

Notre Dame Scholastic.

Disce quasi semper victurus; vive quasi cras moriturus.

Volume IX.

NOTRE DAME, INDIANA OCTOBER, 2, 1875.

Number 5.

The Scholar and the World.

BY H. W. LONGFELLOW.

In Mediæval Rome, I know not where,
There stood an image with its arm in air,
And on its lifted finger, shinging clear,
A golden ring with the device, "Strike here!"
Greatly the people wondered, though none guessed
The meaning that these words but half expressed,
Until a learned clerk, who at noonday
With downcast eyes was passing on his way,
Paused, and observed the spot, and marked it well,
Whereon the shadow of the finger fell;
And coming back at midnight delved and found
A secret stairway leading under ground.
Down this he passed into a spacious hall,
Lit by a flaming jewel on the wall;
And opposite a brazen statue stood
With bow and shaft in threatening attitude.
Upon his forehead, like a coronet,
Were these mysterious words of menace set:
"That which I am, I am; my fatal aim
None can escape, not even yon luminous flame!"
Midway the hall was a fair table placed,
With cloth of gold and golden cups enchased
With rubies, and the plates and knives were gold.
And gold the bread and viands manifold.
Around it, silent, motionless and sad,
Were seated gallant knights in armor clad,
And ladies beautiful with plume and zone,
But they were stone, their hearts within were stone;
And the vast hall was filled in every part
With silent crowd stony in face and heart.
Long at the scene, bewildered and amazed,
The trembling clerk in speechless wonder gazed;
Then from the table, by his greed made bold,
He seized a goblet and a knife of gold,
And suddenly from their seats the guests upsprang,
The vaulted ceiling with loud clamors rang.
The archer sped his arrow at their call,
Shattering the lambent jewel on the wall,
And all was dark around and overhead;
Stark on the floor the luckless clerk lay dead!
The writer of this legend then records
Its ghostly application in these words:
The image is the Adversary old,
Whose beckoning finger points to realms of gold;
Our lusts and passions are the downward stair
That leads the soul from a diviner air;
The archer, Death; the flaming jewel, Life;
Terrestrial goods, the goblet and the knife;
The knights and ladies, all whose flesh and bone
By avarice have been hardened into stone;
The clerk, the scholar whom the love of pelf
Tempts from his books and from his nobler self.

The discord in the harmonies of life!
The love of learning, the sequestered nooks,
And all the sweet serenity of books;
The market-place, the eager love of gain,
Whose aim is vanity and whose end is gain!
The scholar and the world! The endless strife,

A Column of Suicides.

"Well," said I, throwing down my paper in utter vexation, "this is too much! a whole column of suicides, and only two or three cases of accidental shooting and one of drowning by way of relief! At this rate, we will soon have nothing else to regale our morning appetite but the perspicuous details of how John Dumps played the part of *felo de se* last night and succeeded in making mincemeat of his worthless body." But this is not the worst of it. If there was nothing else involved but the vexation it causes us to read these sickening paragraphs, we could easily remedy that by throwing away the paper; but the observing man cannot fail to remark that this species of crime is not only frightfully prevalent just now but also increasing at an alarming rate. From every section of the country we have records of the most ingenious and unusual suicides. We have suicides of millionaires and paupers, old and young, and for every possible reason, and frequently for no assignable reason whatever. In the old and crowded cities of the Eastern world we might expect to hear of suicides as a daily occurrence, but in a country so prosperous and so comparatively thinly inhabited as our own, it surely betokens a state of affairs which is anything but consistent and natural. The popular theory of despair occasioned by sudden losses, by want and dread of the future, although correct in many exceptional cases, is not sufficient to explain the origin of the present dangerous universality of suicide. There are others and more potent causes, theories innumerable and strangely inconsistent. The vegetarian will insist that it is all owing to the food we eat; the physicist, if he recognize the fact at all, will show plainly (to himself, perhaps,) how the whole disorder may be referred to atmospheric influences; and the speculative philosopher will weave you from the meshes of his wonder-working brain, a web of most lugubrious sophisms concerning sympathetic manias and the power of dangerous examples. Every possible theory has its advocate, its exemplar, and its remedy,—and yet there are suicides innumerable, that stand like gibbering skeletons to mock at all theorization. If we could properly estimate the love of life and the dread of "that undiscovered bourne which makes cowards of us all" and causes us to "endure the ills we have, rather than fly to those we wot not of," we might then learn to

consider suicide as a passion, and treat it as such. In many instances it is the result of a morbid physical impulse, the desperate conviction of a weak mind and an *untrained heart*. Indeed suicide has often been regarded as an act of courage! So the Stoics taught, and so Rousseau (that arch-sentimentalist, as Lowell calls him) believed. And had he been generous enough to practice what he taught, we might find it in our hearts to forgive him. But the men who advocate such dangerous theories are very careful to abstain from practicing them. The false sympathy which we are apt to indulge for the victim of his own rash hand misleads us into an under-estimate of the baseness and real weakness of the deed. We fancy that the man who can willingly take his own life must be possessed of an extraordinary degree of courage, whereas the very contrary is the case. He is the basest of moral cowards. True courage is possessed by him who can endure. The ancient Greeks and Romans who perished by their own swords rather than fall into the hands of their adversaries were cowards—they were afraid of torture, and should never have been held up as examples of true heroism.

It was the aim of the early lawgivers of Great Britain to render suicide unpopular, and this they did by various means, such as burying the body without a coffin, in the centre where four roads met, and driving a stake directly through the heart. Brutalities of this kind were efficacious in those semi-barbarous ages; but with the advance of civilization they have disappeared, and nothing has been substituted in their place. The law is now silent: it has ceased to regard suicide as a crime.

Duelling, which is but another form of suicide, is everywhere visited with the most severe penalties. Christian lawgivers call the one a crime, then why should they pass the other by unnoticed? The inadequacy of mere human punishment can be the only excuse. Although no law can ever be framed which would take away from man the power to destroy his own life should he choose so to do, yet it appears that some effort should be made to check the advance of such a dangerous enemy to society. The Church, far more consistent and energetic, has never ceased to regard suicide as a crime—as, indeed, the greatest calamity which could befall a human being—and she has used every possible means to discourage it. The Church, true to her divine teaching, has always regarded the present life as a time of probation; she has always taught that we are placed here for the purpose of serving God, not as we will, but as He wills; and as we cannot add a single day to that term of probation which He has decreed for us, neither have we the right to shorten that time by a single moment. Suicide can only be brought about by a sinful despair of and revolt at God's providence, and it is no palliation that one is tired of life,—the sin is manifest in the wicked vanity of supposing God unkind. Such being the case, it follows that no true Christian can ever commit a crime for which there is no opportunity for repentance and a certainty of eternal punishment. Whatever the suffering, the torture he may experience—even though life may become an intolerable burden to him—he endures all because God wills it, and because he is certain of his final reward. The theory accords well with the facts. Ours is a Godless country—our people are not religious—they are tending towards Materialism and Indifferentism more and more every day, and suicide is increasing in a corresponding ratio. The remedy suggests itself: we must go back to the principles we have abandoned; we must teach our

children that suicide is a sin against God and a crime against society; that it is an act of the basest cowardice and treachery to abandon in time of hardship or danger the post where we are stationed by our superior; that the coward is visited with the most awful punishment, as he deserves to be; and that true heroism consists in doing the will of God. Until we can succeed in doing this it might be well to enlarge our morning papers that the world may read the details of how some hundred or so of weak, presumptuous ingrates dared to take upon themselves the high prerogative of God, and sacrifice their lives upon the altar of the false deity of despair.

T. A. D.

Leonardo da Vinci.

Geniuses seldom excel in more than one thing. If they are great in music, they scarcely ever become famous as painters or as scientists. This is the general rule; but it has its exception in Leonardo da Vinci. He stood pre-eminent among his contemporaries as poet, painter, sculptor, musician, and man of science. There never was a man so profoundly learned and skilled in so many of the fine arts and in science as was this favored son of Italy. And he was not only gifted with a superior intelligence, but was endowed with a fine figure, a robust constitution, and a disposition so pleasant and amiable that he distinguished himself above all his companions.

Leonardo da Vinci was born at the Castle of Vinci, near Florence, in the year 1452. He was the son of Pietro da Vinci, an advocate of Florence, who gave him an excellent education. With the greatest of ease Leonardo learned history, geography, mathematics, architecture, drawing and music; he appeared to understand the rudiments of these studies before his masters had explained them to him, and it was not long before he was proposing questions which his masters were unable to answer. Not only did he surpass his companions in his studies, but was first in all trials of strength. He enjoyed heartily all the sports of youth, yet always relinquished them without regret to attend to his studies,—none of which were wearisome to him, but, on the contrary, all were as a succession of pleasures, the variety of them affording him the keenest enjoyment.

Though much given to the study of arithmetic, geometry and mechanics, he was passionately fond of poetry, and when his studies were completed at school he gave himself freely to the practice of music, the writing of poetry, and exercising his pencil.

His father had intended him to succeed him in the office of notary, but observing the whole bent of the young man's mind to lean towards the fine arts, he placed him under the charge of Andrea del Verrochio, a celebrated painter and sculptor of Florence. It was not long before Leonardo surpassed his master in work, and this the latter was not slow in recognizing. Verrochio was so enraged to find his pupil, a mere child, excelling him, that he broke his pallet, burned his pencils, and swore never to paint again.

