathers O'Sullivan of Lupton, O'Riely of Valparaiso, and CEhtering of Mishawaka, Hon. Schuyler Colfax, Mayor Miller, and others. The applause was frequent and hearty, and showed that the effort of the gifted elocutionist was well appreciated.

—The first regular meeting of the St. Aloysius Philo-demic Association, convened for the purpose of electing officers for the ensuing year, was held on Sunday evening last, Mr. T. A. Dailey presiding. The election of officers resulted as follows: Director, Rev. J. A. Zimm; President, Rev. F. C. Bigelow; Vice President, H. L. Dehner; Recording Secretary, W. T. Ball; Corresponding Secretary, E. G. Graves; Treasurer, F. B. Devoto; First Censor, P. J. Cooney; Second Censor, E. S. Monahan; Librarian, C. Otto. Mr. John Ewing was unanimously elected a member.

—At a meeting held on the 21st inst., the following officers were elected for the ensuing year by the University Cornet Band: Rev. J. Frère, Director; G. Roulhac, Leader, W. T. Ball, President; Carl Otto, Vice President; G. E. Sullivan, Secretary; C. W. Robertson, Treasurer; Wm. King and J. P. McHugh, Censors. The following is a list of members and their instruments: E flat Soprani—G. Roulhac, J. P. Quinn, L. Evers; B flat Contra Alto, Carl Otto, H. McGuire, J. Campbell; E flat Alto, F. Keller, M. Falize, A. O'Brien; B flat Tenori, Fr. Frère, W. T. Ball, B. Leopold; B flat Baritone, G. E. Sullivan. B flat Bass, Joseph Beegan; B flat Contra Bass, C. W. Robertson; Tenor Drum, J. P. McHugh; Bass Drum, Wm. Kreig.

—The first game of the championship series was played on the grounds of the Excelsior B. B. C., between the Collegiate and University nines, resulting in a victory for the former Club. The following is the score:

COLLEGIATE.	R. O.	UNIVERSITY.	R. O.
Monahan, s. s.	1 3	Otero, p.	0 4
Busch, 2d.	3 2	McKinnon, 2d.	1 3
Devoto, c.	2 2	McKernan, c. f.	1 3
Beegan, l. f.	0 5	Campau, 1st.	0 5
Ball, c. f.	0 4	Perea, s. s.	1 2
Logan, 3rd.	0 4	Pilliod, l. f.	1 3
Breen, r. f.	1 3	Connolly, r. f.	0 4
Graves, p.	3 1	Dwyer, 3 b.	1 2
Lonstorf, 1st.	1 3	Hayes, c.	3 1
Total.	11 27	Total.	8 27

INNINGS:

	1	2	3	4	5	6	7	8	9	
University.	0	0	1	1	3	2	0	0	1	—8
Collegiate.	2	2	0	1	0	0	2	2	2	—11

Umpire—O. L. Tong, of Clipper B. B. C., South Bend.
Scorer—J. Moran.

Roll of Honor.

SENIOR DEPARTMENT.

J. Brown, V. Baca, W. Breen, D. Byrnes, J. Buckles, A. Betcher, F. Bearss, W. Ball, W. Canavan, P. Cooney, F. Claffey, D. Connors, J. Connolly, R. Calkins, E. Chalfant, J. Cooney, T. Cloran, W. Chapoton, H. Cassidy, W. Dickerson, F. Devoto, H. Dehner, J. Ewing, B. Euans, L. Evers, G. Frauenknecht, W. Fogarty, E. Graves, T. Gallagher, J. Gillen, A. Hertzog, J. Hamlin, A. Hoag, J. Harkin, J. Handley, T. Hansard, S. Kennedy, J. Kurtz, F. Keller, P. Kennedy, T. Logan, E. Monohan, P. Mattimore, P. J. Mattimore, D. Murphy, H. Maguire, J. Monning, N. Mooney, L. Murphy, R. Mortimer, R. Maas, F. Maas, W. Murock, V. McKinnon, P. McCawley, T. McGrath, R. McGrath, L. McKernan, J. McHugh, W. McGorrick, J. McEnery, P. Neill, H. O'Brien, A. O'Brien, Carl Otto, J. O'Rourke, E. Pefferman, J. Perea, J. Quinn, T. Quinn, C. Robertson, J. Retz, W. Smith, C. Saylor, W. Stout, J. Sugg, F. Vander Vannet, R. White, F. White, C. Weber.

JUNIOR DEPARTMENT.