Although busy pursuing the study of painting, Leonardo found time to attend to the other arts, among which may be mentioned sculpture, architecture, engineering, mathematics, astronomy, anatomy, chemistry, many branches of natural history, and mechanics generally. He wrote odes, sonnets and songs, and, composing music for them, he sang them to his own accompaniment. Not satisfied with the instruments then in use, he invented a new one.

Though the range of his studies were so astonishing, he was not a mere jack-at-all-trades. He was a profound and original thinker, and became master of everything to the study of which he devoted his time.

The study of all these things, though thorough, did not cause him to neglect that of painting. To succeed in this he studied nature unceasingly. Flowers, animals and landscapes became objects of his attention; but more especially did he study human faces. If by chance he came across a man with a characteristic face—a lame beggar, or some jovial workman—he would follow him for squares, observing everything about his actions which appeared extraordinary, and would then return to his home and draw them from memory. He was accustomed to visit the prisons to observe the faces of the condemned. He would frequently go into the country to talk to the shepherds and laboring men; he would invite these people to visit him, and to put them in good humor he would relate humorous stories, and when they were bursting with laughter he would quietly take his pencil and reproduce those contortions which he judged the most striking.

That he was well repaid for the trouble he took in the study of the human face, is seen in the fact that at an age when most young persons are unable to support themselves he had more orders than he could fill, and had his house as well furnished as any gentleman in Florence. In his dress he was so particular and so elegant that he became the leader of fashion; while such was the refinement of his wit that he gained admittance into the most aristocratic society. If a Florentine noble wished to give an entertainment, Leonardo was consulted; if any public work was to be undertaken, such as building a bridge or edifice or digging a canal, Leonardo was advised with.

At the age of thirty he was celebrated for his designs, among which were cartoons of Adam and Eve, and of Neptune in his car. At the same age he made the famous cartoon of the head of Medusa, now in the Florentine gallery. His industry was untiring, as is attested by the numerous sketches and studies still in existence. In the year 1483 his services were accepted by Ludovico Sforza il Moro, Duke of Milan, by whom he was forced to accept an apartment in the palace. At first, Sforza went from time to time to the artist's studio to see him paint, but becoming fascinated by his conversation, the Duke would spend whole days with him. Sforza not only admired Leonardo but loved him, and being extremely fond of music he organized an assembly of all the amateurs who were willing to join, and at which they were to dispute for the palm of excellence. At this assembly Leonardo competed, and carried off the palm amid the enthusiastic applause of the many musicians who took part in the trial of skill.

As it was the artist's intention to make a tour of Italy, he decided to leave Milan; but Ludovico by his entreaties persuaded him to remain. Magnificent *fêtes* were given in his honor, and there was not a man in his age more caressed and honored than he. Yet these honors and entertainments did not cause him to remain idle. He worked assiduously at his art, passing whole days in his studio or in the cabinet of the Duke. At the request of the Dominicans he painted in fresco in their refectory his masterpiece, the "Lord's Supper," which has been reproduced so many times in engravings. While at Milan he undertook the almost colossal statue of Duke Francis Sforza, of which he completed a model in clay. It was never cast, for a war

took place and Louis XII of France drove Ludovico out of Milan. The model was destroyed by the Gascon archers, who aimed at it in their daily exercises. The artist then left Milan and returned to Florence, where he exhibited a cartoon (the result of several weeks' work) to the public, and Leonardo was publicly proclaimed the first painter in the world.

On his return to Florence he was, however, to meet his formidable rival, Michael Angelo Buonarrotti, then but twenty-six years of age. With Buonarrotti he competed for the honor of decorating the council hall of Palazzo Vecchio. Each of the artists prepared their cartoons in secret, and submitted them to the judges chosen to examine them. Leonardo had represented the "Battle of the Standard," an episode in the wars of the Florentines and Milanese. His work was pronounced a masterpiece; and so it was. But when Michael Angelo produced his cartoon, representing a party of Florentine troops surprised by the enemy while bathing in the Arno, murmurs of astonishment were heard, and these were soon changed into enthusiastic acclamations. Political changes prevented the execution of either work, but they remained for years the admiration of all Italy.

Leonardo remained in Florence, making occasional visits to Milan, until 1514. During this period, among other works, he produced the cartoon of Sta. Anna for the Convent of the Nunziata in Florence, and the portrait of Mona Lisa del Giocondo, now in the Louvre, for which Francis I gave four thousand gold crowns. In 1514 he went to Rome, where he was introduced to Pope Leo X, who gave him a number of commissions. Here, however, he was again brought in contact with Michael Angelo, who was sent for by the Pope to construct the façade of San Lorenzo. He who at one time had stood unrivalled as the first artist in Italy was now to see a young man preferred to him. He laid aside his pallet and became dejected with melancholy. Besides, he had lost the wealth which his pencil had brought him, and he who was once one of the most brilliant lords of Italy was now reduced to mediocrity.

About this time he received an invitation from Francis I, then at Pavia, to reside at his court. He accepted the invitation, and in 1516 Leonardo accompanied his new patron to France, in the capacity of first painter to the court, with a salary of seven thousand gold crowns. But sickness and age and suffering had incapacitated him, and although he commenced a number of works for the king he did little or nothing. He saw that death was near, and prepared to meet it in a Christian manner. He asked pardon of God for not having made better use of the great genius with which he had been endowed. He died at Paris, in the arms of King Francis, on the 2d of May, 1519, in his seventy-fifth year. His death was mourned throughout France and Italy.

As a painter, Da Vinci was distinguished by his excellence of design, by softness of execution and a depth of *chiaro-oscuro* never before his time approached. On account of the many occupations which he followed, he painted very few pictures, but all of them are masterpieces.

His many treatises mostly remain in manuscript in the Ambrosian Library. They are in twelve large volumes, and treat of the arts, chemistry, mathematics, etc. Mrs. Jameson says of his treatise on painting that it is "the foundation of all that has since been written on the subject, whether relating to the theory or to the practice of art." Speaking of some extracts from his manuscripts

published in Paris in 1797, Hallam says they are "more like the revelations of physical truths vouchsafed to a single mind, than the superstructure of its reasonings upon any established basis." And, again, the English historian and critic says: "The discoveries which made Galileo and Kepler, and Maestlin and Maurolycus and Castelli, and other names illustrious, the system of Copernicus, the very theories of modern geologists, are anticipated by Da Vinci within the compass of a few pages, not perhaps in the most precise language, or on the most conclusive reasoning, but so as to strike us with something like the awe of preternatural knowledge. If any doubt could be harbored, not as to the right of Leonardo da Vinci to stand as the first name of the 15th century, which is beyond all doubt, but as to his originality in so many discoveries, which probably no one man, especially in such circumstances, has ever made it must be on an hypothesis, not very untenable, that some parts of physical science had already attained a height which mere books do not record." The fact that the fame of Da Vinci rests upon his works as a painter is easily explained by the great pre-eminence which art enjoyed in his time and which almost completely overshadowed all other things.

P.

Waiting for the Train.

There was a wealth of wisdom in Samuel Waitwell's remark, "We are all waiters." Did Samuel ever wait for a train? I soliloquized, as I stood on the broad platform of the passenger depot at four o'clock in the morning, returning with interest the winks of the stars that so unblushingly winked at me—exhausting my stock of patience catching a severe cold, and waiting for the train. "Well," said I, suddenly recalling an old law-definition, "it is a good thing that corporations—and especially railroad companies—are bodies without souls; for if such were not the case, I should have serious doubts of their ultimate solvency in the world beyond."

If there is anything in this world that tends directly to ruin one's temper and make him cynical it is waiting for a train that is several hours behind time. I had left instructions with the hotel porter to call me in time for the early train, and he did it with a vengeance—waked me at two A. M., (the train was due at 3.30). There were no 'buses running at that unseasonable hour, and so I was compelled to go afoot. The distance was not great, and I reached the station without encountering anything more formidable than a sleepy policeman. "Well," said I, throwing myself into a vacant seat, "this is, no doubt, pleasant—one full hour to wait!" A few gas-jets here and there lit up the gloomy old building, and I amused myself reading the time-cards of the various roads, the hotel advertisements, notices of things lost and found, excursion programmes, cautions to the travelling public to beware of pickpockets, and the innumerable other notices peculiar to railway depots. I soon wearied of this intellectual diversion, and as I had absolutely nothing else to do, I wandered away, down the room, counting the passengers, and mentally wondering where they all came from and whither they are going? "Going!" I repeated facetiously; "surely they are not going anywhere—except to sleep—until the train arrives." Well, I pondered, we are never exactly alone in this world; no matter where we go, what journey we undertake, what great project we originate, we always find companions—

some one who was there before us. The grass never grows upon the broad avenues of this world—even the byways are trodden smooth by restless, ambitious feet. But we cannot always travel at this race-horse speed; the strongest constitution will sometimes tire out, the most inveterate traveller grow weary and long for a little rest. Disappointment, delay, and sickness will sometimes visit us,—we must wait for the train. We must wait to regain our ruined health, wait for new hopes to bloom—for new opportunities, when the old have been destroyed,—and oh! what a weary waiting! At last we are convalescent; we are on our feet again—the train has arrived—although so many hours behind time that we thought it would never come. But here it is with all its accompaniments—dust, bustle and confusion. Will it carry us safely to our journey's end? Little heed do we give the thought as we rush aboard. We must go at all events, even though Satan himself were the driver. How slow the train moves! The engineer must be asleep. Faster! faster! is our constant cry, even though the wheels are leaping from the track, and objects fly by with lightning swiftness. We regret, perhaps, that we did not take the other route, for there the cars make better time. Then comes a crash, an awful convulsive quiver, the cars are whirled wildly into the air, and then are plunged madly into the seething, black river below. A few wild cries, a vain, frantic struggle, a helpless reaching up of despairing hands—and then—death. That is all! The swift, treacherous river flows on as calm and smiling as if nothing had happened.

"Bah!" said I, kicking over a chair in my vexation, "so I have been dreaming! And yet, how fearfully real it seemed!" It is precisely what we are doing every day—waiting so impatiently for the express train that is to hurl us—without a moment's warning—into eternity. "Well," said I, "we must go all the same;" and before I had time to follow the thought to its sequence the train came thundering up, and I was, perhaps, the first one of all the waiting throng to get aboard.

T. A. D.

Franz Liszt.

It has been the fortune of Richard Wagner to attract to his standard men of the greatest talent. Notwithstanding the disfavor of schools and conservatories, his music is forcing its way into public favor through the interpretation of men of the first order of genius, and bids fair to overcome all opposition. In our own country, Theodore Thomas, the ablest orchestral leader we have, is among his followers. In Europe, when his music was ridiculed in all the musical centres he could count among his disciples such men as Von Bulow (who will shortly visit America) and Liszt, the subject of this sketch. If the "music of the future" does not succeed in becoming the music of the present, it will not surely be through want of men capable of rendering it properly.

Franz Liszt, the greatest pianist that ever lived, first saw light in Raiding, Hungary, on the 22nd day of October, 1811. His father, Adam Liszt, a musician of no mean talent, and a warm friend of Haydn, discovering the great aptitude which his son at the age of six years showed for music, carefully instructed him on the pianoforte. Such was the genius manifested by the boy, that in his ninth year young Liszt performed Ries' Concerto in E flat in a public concert at Presburg. There were at this concert a

number of Hungarian noblemen, who were so pleased and surprised at the talent of the youthful performer that they offered to contribute for the next ten years towards his musical education. He was then taken by his father to Vienna, where he was placed under the instruction of Czerny and Salierni. After residing for eighteen months in Vienna he appeared with great success in concerts there and in Munich and other places.

In 1823 Liszt repaired to Paris for the purpose of becoming a student in the Conservatory, but was rejected because he was a foreigner. He, however, was carefully instructed in counterpoint by Reicha, and not a day passed in which he did not devote hours to the practice of the works of Bach and other great composers. When his education was considered finished he visited England in company with his father. His playing was a surprise to everybody, and his concert tour a great success. On his return to Paris in 1825 he produced at the Royal Academy of Music an opera in one act entitled *Don Sanche, ou le Chateau d'Amour*. It was not a success, and escaped condemnation on account of the youth of the composer, for Liszt was then only in his fifteenth year. In 1826 in company with his father he made a tour of the French provinces, which was successful.

Liszt's father, to whom he was greatly attached, died about this time, and as his imagination was of an unusually active character his grief for his father and disappointment in an attachment he had formed led him to almost seclude himself from the world and relinquish his art. During his retirement his mind ran from one excess to another. He became a follower of St. Simon, then of Lammenais, and was swayed by the poetic fancies of George Sand and Victor Hugo. In 1830 he sympathized with the revolutionists and composed a *Symphonie Revolutionnaire*, which however he never published. The year following, Paganini the great violinist appeared in Paris, and Liszt, filled with the resolution of becoming a Paganini of the piano, devoted himself to unceasing practice. After an absence of eight years, Liszt again appeared in concerts in Paris and created a great furore by his playing. Thalberg was then in his glory, but Liszt has ever since been considered as the greatest artist in piano-playing the world has ever seen. A critic writing in 1835, after showing the good qualities of the two pianists, said: "Thalberg is the first, but Liszt is the only one."

In 1837 Liszt made a tour through Italy, where his playing created a great sensation. He went thence to Vienna, where he appeared in concerts, and where a deputation of Hungarian noblemen waited upon him and invited him to visit Perth. He accepted the invitation, was received by the inhabitants of that city with the greatest enthusiasm, and was presented with the rights of citizenship. From this time until 1847 his concert tours were a series of triumphs in which he received honors from the public the like of which were never bestowed on any other musician. Ferdinand Hilles, in *Macmillan's Magazine*, says: "Towards the Spring, Liszt arrived in Leipsic, fresh from his triumphs at Vienna and Prague, and revolutionized the quiet town. It will be remembered that at Paris he had excited Mendelssohn's highest admiration at his first concert. As he glided along the platform of the orchestra to the piano, dressed in the most elegant fashion, and as lithe and slender as a tiger cat, Mendelssohn said to me: 'There's a novel apparition—the virtuoso of the nineteenth century.' I need hardly describe the impression made by his playing. When he played Schubert's 'Erlkönig,'

half the people stood on their chairs. The 'Lucia' fantasia turned everybody's head."

About the year 1847 Liszt became Kapell-Meister to the Duke of Saxe-Weimar. It was about this time that he developed into an ardent admirer and enthusiastic disciple of Richard Wagner's new musical school, and it was to his exertions that the Wagner music is principally indebted for the publicity which it now enjoys.

In 1852 Liszt published a "Life of Chopin," the distinguished Polish pianist, and in 1859 "The Gypsies and their Music." A translation of the first of these books has been published in the United States by Oliver Ditson & Co., of Boston. Liszt has also written a great number of articles for the musical press on the operas of Richard Wagner and on other subjects. In the year 1873 his Musical Jubilee was celebrated at Perth with great festivity and rejoicing. His residence is at Weimar, though he has resigned the post of Kapell-Meister to the Duke and has spent many years in privacy in Athens, making occasional visits to Italy and other places. Some few years ago the celebrated pianist became an ecclesiastic, and is now known as the Abbé Liszt.

Among his larger works are the Oratorios of *Christos* and *Sainte Elizabeth*; of his shorter pieces the best known in this country are his "Tasso," "Mephisto Walzer," "Goethe Fest Marsch," and "Preludes." The London *Athenæum*, commenting on his "Ronde des Lutins," speaks of it as "that most intricate and fanciful 'concerto study,' as the composer calls it, in which every imaginary difficulty is interwoven. It is a most original and piquant composition, for imps and elves seem to be skipping over the keyboard as if in a moonlight revel."

As a performer on the piano, Liszt stands first among those who form what is called the "prodigious school." He particularly excels in producing difficult and novel effects. His fingering is remarkably flexible, vigorous and firm; and there is a strength in his playing that has been unapproached except perhaps by Von Bulow. H. J.

Art, Music and Literature.

—Suppé has written a new opera, entitled "Im Krimmkriege."

—George Macdonald's tale of the civil wars in England "St. George and St. Michael," will be published in book form early in October.

—George Inness is said to be writing a work upon art. It will be looked for with interest by students of art who have wrestled with his pictures.

—The gentlemen retained to write essays on music for the new edition of the *Encyclopædia Britannica* are Mr. William Chappell and Dr. Hueffer.

—Miss Hosmer, the American sculptress, proposes sending from Rome to the Centennial a marble group representing the emancipation of the slaves.

—Mr Reinhart Schmelz has arranged Liszt's "Rhapsodie Hongroise," No. 2, for full military band, and has intrusted it to Gilmore for immediate performance.

—Some fine water-colors are reported at Goupil's in New York, by Detaille, Leloir, Rossi, Meyer von Bremen, and Alma Tadema, the last in black and white.

—The eighth edition of Max Muller's "Lectures on the Science of Language" is out in London, and a volume of "Essays on Language" by the same is in press.

—The author of "Travels in Portugal," which the Putnams publish, is said to be the British consul at Oporto, Mr. Oswald Cranford, who writes under the *nom de plume* of John Latouche.

—Not a single competitor came forward this year at Berlin for the prize of 3 000 thalers (about £440) bequeathed by Meyerbeer for a composition; which sum is to cover the outlay for two years' travelling.

—The attempt to raise a monument to Mendelssohn in Leipsic is to be renewed. The Association formed in 1868 for that purpose announce that they have over 12,000 marks available, and solicit further subscriptions.

—Mr. August Auerbach, son of the novelist, who as a publisher makes a specialty of American literature, announces from Stuttgart a German translation of Prof. Adams' "Democracy and Monarchy in France."

—The third volume of the "Encyclopædia Britannica," nearly ready, will have articles on the Atlantic, the Baltic and the Black Sea by Dr. W. B. Carpenter; on Beaumont and Fletcher, by Swinburne, and on Bagdad, by Rawlinson.

—A successful performance of Bach's "Johannes Passion" has recently been given in Eisenlach in aid of the funds of the Bach memorial. A large sum was realized and added to the amount previously obtained for this purpose.

—The late Mr. Foley's statue of General "Stonewall" Jackson, which is to be erected in Capitol Square, Richmond, has arrived. The statue is of bronze, and is spoken of as a remarkable likeness. It is a gift from a large number of prominent English gentlemen to the State of Virginia.

—The aged sculptor of the Hermann monument, Ernst Von Bandel, has been granted a pension of 2,000 marks by the Emperor of Germany, half of it to go to his wife if she outlives him. It is possible the Reichstag will add to this, in consideration of the fact that the old man has spent all his fortune and earnings in the work.