E. F. Arnold, Willie Arnold, Timothy Byrnes, Arthur Bergck, John P. Byrne, A. Bowen, Joseph Carrer, Colly J. Clarke, Jeff. Davis, William Dodge, Frank Ewing, H. D. Faxon, J. T. Foley, James French, John Fox, Frank Flanagan, Peter Franc, Charles Gustine, F. X. Goldsberry, Samuel Goldsberry, E. D. Gleason, Clarence Ham, Patrick Hagan, Willie F. Hake, Frank Hoffman, A. Holmes, E. B. Hall, G. Huck, M. Kautzauer, Fred Klaner, John P. Kinney, Jas. E. Knight, C. V. Larkin, Otto Ludwig, G. J. Lonstorf, Lyman Lacey, R. P. Mayer, Michael McAuliffe, George Nester, W. M. Nicholas, Dan'l Nelson, John Nelson, M. Otero, Chas. Orsinger, J. O'Meara, Claude Peltier, E. F. Riopelle, Frank Rosa, James Reynolds, Eddie Raymond, Harry Scott, F. Schwuchow, G. F. Sugg, William Taulby, P. M. Tumble, Henry Weber, C. J. Whipple, Ed. Washburn, E. Laub, M. E. Halley, J. Cavanaugh.

MINIM DEPARTMENT.

Clarence Faxon, Colly C. Campau, Geo. Lowry, Thomas Hooley, Frank Pleins, George Rhodius, John Nelson, Peter Nelson, Albert Bushey, John Secger, Rudolph Pleins, Mortimer Gustine, John O. Stanton, Willie Coolbaugh, Bennie Morris, Sylvester Bushey, Alexis Campau, Charlie Bushey, Charlie Lang, Eugene Oatman.

Class Honors.

FOR THE WEEK ENDING THURSDAY SEPT. 23, 1875.

COMMERCIAL COURSE.—P. J. Moran, W. Smith, P. McCawley, W. Canavan, A. Hoag, D. Murphy, S. Kennedy, C. Saylor, H. O'Brien, W. Dickerson, E. Atfield, E. Chalfant, C. Weber, F. Keller, A. Betcher, W. Stout, J. Dwyer, P. Flanagan, J. Hagerty, J. O'Rourke, M. Cross, M. Kauffman, J. Retz, J. McIntyre, J. Neidhart, J. Golsen, J. McEnery.

MINIM DEPARTMENT—Mortie Gustine, Willie McDevitt, John O. Stanton, Washington Smith, George Lambin, Bennie Morris, Willie Coolbaugh, Sylvester Bushey, Alexis Campau, Charles Bushey, Charlie Lang, Eugene Oatman.

St. Mary's Academy.

—As to the new pupils, the cry is "Still they come!"

—The autumnal foliage is spreading before the artists most beautiful models of rich and varied colors.

—The Literary Societies were organized last Wednesday. They have not yet sent in their reports.

—The Juniors and Minims will receive their good notes next Wednesday. We presume they will every one be up to 90.

—St. Edward's Day will give the young musicians an opportunity of displaying their powers before a discriminating and appreciative audience.

—The Sunday visit of their student-brothers from Notre Dame give those pupils who have such brothers a special reason to welcome the day of rest.

—There are many fine voices in the Vocal Class. The choruses are well supplied with all the parts, therefore the concerts will be up to the standard.

—On Sundays the Circulating Library is well patronized. The pupils there find such reading as is calculated to elevate the heart and mind and cultivate the taste.

—The pupils will not receive their music and class notes till next week, as it takes time to form a correct judgment of their application and improvement in studies.

—The old pupils drop in very quietly. That Exposition in Chicago made truants of many. They will have to put on extra mental pressure to make up for lost lessons.

—The pattern for wall-paper designed by the pupils of St. Luke's Studio, and taken to New York by Miss M. Faxon, of Chicago, was pronounced beautiful by the manufacturers.

—A Tablet of Honor will be placed in the Academy Parlor, on which will be enrolled the names of those pupils who reach the standard of 100 in application, lessons, deportment and observance of academic rules. This will incite great emulation, for certainly it will be a high honor to be enrolled on such a tablet.

—On last Sunday evening the Senior young ladies received their notes for lessons and deportment from the hands of Very Rev. Father General, C. S. C. The members of the faculty and several visitors were present. After the distribution of points, Miss H. Foote read a very appropriate article on the Festival of the day, and Miss M. Faxon read an essay on "Labor and Pleasure." This was followed by the reading of a letter from Miss Prudence Periwinkle, by Miss A. St. Clair. Much laughter was elicited by this very original and gossipy letter, and every one is eager to hear soon again from that charming Miss Periwinkle.

For exemplary deportment the following young ladies are placed on the

Tablet of Honor.