—It is announced that the Kiralfy Brothers have engaged Richard Wagner to come to this country next year and give or direct thirty monster concerts; and that they are now building a "grand palace of amusements" in Philadelphia to be opened at the same time as the Exposition. Wagner is to be the lion of that occasion.—*N. Y. Sun.*

—The last works of William G. Rinehart, the Maryland sculptor, are on exhibition in Baltimore, consisting of thirteen busts, principally marble copies from the antique, and a recumbent figure of Endymion. It is understood to be the intention of Mr. Garrett, the present owner, to present the entire collection to the Peabody Institute, where the artist's "Clytie" already is. Rinehart died in Rome.

—*The Obituary* is the cheerful title of a new journal in Alsace, and relates, according to the prospectus, chiefly to interments. The first number, which is illustrated, contains such lively pictures as: "The Embalming of Joseph," "The Shrine of Edward the Confessor," "The Monument of Gervase Alard, Admiral of the Cinque Ports." Another feature is a long list of deaths. Singularly, the editor's name is Croke.

—The catalogue of the Fine Art Department of the Cincinnati Exposition contains 461 paintings, against about 700 in the Chicago Exhibition. They have at Cincinnati, however, a collection of engravings, 200 or 300 in number, while we have none. Their exhibition of paintings is miscellaneous and largely foreign, and includes some illustrious names, old and new, among them Van Dyck, Greuze (the daughter), Corot, Millet, Isabey, and Fortuny. The Household Art Department at Cincinnati is catalogued up to 277 numbers, but is chiefly made up of bric-a-brac, and is rich in majolica and other wares.

—An important work upon Japanese art is in the course of publication in England. The authors are Mr. James Bowes and G. A. Audsley, both authorities in this department of art, the worth and interest of which are more and more recognized every year. It will consist of two volumes folio, and will contain a comprehensive introductory essay upon Japanese art, a concise dissertation on the Ceramic productions of Japan, with fifty elaborate colored plates produced from Japanese works of the greatest beauty. It is entitled, "Ceramic Art of Japan," and is dedicated to the Duke of Edinburgh. The description indicates that it will be an excellent introduction to the study

of Japanese art. The first number has already been issued.—*Watson's Art Journal.*

—The Munich Society of Arts has requested the editors of local German papers to give insertion to a circular which they have addressed generally to all municipal, ecclesiastical, private and other proprietors or depositaries of pictures or other works and objects of art. They wish to make it known that they will, free of all charge, cause a competent opinion to be given on the genuineness, true character and qualities of any such works of art of which the owners themselves may be unable to form a correct judgment, and the money-value of which they desire to know. By these means the society hopes to contribute toward a more correct estimate of artistic and historical remains, and to enable sellers and buyers to form a just appreciation of the monetary worth of such objects.—*Watson's Art Journal.*

—Mrs. Oliphant has written a book called "The Makers of Florence," which will be issued by Messrs. Macmillan & Co., as a holiday book, in the sumptuous style of "Holland House," with illustrations on steel and wood. The volume is one of "sketches of poets, prophets, and painters of Florence and their city," and its intention says the writer in her preface, "is to give the many lovers of Florence such a picture of her past life, and the men who have made her what she is, as may link their personal recollections of her present aspect with the memory of her greater glories." Her aim is not to write a studied history, but to touch the subject "with the lighter hand of the biographer, affectionately interested in the many noble figures which crowd the scene." The new edition of White's famous "Natural History of Selborne," in like style, is in advanced preparation.

—Miss Alcott's new book, "Eight Cousins: or, The Ant-Hill,"—the second title is that originally chosen for the book,—will soon be published. More than 200,000 volumes of the "Little Women" series have been sold in this country, and the "pirated" editions in England would probably bring the total sales above a quarter of a million copies. Of "Little Men" 10,000 copies were issued as a first edition, but over 28,000 were sold in the first month. A first edition of 10,000 of the new volume is being printed, but the advance orders have already absorbed this supply. "Eight Cousins" is dedicated in facsimile of Miss Alcott's handwriting, "to the many boys and girls whose letters it has been impossible to answer," as "a peace-offering." The preface promises a second volume to continue the story of Rose and the others of the "Eight Cousins," under the title of "The Rose in Bloom."

—The New York Oratorio Society, after two seasons' existence, shows vitality and increasing strength. The chorus is already over 200 strong, and will be much larger in a few weeks. For the coming season four concerts will be given, and Mendelssohn's *St. Paul*, Hardel's *Messiah*, and Liszt's *Christus* will be rendered, together with a number of selections from the old choral masters, including Bach and Palestrina. Dr. Leopold Damrosch will continue at the head of the organization as heretofore. The soloists already engaged are Miss Anna Drasdil, Mr. George Simpson, Mr. H. A. Bischoff, and Mr. Franz Remmertz. Mr. S. P. Warren will hold his old post of organist. The society has engaged Theo. Thomas' orchestra for the accompaniments, which is a guarantee that the works will be rendered in a manner such as has not been equalled in past seasons. Dr. Damrosch has brought the chorus up to a high state of perfection, and we are confident that this season's work will surpass in an artistic point of view their previous efforts.—*Watson's Art Journal.*

—"Although it is generally believed that the Moham-medans will not have the likeness of living persons taken, the Sultan of Turkey has had a portrait of himself painted, and has commissioned Gérome to produce a series of historical pictures for his palace." This is not the first time that the present Sultan of Turkey has had his portrait taken. About a dozen years ago he was painted, life-size, at his own order, by the late Mr. Fagnani of this city. The original picture is now in one of the imperial palaces at Constantinople, but Fagnani took a copy of it, which was in his house in this city. It evidently

pleased his majesty, for the artist, besides receiving a handsome price for it, was presented with a massive gold snuff-box, studded with diamonds. Fagnani used to speak of the Sultan as a very sombre and taciturn personage, able to converse in French, but hardly ever uttering a word or making a movement during the brief periods that the artist was permitted to remain in his presence. The old Mohammedan mandate against portrait painting is violated, in these times, even by the head of the faith.—*N. Y. Sun.*

—Theodore Thomas has closed his New York season, and the New York *Tribune* makes it the occasion of printing a list of the music he has played, from which we select the following new numbers, given for the first time: Suite No. 3 in D, and Forlane and bourree for Suite No. 1 in C, Bach; Serenade, op. 8, Beethoven; Norse Suite, No. 2, Hamerik; Symphony in G. No. 13, Haydn; Sinfonietta for wind instruments, Raff; Sixth Symphony in C, Schubert; Bilder aus Oesten, Schumann; Symphony in C. No. 1, Weber; overture to *Alceste*, Gluck; Schauspiel overture, Hofmann; overture "The Neighbors," Horne; overture "The Wedding of Camacho," Mendelssohn; overture in D minor, Pearce; overture "Des Teufel's Lustschlor," Schubert; Ritterliche overture, Stoer; "Walkure," Wagner; Kaiser overture, Westmayer; concertone for two violins, oboe and cello, and concerto for flute and harp, Mozart; ballet music for "Romeo and Juliet," Gounod; "Marche des Imperiaux," Von Bulow; Festival March, Seifert; prelude in E flat, Bach; passacaglia, Bach; "Introduction Capriccio," Brandeis; romanza for horn, quartett, Buck; Rhapsodies Hongroise, Nos. 1, 3, 5 and 6; Scherzo, op. 16, Mendelssohn; Introduction and fugue in C minor, Rondo de Chasse; Masonic funeral music, Mozart; Fest prelude, Roimenschnider; Impromptu in C Minor, Schubert; Allegro agitato, Pearce; Maestoso, Gluck.

—Two years ago we heard a youthful violinist play at Steinway Hall, and by the wonderful exhibition he then gave of his remarkable talents we prophesied that he would become a great artist. Since then he has been studying under the great master Wieniawski, who took the little fellow under his care to provide him a thorough musical education. How far our predictions have been fulfilled can be judged from the following extract from the *Independence Belge* in its criticism of a recent concert of the Brussels Conservatoire: "The first allegro of Viotti's twenty-second concerto brings into prominence the precocious talent of young Lichtenberg, whom M. Wieniawski, it is declared, brought from California in a corner of his trunk. The urchin is charming, and gifted with rare intelligence and *aplomb*, but with the *aplomb* of a child, without any of the disagreeable infatuation of the infant prodigy. He has already a good bow and an excellent tone, and he overcame with phenomenal agility the difficulties of Wieniawski's *cadenza*." At the concert given here he played the celebrated "Fantasie caprice," by Vieuxtemps, from memory with remarkable finish, and in the octave passages in the Finale, he inserted the little grace-notes in the descending scale so very neatly, that great astonishment was created. Just before the commencement of this Finale his bridge fell down. But nothing daunted, he proceeded to the ante-room and produced a second violin, but on tuning it, from the stiffness of the peg of the first string he failed to make it sufficiently sharp, yet he persevered to the end, and triumphed over all difficulties in the most courageous manner. America will have reason to be proud of this genius if his theoretical studies are prosecuted with the same success as his practical.—*Watson's Art Journal.*

—In a letter dated Rome, September 8th, from Very Rev. Father Ferdinando Battista, C. S. C., to Very Rev. E. Sorin, we find the following lines which will undoubtedly please our readers: "I carried your message to Monsignore Roncetti, whom I found delighted with Notre Dame and St. Mary's. He bid me present to you and all the inmates of both Institutions his most cordial thanks for the splendid welcome he received at your hands. He said he had spent with you days of enjoyment he will never forget." And again, another piece of pleasant news: "On the 31st ult., in the forenoon, your colossal statue of the Immaculate Conception, was, according to your request, brought to the

Vatican and blessed by His Holiness, who seemed much pleased with it; and on the 2nd inst. it left Rome for Notre Dame, in care of John McSorley, your agent in New York. I came very near being in trouble with that grand statue. Mr. Giandfredi, the sculptor, who is decidedly protected by the Pope, having received, according to your contract, the sanction and praises of the Academia in a written certificate, received also from the same committee an appraisal of value by 3,000fr. over and above the sum stipulated. He went immediately to the Vatican, asking the Holy Father to authorize him to require the full price of his statue. But His Holiness replied that honest men stood by their bargains, and that all he should ask as remuneration was some new orders. The same mail brings a warm petition for the same, closing thus: "The Holy Father will be *molto contento* if you send me some new orders." We shall very anxiously look for the safe arrival of the precious statue, and for the receipt of the Rescript of Indulgences attached to it. Our readers will remember that the above statue is the same whose design in 1854 had received the preference of the Holy Father.

—From a private letter by Mr. S. G. Pratt, the well-known pianist, of Chicago, written at Weimar, Aug. 29, we make the following extract, which is of general interest: "One of the chief events of interest to me during the last week has been the arrival of my piano, which, being unpacked Friday, produced quite a sensation in this little burg. Many of the artists here came in and spent the evening playing upon it, since which time this has been about the order of the evening. Last evening came Gurickx, a Belgian pianist, engaged with a concert troupe to commence in Berlin next month, with Mr. Mass, a young German composer and pianist, and others of talent who are on the edge of public life,—like Miss Fay, of Boston, who plays exquisitely, Max Piner, young Sherwood, and Mr. Zarinski, a Pole by birth. There is one young lady among the coterie who should be named alone, because she dwarfs them all, and is only 18,—Miss Gaul, of Baltimore. Saturday evening we were all invited out to Zopfer's, and after supper, of course, we all played. When at last Miss Gaul's turn came, we were expectant of something extraordinarily fine, having heard her before Liszt. That she selected the "Spinato and Polonaise" of Chopin pleased us all, because we had already witnessed her delicate touch and that peculiar, tender sadness which Chopin's music demands in such large measure. So we followed her through the dreamlands of the "Spinato," enjoying the delicacy of touch and artistic freedom which Liszt has left her the inheritance of (dangerous ground for less gifted persons): but when it came to the Polonaise there was such vigor, such colossal, dramatic force, combined with those delicate contrasts, that we stood electrified and spell-bound. The young lady's fine spirituelle-looking face held continually a look of intensity, but the arms, the beautiful wrists and hands, seemed possessed with the spirit of the great work, and, as towards the finale those intense climaxes are reached, her whole frame fairly quivered with the excitement of the moment, her face livid, yet the fingers were most perfectly the slave of her own will. Can you wonder that we were thrilled? Such an outburst as followed the last chord could only come from those who had been held by the magnet of a powerful genius, that always commands a response in spite of one. All the artists present congratulated her and acknowledged they had never heard it performed as well even by Rubintsein, or Liszt himself. To me it was a revelation of piano-playing that opens the vista of possibilities to an unbounded extent, combining all the elements of greatness in the scale of human qualities: tragedy, comedy, and romance. If she does not resurrect the art from the grade of technical perfection and heavy pounding or chilly nicety to which it has fallen, and when she returns to America bring our people to their feet with enthusiasm, then my estimate of human character and kind is a failure. Think of listening to such as these and the great master (Liszt) constantly, and then envy me, as I should another under like circumstances."

—To cure a fit of idleness, count the ticking of a clock. Do this for one hour and you will be glad to pull off your coat and work like a negro.

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.

Terms, \$1.50 Per Annum, Postpaid.

Address Editor Notre Dame Scholastic,
Notre Dame, Ind.

The New Series of Lectures.

Wednesday next a series of lectures on the Fine Arts will be commenced by Prof. Gregori. These lectures will be made free to all, and will be a great help not only to those who take lessons in this department but to all the students, illustrating as they will the general principles of the art of drawing and painting.

It is unnecessary for us to speak of the many excellent qualifications of Prof. Gregori as a teacher. He is well known to all here through his works, which have excited the admiration of all connoisseurs who have visited the place. He enjoys a high reputation in Rome and throughout Italy, not only as an artist of great ability but also as a teacher. That his lectures will be highly appreciated we have every reason to believe, and we doubt not they will give an additional life to the Art Department in the College.

A knowledge at least of the canons of criticism in art matters is of prime importance to all tourists in Europe and to people generally who would enjoy fully a visit to any art museum in the country. The formation of such museums are becoming more common every year. The display of art in the Expositions yearly held in Cincinnati, Indianapolis, Louisville, Chicago and other cities are giving the people a higher and a better idea of art; they are cultivating the taste of the people, refining and purifying it, and raising it above the mediocre works which have hitherto satisfied it. The Lectures of the Professor will explain these canons of criticism, and will enable those attending them to criticise rationally the works that may come under their observation. They will enable the amateur to form his own opinion of paintings and not to rest content with the opinions of others. We hope to see great interest taken in the Lectures, feeling that they will accomplish much good.

The Class of Dogma.

The Church has never opposed the teaching of the profane sciences. On the contrary, these sciences have ever received from the Church that fostering care which she extends towards all things good. She protected them when the world cared but little for their interests. Her schools and her monasteries were the houses to which the sciences fled for protection when the uncivilized hordes

descended from the North and threatened all Europe with barbarism. But at the same time that the Church encourages young men in these studies, she by no means would have them neglect the study of their religion. She desires that whilst the young man studies his mathematics and history, he also give a portion of his time to attaining such a knowledge of his faith as will enable him to live a Christian life and defend that faith against the attacks of the unbelieving.

Religion is a matter of far more importance than young men generally imagine. A knowledge of its teachings and mysteries is far better to them than any profane knowledge can possibly be. The latter conduces to our temporal wants, but religion regards our eternal interests. If the things of eternity be neglected, then will the studies of many years be worse than useless, and hence it is that the good and saintly à Kempis says that an humble husbandman that serves God is better than the proud philosopher who, neglecting himself, considers the course of the heavens. All human science, then, should be subservient to those interests which are eternal.

Such being the case, one would suppose that young men would endeavor to perfect themselves in the knowledge of their religion. Yet this is not the case. Students wear out their brains in studying the history, manners and morality of the pagan civilization which existed hundreds of years ago; they gloat over the heroic deeds of Greek and Roman; they store their mind with a knowledge of the mythology of old; and yet, while they are occupying themselves in these studies, they neglect the glorious deeds of their Christian forefathers. They can relate the courage of Horatius and Scævola, and know nothing of St. Lawrence or St. Sebastian. They become enthusiastic over the numbers of Virgil and Horace, and yet have never so much as heard the names of Christian poets. They talk grandly of the philosophy of Plato and Aristotle, and ignore St. Thomas. They commit to memory the precepts of Seneca, and pass over Thomas à Kempis as a barbarous writer. There are many, very many young men who are better acquainted with the follies of heathenism than with the mysteries of the divine religion which they profess to practice. Such a state of things should make us blush for shame. Young men should be thoroughly conversant with the teachings of their faith: they should know more than is contained within the pages of their little Catechism. They should be able on all occasions to combat the false charges which are brought to bear against their religion. To do this in an able manner, they need more than the ordinary catechetical instruction which is meted out to them.

The knowledge of Theology is not the exclusive domain of the clergy. It is true that they will always be the leaders, the guides in the teaching of the Church, but it is not exclusively for them to know the mysteries explained by that science. Laymen at all times in the history of the Church have been found who were distinguished for their knowledge of theology. Origen was already a distinguished teacher of the faith before he was ordained, and his great natural genius was no less penetrating and brilliant before his ordination than after. The great Tertulian never was in orders. Even in our own day, we have many laymen who rank among the ablest of the Church. Men like Brownson and DeMaistre have done good service. If our modern laymen may not have the colossal genius of an Origen, and their labors may not lie in the same direction, yet they render to the Church great serv-

ice in their combats with infidelity. Were we possessed of a greater number of laymen who would devote their genius to the defence of the principles of Christianity, we would discover less infidelity throughout the world; we would see the statesmen and politicians of Europe less given to Caesarism, and the Church in a state of comparative peace.

It is the mission of Catholic young men to work to undo the false teachings of the so-called scientific men of the day. To fulfil their mission they must study not only philosophy and the profane sciences, but must have a thorough knowledge of the doctrines of the Church. To obtain this knowledge they must enter the domain of Dogmatic Theology. It is not out of their sphere. It is the right of the layman, as it is the duty of the clergyman, to pursue his investigations in this field of knowledge, subject to the rules and limitations prescribed for all by the Church.

Last year the authorities of the College determined on opening for the more advanced Catholic students a class in which the doctrines of the Church would be taught more fully than in the ordinary classes of Catechism. The result of this step has been highly gratifying to them, and they do not regret having done so. What in former years was a matter of little interest to students, became one of their most delightful studies. Those investigations which formerly were undertaken because they were tasks, became sources of pleasure to the inquisitive student, and the class of English Dogma became one of the most popular in the College. The result having proved satisfactory, the class will be continued, and we hope to see the same interest, if not greater, taken by the students in both the lectures and in the recitations.

Vocal Music Again.