Misses A. Clarke, H. Foote, M. Riley, E. Dennehy, K. Joyce, A. St. Clair, L. Arnold, E. York, I. Reynolds, K. McNamara, L. Ritchie, A. Walsh, A. O'Connor, J. Bennett, J. Nunning, M. Faxon, M. Dunbar, M. Julius, M. Walsh, C. Woodward, E. Mann, A. Byrne, S. Hole, J. Pierce, A. Dennehy, M. Spier, L. O'Neill, R. Casey, S. Heneberry, N. Tuttle, H. Julius, C. Morgan, H. Russell, S. Moran, M. Gaynor, E. O'Connor, B. Siler, I. Maas, U. Goodle, L. Gustine, E. Pierce, T. O'Brien, S. Swalley, M. Parker, L. Moran, N. King, E. Cannon, M. Siler, M. Usseimann, D. Locke, M. Marky, N. Covert, A. Sievers, A. Miller, F. Gurney, M. Anthony, L. Brownbridge, M. Railton, C. Whitmore, M. Phelan.

Many whose names are not mentioned have not been here long enough to receive their notes.

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Messrs. Knight and Mills have become managers of the above reliable and popular house, renovated, repaired and furnished it with new, first-class furniture. The travelling public may rely on finding the best accommodation.
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CAPTAIN MILLS, }

EDWARD BUYSSE,



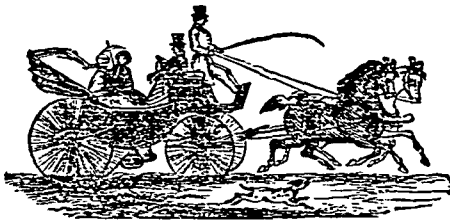
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Whilst I return my thanks to the patrons of Notre Dame and St. Mary's, I beg leave to inform the public that I have, at the urgent request of many of my patrons, purchased SEVERAL NEW CARRIAGES and BUGGIES, and moved into the LIVERY STABLES

Attached to the National Hotel, and Adjacent to the Lake Shore and Michigan Southern Depot.

Now, that telegraphic communication has been made between Notre Dame and my office, through the Michigan Southern Depot, I shall be prompt to have passengers in time to meet all trains.

For my attention to the patrons of Notre Dame and St. Mary's, I refer, by permission, to the Superiors of both Institutions.

P. SHICKEY.

CANDY! CANDY! CANDY!

The Low Prices Still Continue at

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Cross-Town Cars Pass the Door.

Broken Candy.....	15c
Fine Mixed Candy.....	25c
Choice Mixed Candy.....	35c
Caramels.....	35c
Molasses and Cream Candy.....	25c

Proportionately Low Prices to Wholesale Cash Buyers.

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They Have the Best Cutter in the City, and make suits in the latest styles at the lowest prices. Their stock of Clothing, Cloths, Cassimeres, Vestings, and Gents' Furnishing Goods, is the largest and most complete, and comprises all the new styles. Satisfaction guaranteed on all goods.

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Mr. Bonney will be at his art gallery near the SCHOLASTIC office every Wednesday morning at eight o'clock. He has on hand photographs of the Professors of the University, members of the College Societies, together with a large collection of the Students who figured prominently here in former years. Orders by mail promptly attended to.

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CONDENSED TIME TABLE.
FEBRUARY, 1875.

TRAINS LEAVE CHICAGO DEPOT,
Cor. Canal and Madison Sts. (West Side).
On arrival of trains from North and Southwest.

3 Trains with Through Cars to NEW YORK.	No. 2.	No. 6.	No. 4.
	Day Ex. Ex. Sund'y	Pac. Exp Daily.	Night Ex. Ex Sa & Su
Lv. CHICAGO.....	9 00 a.m.	5 15 p.m.	10 00 p.m.
Ar. FT. WAYNE.....	2 25 p.m.	11 35 "	5 20 a.m.
" Lima.....	4 35 "	1 25 a.m.	8 00 "
" Forest.....	5 34 "	3 01 "	9 17 "
" Crestline.....	7 00 "	4 40 "	11 10 "
" Mansfield.....	7 50 "	5 20 "	11 50 "
" Orrville.....	9 42 "	7 12 "	1 46 p.m.
" Massillon.....	10 15 "	7 45 "	2 19 "
" Canton.....	10 33 "	8 00 "	2 38 "
" Alliance.....	11 15 "	8 40 "	3 20 "
" Rochester.....	1 18 a.m.	11 12 "	5 58 "
" Pittsburgh.....	2 20 "	12 15 p.m.	7 05 "
Lv. Pittsburgh.....	3 10 "	1 10 "	8 10 "
Ar. Cresson.....			
" Altoona.....	7 30 "	5 55 "	12 10 a.m.
" Harrisburg.....	12 05 p.m.	11 05 "	4 13 "
" Baltimore.....	6 25 "	3 15 a.m.	7 45 "
" Washington.....	9 10 "	6 20 "	9 07 "
" Philadelphia.....	4 15 "	3 10 "	8 05 "
" New York.....	7 35 "	6 50 "	11 15 "
" New Haven.....	11 10 "	10 49 "	3 36 p.m.
" Hartford.....	12 40 a.m.	12 23 "	5 55 "
" Springfield.....	1 35 "	1 00 p.m.	7 03 "
" Providence.....	4 25 "	3 48 "	7 40 "
" Boston.....	5 50 "	4 50 "	9 05 "

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F. R. MYERS, G. P. & T. A.

MICHIGAN CENTRAL R. R.

Time Table—July 18, 1875.

	*Mail.	*Day Express.	*Kal. Accom.	†Atlantic Express.	‡Night Express.
Lv. Chicago.....	5 00 a.m.	9 00 a.m.	4 00 p.m.	5 15 p.m.	9 00 p.m.
" Mich. City..	7 32 "	11 01 "	6 35 "	7 43 "	11 15 "
" Niles.....	9 03 "	12 15 p.m.	8 30 "	8 55 "	12 45 "
" Jackson.....	2 12 p.m.	4 05 "	7 00 a.m.	12 47 a.m.	4 55 "
Ar. Detroit.....	5 45 "	6 30 "	10 15 "	3 50 "	8 00 "
Lv. Detroit.....	7 00 a.m.	9 50 a.m.	4 00 p.m.	5 40 p.m.	9 50 "
" Jackson.....	10 37 "	12 30 p.m.	7 15 "	9 25 "	12 45 a.m.
" Niles.....	3 40 p.m.	4 19 "	6 10 a.m.	2 30 a.m.	4 30 "
" Mich. City..	5 15 "	5 45 "	7 50 "	4 15 "	5 45 "
Ar. Chicago.....	7 35 "	8 00 "	10 20 "	6 30 "	8 00 "

Niles and South Bend Division.

GOING NORTH.

Lv. South Bend—	8 00 a.m.	6 30 p.m.	\$9 00 a.m.	\$7 30 p.m.
" Notre Dame—	8 07 "	6 38 "	9 07 "	7 07 "
Ar. Niles—	8 45 "	7 10 "	9 40 "	7 40 "

GOING SOUTH.

Lv. Niles—	6 30 a.m.	5 10 p.m.	\$8 00 a.m.	\$5 00 p.m.
" Notre Dame—	7 07 "	5 46 "	8 32 "	5 32 "
Ar. South Bend—	7 15 "	5 55 "	8 40 "	5 40 "

*Sunday excepted. †Daily. ‡Saturday and Sunday excepted. §Sunday only.

H. B. LEDYARD, Ass't Gen'l Sup't, Detroit. Wm. B. STRONG, Gen'l Sup't, Chicago.
HENRY C. WENTWORTH, G. P. & T. A., Chicago.
B. CELESTINE, Ticket Agt., Notre Dame

LAKE SHORE AND MICHIGAN SOUTHERN RAILWAY.

On and after Sunday, May 23, 1875, trains will leave South Bend as follows:

GOING EAST.

2 35 a. m., Night Express, over Main Line, arrives at Toledo 10 30; Cleveland 3 p.m.; Buffalo 9 15.
10 39 a. m., Mail, over Main Line, arrives at Toledo, 5 35 p.m.; Cleveland 10 15.
12 57 p. m., Special New York Express, over Air Line; arrives at Toledo 5 40; Cleveland 10 10; Buffalo 4 05 a. m.
9 10 p. m., Atlantic Express, over Air Line. Arrives at Toledo, 2 40; Cleveland, 7 15; Buffalo, 1 10 p. m.
7 53 p. m., Toledo Express, Main Line. Arrives at Toledo, 2 30; Cleveland 10 55 a. m., Buffalo 7 p. m.
4 p. m., Local Freight.

GOING WEST.

3 a. m. Express. Arrives at Laporte 4 15 p. m., Chicago 6 30 a. m.
4 53 a. m., Pacific Express. Arrives at Laporte 5 45; Chicago 8 20 a. m.
3 p. m. Evening Express. Arrives at Laporte 3 55; Chicago 6 30.
4 50 p. m., Special Chicago Express. Arrives at Laporte 5 45; Chicago, 8 20.
8 02 a. m., Accommodation. Arrives at Laporte 9 a. m., Chicago 11 30 a. m.
8 25 a. m., Local Freight.

J. W. CARY, Gen'l Ticket Agt., Cleveland.

CHARLES PAINE, Gen'l Supt.

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Peru accommodation.....	5 00 p.m.	9 30 a.m.
Night Express.....	10 00 p.m.	6 15 a.m.

M. SMITH, Gen'l Pass. Agent.

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