We are pleased to announce that since our last issue the authorities of the College have determined to make no extra charge, as has been customary heretofore, for lessons in Vocal Music. This conclusion, we feel, is an excellent one, and we are rejoiced that they have arrived at it. From this time forward there will be four free vocal classes taught in the College, each class receiving two hours' instruction each week. We need not encourage all to attach themselves to these classes, and to interest themselves in them. We have in former numbers shown the great benefit to be derived from the culture of vocal music, not only by those who make music a special study, but by those who would perfect themselves in the art of reading and public speaking. There is no necessity for us to recall what we have already said. It is patent to all that lessons in vocal music are of great importance. Let, then, everybody avail themselves of the opportunity afforded them, and attach themselves to one of these classes.

It is to be hoped that as the classes are made free to all we may have not only a grand choral society which will be a credit to the house, but that a glee club or a quartette club will be started for the purpose of adding to the pleasure of the students during the winter months. Away from the city's life and bustle, some amusement is necessary for the students, and there cannot be anything better adapted to afford pleasure than a good glee club. We hope that some of those who are musically inclined will take steps in the matter and organize immediately. There is plenty of

good material for forming the club, and all that is wanted is a good, energetic student to move in the matter.

We have hopes that by making the vocal classes free to all the students, the quality—and for that matter the quantity—of vocal music at the public Exhibitions will be greater than in former years, or at least come up to that of the years so much talked of when Prof. Girac taught music in the College. We have never heard any serious complaint as regards vocal music at our exhibitions except on the score of there not being enough of it. If it is found that the vocal music will prolong an exhibition to a late hour, then let us have some musical exhibitions given by the students in which not only our pianists, violinists, etc., shall appear, but in which the singers shall have a fair share of the time allotted for the exhibition.

The students will have ample opportunities for practice. In the halls, they have every opportunity to sing glees, etc., for their own amusement; in the *soirées* and exhibitions, music of a more classical nature will occupy their time and attention; while in the church choir, the grand Gregorian song and harmonious strains of the repertory of the Cecilian Society will enable them to chant the praises of God. We hope then to see the students avail themselves not only of the classes, which are now free for all to join, but also of the opportunities which are afforded them to practice themselves in singing.

Pilgrimages.

To-morrow there will be a Pilgrimage to the Church of Our Lady of the Sacred Heart at Notre Dame. It will be made by the Catholic citizens of Mishawaka, who will come the whole distance (some four miles) on foot to make their votions in the new church erected here. It will no doubt be a highly edifying sight, and suggestive of the great pilgrimages which are so common in Europe.

From the earliest ages, Christians were accustomed to make long journeys to the Holy Land for the purpose of praying in those spots which were sanctified by the life and sufferings of the Saviour of men. These journeys or pilgrimages were made not only to quicken devotion, but also as a satisfaction for sin, and hence were frequently undertaken by men as a penance. After Constantine and Helena had caused churches to be built to mark the places associated with the prominent events in the life of our Lord, the number of pilgrims constantly increased; and notwithstanding the persecutions of the pagans under Julian the Apostate, the inroads of Goths, Huns and Vandals, and the conquest of Jerusalem by the Saracens, these pious journeys could not be checked. The pilgrims were everywhere received with unbounded hospitality, and many of them carried neither arms nor money,—the passport of their Bishop being the only thing in their possession.

These pilgrimages may seem to many persons as very foolish things; but they were not. They were inspired by faith, and served to excite the piety of those who undertook them. Neither were they wanting in practical results, the great result required by the people of our day from every enterprise. The pilgrims not only brought back relics of the Holy Places, but also the silks, gems and other products of the East.

Judea, however, was not the only country visited by pilgrims. Some penetrated the solitudes of the Thebais

which were once inhabited by the monks of St. Anthony. In Europe, there was no country which had not its shrine. In Rome, countless pilgrims visited the tombs of SS. Peter and Paul; and the House of Loreto had also its pilgrims. Treves likewise had its shrine, at which in eight weeks no less than 1,100,000 pilgrims paid their devotions. One of the most celebrated shrines was that of St. James of Compostella, in Spain, which was visited by pilgrims from all parts of Europe. In France, the shrine of St. Michael, in Normandy, was the most famous. Thousands of pious persons visited it yearly, and there are no less than a dozen names of kings who paid their devotions there. In England the principal shrine was at Walsingham, but that of St. Thomas à Becket at Canterbury was also famous. As many as one hundred thousand persons are said to have been registered there at one time. In Ireland, the great place to which pilgrims bent their way was a cave on a small island in Lough Derg, in the County of Donegal.

Until recently, pilgrimages were not frequently made. Now, however, immense pilgrimages are made in France and other countries. In the United States it has not been customary to make them, but shortly after the First American Pilgrimage to Europe, last year, we read an account of one made some place in Maryland and another in New York.

The pilgrimage to be made to-morrow by the good people of Mishawaka, headed by their zealous pastor, Rev. Father Oechtering, will be probably the first one ever undertaken west of the Alleghanies, and we trust will be good in its results. Rev. Father Letourneau will sing a Solemn High Mass for the pilgrims, and sermons will be preached by the Rev. Fathers Oechtering and Lauth.

Magazines of the Month.

—The contents of the *Manhattan and De la Salle Monthly* for October are: I, Scholastic Philosophy and Modern Science; II, Taxation of Church Property; III, the Death of Lyon; IV, Mr. Maurice; V, Monument to Washington Irving; VI, Famous Memories of the Month; VII, Death of a near Relative of Washington; VIII, A Translation from the Classics; IX, Otho the Redbeard, a Tale, from the German of Grimm; X, Catholic Memories of the Tower of London; XI, The Old Elm; XII, the New York Catholic Protectory; XIII, Grave of the Indian King; XIV, Miscellany; XV, Current Publications.

Personal.

—W. J. Dodge, of '74, is now attending the Iowa State Law School.

—Joseph A. Roberts is now solicitor for the *Catholic Columbian*, Columbus, Ohio.

—James Caren, of '75, is a Clerk in the County Surveyor's Office, Columbus, Ohio.

—L. Ph. Best, class of '75, is in the wholesale drug business in Milwaukee, Wisconsin.

—Mr. Martin Nolan, of '69, is employed in the City Clerk's Office, Columbus, Ohio.

—W. Walsh, of '64, and sister, of Chicago, were at the College the beginning of the week.

—Wm. J. Freeman, of '66, is in commercial business with his father in Iowa City, Iowa.

—E. C. McShane, of '66, is County Treasurer of Douglas County, Nebraska; resides at Omaha.

—Constantine V. Gallagher, of '67, is Local Auditor at Omaha, Neb. for the Union Pacific Railroad.

—H. W. Quan, of '75, who is now with his father in business in Chicago, was at the College on the 27th.

—Mr. C. L. English, of the firm of English, Millers & Co., of Columbus Ohio, spent a few hours here on Thursday last.

—Max Hamburger, of '69, was married on the 21st of September last to Miss Nettie, Wile the sister of D. J. Wile of '72.

—J. D. McCormick, of '73, has been admitted to the Bar of Lancaster, Ohio. We hope that he may have a large practice, and yet that he may find time to send us once in a while a few stanzas like to those for which he was so well known while attending class here.

—Mr. James L. Ruddiman has returned to take charge of the telegraph interests at Notre Dame. He looks very much improved after his trip to Saratoga and Long Branch, and has set to work in a manner that evidently means business. He will be general manager of the telegraph office here, and has under his direction no less than thirty embryo operators.

—In the *Buchanan County Bulletin*, we read:—"Mr. J. J. Ney, a son of Patrick Ney, the contractor, and a graduate of the Law Department of Notre Dame University, Ind., was admitted to practice as an attorney at the current term of the District Court. Mr. Ney is a young man of bright promise, who has made many friends by his correct habits and genial manners during the course of his professional studies in this city. We wish him abundant success in his chosen profession." The *Independence (Iowa) Conservator* says: "Mr. Ney has many close friends in this county, having acquired a large acquaintance before entering college, while in the office of Jamison & Begun, three years ago. We are not informed as to whether he intends to make our city his future home, but would be pleased to hear that he does so intend." To these good wishes we add our own, and hope that Mr. Ney will fulfil the expectations of his many friends.

—C. J. Dodge, of '74, writes to us from Burlington, Iowa: "It is now going on two years since I left Notre Dame, my home for some *six happy years*, and yet it seems as though it were much longer, so completely had I become rapt up in my old College home and its surroundings. I believe I know nearly every nook and corner in the neighborhood, and am acquainted with every Father and Brother then resident at Notre Dame. So I need scarcely add with what intense pleasure I devour every word of your interesting paper, and how agreeable it is to learn through your "personal column" of the whereabouts and occupations of my numerous college acquaintances. I myself am a member of the Iowa Bar, and am meeting with the many difficulties usually attending the efforts of young aspirants after legal fame; but having health and perseverance I am satisfied. I mean if possible to see you all next June and enjoy myself greatly. Still, whenever I stop to think of how pleasant it will be for me to meet my many friends, I cannot overcome a feeling of sadness. I shall miss one well remembered form and face, and the bright smile of welcome that greeted me for so many years. I allude to dear departed Father Lemonnier. When next you pass his grave, kneel and offer a prayer for one who loved him much, for one upon whose heart his image is indelibly impressed."

Local Items.

—Bulletins next week.

—The 13th falls on Wednesday.

—The pilgrimage will now be all the talk.

—Foot-ball is very popular in the Juniors.

—Everybody turned out to see the eclipse.

—Say, Mac., don't you want to bet the pie?

—Will the Columbians reorganize this year?

—Will the Minims enter for the championship?

—The Minims intend having a Religious Society.

—The Philomathean "Standard" will soon reappear.
 —The St. Cecilians have about twenty-five members.
 —The new Laboratory building will soon be finished.
 —The Choir has been reorganized, and we wish it success.

—The championship game on Wednesday was no great shucks.

—The Excelsiors will not enter for championship this session.

—The play for the 13th of October has not yet been announced.

—Smoked glasses were all the rage last Wednesday morning.

—Friday afternoon, rec. was greatly appreciated by the students.

—On September 24th the Mutuels beat the Quicksteps by 35 to 13.

—The Sodality of the Holy Angels was reorganized on Wednesday last.

—We already hear tell of a Quartette Club in the Senior department. Good!

—Do not throw sand in the teacher's eyes, it might prove injurious to the pupil.

—The Cornet Band will be in condition to render some pleasing music on the 13th.

—The Juniors went out walking on Friday, the 24th, to the watermelon patch.

—The hand-ball alley is in splendid condition, and many hard battles are fought daily.

—To-morrow, Rosary Sunday, will be celebrated with the usual solemnity at Notre Dame.

—There are more subscribers to the SCHOLASTIC in the Junior department than in any other.

—The delivery of O'Meara's balls was something new to the Quicksteps. They didn't bat them worth a cent.

—The Sodality of the Holy Childhood seems to be held in great favor by the Minims. This is as it should be.

—On the 26th ult., the second nine of the Excelsiors beat the first nine of the Mutuels by a score of 12 to 7.

—The boat-race will take place on the morning of the 13th of October. The crews are beginning to practice.

—Very Rev. A. Granger presented twenty-three handsome volumes to the Lemonnier Library on Tuesday last.

—The University nine have received a new man, and say they intend making the Collegiate nine work for victory.

—Some of the Juniors think it strange that the reporter of the Quicksteps didn't send in a report of Wednesday's game.

—On the 25th, a match game took place between the Eurekas and Quicksteps, the former winning by a score of 27 to 13.

—The Minims are not a whit behind in their preparation for St. Edward's Day. They mean to make the 13th a gala day.

—The Minims have had their promenade extended, and other preparations made for the races and other games on the 13th.

—A game between an independent nine and the Collegiate second nine was won by the independents by a score of 14 to 10.

—We will give next week the names of the crews who will take part in the race on the 13th inst. May the best horse leap the ditch.

—The Cincinnati Redstocking bat was won by the second nine of the Excelsiors after a tightly contested game with the Mutuels on last Wednesday.

—There will soon be two free Vocal Classes in the Senior department, one or two in the Junior, and one in the Minim Department.

—Some of the Senior students were exercising themselves on the rings the other day, and it was a caution to see how they doubled themselves up.

—The score in the championship game on Wednesday stood 31 to 13 in favor of the Collegiates. We refuse to publish the score on account of the high number of runs.

—On account of the pilgrimage from Mishawaka to-morrow, morning services will be at eight o'clock for the students in order to leave the church free for the pilgrims at ten o'clock.

—The first nine of the Mutual B. B. C.—A. Laub, c; J. O'Meara, p; W. Nicholas, s s; W. Davis, 1 b and captain; C. Walsh, 2 b; C. Peltier, 3 b; F. Goldsberry, 1 f; O. Bell, c f; C. Clarke, r f.

—Hereafter the SCHOLASTIC will be delivered to subscribers at the College, in the study-halls. Persons desiring extra copies can procure them at the Students' Office at five cents per copy.

—The Junior Prefects received by express a handsome bouquet for the study-hall. It was presented to them by Mrs. Col. Bowen, of Chicago, for which they return their sincere thanks. A fine picture was also received from Mr. Hagerty.

—We understand that the Thespians intend electing associate members. Before becoming a member of their association it will be necessary to have been an associate member for at least three months. This will always keep the regular members A No. 1.

—The following are the officers of the Archconfraternity of the Immaculate Heart of Mary for the ensuing year: President, H. C. Cassidy; Vice President, James Brown; Secretary, John Hanley; Treasurer, E. Monahan; Director, Very Rev. A. Granger.

—Our venerable friend with the musical head lost his cane at the hour of lunch on Tuesday. He played a funeral march in eight flats; and on finding the stick, he gave a production in the natural key that was never written by any composer of sacred music in ancient or modern times.

—Mr. Gregori is at present engaged on two figures in fresco on the front of the new church, one of St. Peter, and the other of St. Paul. That of St. Peter is already completed, and is truly a fine specimen of work. We will give further particulars in our next.

—At the first regular meeting of the Archconfraternity of the Immaculate Conception of the Blessed Virgin Mary the following officers were elected: Director, Very Rev. A. Granger; President, E. Arnold; Vice President, John T. Foley; Treasurer, F. Ewing; Secretary, W. Morris.

—At a meeting of the Excelsior Baseball Club, the following officers were elected: Director, Bro. Leander; President, A. K. Schmidt; Vice President, H. D. Faxon; Treasurer, Otto Ludwig; Secretary, E. F. Arnold; Censors, M. Otero and James French; Field Captains, A. K. Schmidt and C. J. Whipple.

—One of the hardest things in this world is to umpire a game of baseball to the satisfaction of all parties. So we thought last Wednesday, when we saw the umpire ruthlessly deprived of the office. We suggest the propriety of obtaining a man who is lame, deaf, dumb and blind to fill the position, for one term only.

—We call the attention of our readers to the advertisement of O. Ditson & Co. in another column. This firm is one of the largest in the United States, and it is impossible to give it an order which it would not fill to the entire satisfaction of the person ordering. If you have an order for music, remember O. Ditson & Co., Boston.

—The University of Notre Dame, Indiana, is keeping up to the times, even in small things. The students have a band, a choir, a crack baseball club, and a newspaper called the SCHOLASTIC, which is not only well arranged and beautifully printed, but is one of the most entertaining sheets that come to our office.—*Boston Pilot*.

—It has been remarked by the prefects that in no former year have the students given so much satisfaction to the authorities of the house as this year. They say that though everyone enjoys himself and takes his recreation with zest, yet the general deportment and zeal in study is remarked by everyone, and they hope that all will continue through the year as they have commenced it.

—The new boiler just received from Mr. J. Matthews,

of the Novelty Iron Works, South Bend, is fifteen feet long and five feet in diameter. Its capacity is estimated at sixty-five horse-power. It is made of the very best iron and is three-eighths of an inch thick. When placed in position alongside the old boiler of the same capacity, and with the two smaller ones as adjuncts, there is no doubt whatever that all wants in the steam line will be amply supplied.

Roll of Honor.

SENIOR DEPARTMENT.

E. Atfield, J. Beegan, J. Brown, V. Baca, W. Breen, D. Byrnes, J. Buckles, A. Betcher, F. Bearss, W. Ball, M. Blackburn, W. Canavan, J. Campbell, P. Cooney, F. Claffey, D. Connors, J. Connolly, R. Calkins, E. Chalfant, J. Cooney, T. Cloran, H. Dehner, J. Dryfoos, J. Dwyer, J. Ewing, B. Euans, L. Evers, W. Fowler, P. Flanigen, G. Frauenknecht, W. Fogarty, J. Gillen, J. Golsen, A. Hertzog, J. Hamlin, J. Harkin, J. Handley, T. Hansard, S. Kennedy, J. Kurtz, F. Keller, P. Kennedy, T. Logan, J. Lipp, E. Monohan, P. Mattimore, P. J. Mattimore, D. Murphy, H. Maguire, C. Myers, J. Monning, N. Mooney, L. Murphy, R. Mortimer, R. Maas, F. Maas, W. Murdock, P. McCullough, P. McCawley, L. McCollum, T. McGrah, R. McGrath, J. McHugh, W. McGorrick, J. McEniry, P. Neill, H. O'Brien, Carl Otto, J. O'Rourke, J. Obert, J. Perea, J. Quinn, T. Quinn, C. Robertson, J. Retz, W. Smith, C. Saylor, G. Schweighardt, F. Smiley, W. Stout, G. Sullivan, F. Vander Vannet, A. Wisner, R. White, F. White.

JUNIOR DEPARTMENT.

T. Byrnes, A. Bergck, J. Carrer, C. J. Clarke, J. Davis, W. J. Davis, W. Dodge, N. Dryfoos, J. T. Foley, J. French, F. Flanagan, P. Frane, C. Gustine, E. D. Gleason, R. J. Golsen, P. Hagan, C. L. Hagan, W. F. Hake, F. Hoffman, B. D. Heeb, E. B. Hall, G. Huck, M. Katzner, F. Klaner, J. P. Kinney, J. E. Knight, O. Ludwig, G. J. Lonstorf, L. Lacey, R. P. Mayer, J. Mosel, M. McAuliffe, W. M. Nicholas, M. Otero, C. Orsinger, C. Peltier, E. F. Riopelle, F. Rosa, E. Raymond, H. Scott, F. Schwuchow, W. Sheehan, A. K. Schmidt, P. Schnurrer, G. Streit, H. Sickel, W. Taulby, P. M. Tumble, N. Vanamee, H. Webber, C. J. Whipple, E. Washburn, M. E. Halley, D. Ryan, J. Cavanaugh, A. L. McIntosh, E. H. Smith.

MINIM DEPARTMENT.

C. Faxon, C. C. Campau, F. P. McGrath, J. Nelson, P. Nelson, A. Bushey, F. Pleins, T. Hooley, G. Rhodius, J. Seeger, M. Gustine, R. Pleins, W. McDevitt, W. Coolbaugh, J. O. Stanton, W. Smith, G. Lambin, S. Bushey, C. Bushey, A. Campau, Eugene Oatman.

Class Honors.

FOR THE WEEK ENDING THURSDAY SEPT. 30, 1875.

COLLEGIATE COURSE.

SENIOR CLASS—F. Devoto, T. F. Gallagher, E. S. Monahan, J. J. Gillen, B. L. Euans, H. L. Dehner.

JUNIOR CLASS—T. F. Hansard, C. H. Cassidy, J. H. Cooney, C. C. Atchison, P. J. Cooney, N. J. Mooney.

SOPHOMORE CLASS—J. F. Ewing, R. J. Maas, C. Otto.

FRESHMAN CLASS—A. Hertzog, W. Fullerton, G. Sullivan, J. F. Nunning, G. McNulty, A. K. Schmidt.

MINIM DEPARTMENT—C. Campau, F. McGrath, C. Faxon, G. Lowery, L. J. Frazee, J. Duffield, O. Lindberg, F. Campau, J. Nelson, P. Nelson.

List of Excellence.

[The students mentioned in this list are those who have been the best in the classes of the course named—according to the Competitions, which are held monthly.—DIRECTOR OF STUDIES.]

PREPARATORY COURSE.

SENIOR CLASS—R. McGrath, J. Lambin, A. H. McBriar, Jos. Connolly, J. Quinn.

JUNIOR CLASS—W. Davis, C. Ham, P. Frain, M. Kauffman, M. Otero, G. Huck, W. Dodge, E. Raymond.

—Tennyson thinks Joaquin Miller would be quite a poet if he would work a little; which shows that the English Laureate does not appreciate the agonies of Joaquin's composition, of nights spent over "familiar quotations," and days dreary with researches through rhyming dictionaries. Poor Joaquin! If he only spent as much time behind the plow as he does at his verses, what a useful, healthy, happy, and wealthy man he might be.—*Chicago Tribune.*

St. Mary's Academy.

—A box has been placed in the Study Hall in which to drop local items for the SCHOLASTIC.

—Junior recreations are lively. The impromptu dramatics, songs, recitations and comicalities draw the serious Seniors out of their Department.

—Question.—"Can you think of a pronoun which joined to a verb will form a new word?" "Methinks I can," was the answer. "He brews," says another.

—Two little Minims go into the Students' Office out of time—"What do you want, Anna?" "Nothing, Sister"—"Well," said Minim No. 2, "we've got what we want, let's go."

—One of the Rhetoric Class found herself on Job's War Horse, and could not dismount without assistance from the teacher. Sad—wasn't it! It needs the patience of Job to bear all the puns perpetrated on the unfortunate rider of that War Horse.

—The young ladies whose names appear on the Roll of Honor are those who have merited 90 or 100 in neatness, order, polite deportment and observance of academic rules. To be honorably mentioned for improvement in studies, the pupils must have an average of 85.

—On Sunday evening, after the distribution of good notes by Very Rev. Father General, several interesting compositions were read. Miss L. Ritchie gave an original poem entitled "Return to St. Mary's"; Miss Julia Nunning discoursed on the "Dangers of Light Reading"; Miss Agnes St. Clair presented "Panoramic Views"; Miss A. T. Clarke questioned "How far we Should be Influenced by the Opinions of Others?" After some kind criticism on the reading, Very Rev. Father General called the attention of the young ladies to the subject of penmanship, and very strongly recommended that each pupil should make earnest efforts to acquire such a legible, elegant handwriting that her penmanship should be a recommendatory index to her individual character.

CONSERVATORY OF MUSIC.

—The classes have been graded, and all are at work, *allegro spiritoso*. Scales, exercises, technics in every form, assail the ear. Honorable mentions can scarcely be given so early, so we merely give class arrangement, and give the young ladies time to gain honorable mentions in their respective grades:

1ST CLASS—Miss H. Foote, Piano; Miss E. O'Connor, Harp.

2D DIV.—Misses E. O'Connor and H. Julius.

2D CLASS—Misses J. Nunning; Harp, Miss Dennehey.

2D CLASS, 2D DIV.—A. Dennehey, M. Culliton, M. Julius.

3D CLASS—A. Harris, M. Craven, L. Kurchner, L. Henrotin, A. Byrnes, E. Dennehey, A. St. Clair, A. Duncan, A. Seivers, I. Maas, G. Wells.

2D DIV.—A. Henneberry, L. O'Neil, A. Koch, M. Spier, C. Morgan, M. Usselmann.

4TH CLASS—A. T. Clarke, H. Russel, K. Joyce, F. Dilger, M. Roberts, M. Redfield, J. Locke, J. Bennett, D. Locke, F. Gurney.

2D DIV.—A. O'Connor, L. Johnson, M. Reily, E. Thompson, M. Thompson, A. Gordon, N. Tuttle.

5TH CLASS—M. Thelan, M. Schultheis, A. Cullen, E. Lange, A. Kirchner, L. Kiusella.

2D DIV.—M. Siler, C. Woodward, B. Siler, S. Hole, M. Walsh, A. Walsh, M. Gaynor, L. Walsh, L. Gustine, I. Reynolds, L. Leppig, N. McGrath, L. Merritt, P. Gaynor, L. Moran, U. Goodell.

6TH CLASS—M. O'Connor, A. McGrath, J. McGuire, M. McGrath, M. Hooper, E. Simpson, H. Dryfoos, L. Schwass, J. Morris, M. Brady, S. Edes, M. Telford, H. O'Meara, A. Morgan, A. Miller.

6TH CLASS, 2D DIV.—M. King, K. Morris, M. Anthony, E. Edes, I. Fisk, L. Brownbridge, E. Pierce, J. Mitchell, R. Casey, M. Parker, L. Faulkner, A. Ewing, S. Swalley, T. O'Brien.

7TH CLASS—L. Kelly, S. York, J. Pierce, M. Ewing, C. Morrill, M. Marky, C. Whitmore, E. Cannon, Miss Covert.

8TH CLASS—M. Derby, C. Hughes, R. Goldsberry, M. Hughes, M. Bell.

9TH CLASS—M. Davis, A. Peak.

10TH CLASS—E. Mulligan, J. Duffield, L. Lambin, J. Smith.

VOCAL DEPARTMENT.

The Private Vocal Class is in full working order, numbers twenty-nine, and will soon show the strength of their voices in some fine choruses that are being prepared for the coming Feast. Honorably mentioned:

1ST CLASS—Misses Foote, O'Connor, Henrotin and Devoto.

2ND CLASS—Misses Reily and Arnold.

3RD CLASS—Misses T. Gaynor, Kirchner, S. Edes, I. Edes, E. Edes, King, M. Walsh, J. Bennett, A. Walsh.

The following young ladies have not yet been classed: E. Dennehey, Byrne, A. Kirchner, A. Dennehey, Gurney, Cannon, H. Julius, O'Meara, Maas.

—We hear the vocalists singing merrily every day, and should be more than pleased to hear them sing the "Responses" during the public offices of the Church on Sundays; and also some of those beautiful Litanies which added so much to the evening devotions last year.

—The Theoretical Classes were commenced last Saturday, and we hope strict attention will be paid in these classes. General musical instruction is not desired to be a mere grade of scientific distinction, but it is intended for all who take an interest in music, that they may have a full comprehension and just appreciation of the art in all its aspects.

Tablet of Honor.

The following young ladies averaged 100 in conducts:

Misses A. Clarke, H. Foote, M. Riley, J. Locke, E. Dennehey, K. Joyce, A. St. Clair, E. York, I. Reynolds, K. McNamara, L. Ritchie, A. Walsh, A. O'Connor, J. Bennett, J. Nunning, M. Faxon, F. Dilger, M. Dunbar, M. Julius, L. Johnson, M. Brady, M. Walsh, L. Kelley, C. Woodward, L. Henrotin, E. Mann, A. Byrne, A. Duncan, M. Cravens, J. Pierce, P. Gaynor, A. Dennehey, M. Culliton, M. Spier, E. O'Neil, R. Casey, A. Heneberry, H. Julius, C. Morgan, H. Russell, M. and E. Thompson, S. Moran, M. Gaynor, E. O'Connor, I. Maas, U. Goodell, S. and I. Edes, N. Tuttle, L. Gustine, T. O'Brien, S. Swalley, M. Parker, L. Moran, N. King, E. Cannon, E. Edes, M. Usselman, D. Locke, M. Marky, N. Covert, A. Sievers, A. Miller, L. Leppig, F. Gurney, C. Morrill, M. Anthony, L. Brownbridge, M. Railton, C. Whitmore, M. Thelan, J. McGuire, L. Arnold, K. Morris, G. Youell, E. Pierce.

JUNIOR DEPARTMENT.

Misses L. Kirchner, M. O'Connor, M. Schultheis, A. Cullen, I. Fisk, H. Dryfoos, E. Lange, M. Ewing, N. McGrath, J. Halliday, M. Mulligan, M. Hogan, H. O'Meara, L. Walsh, A. Koch, C. Yates, M. Derby, N. Mann, J. Morris, M. Redfield, L. Chilton, L. Kinsella, M. Bell, A. Morgan, L. Faulkner, L. Merritt, A. Kirchner, M. McGrath, D. Gordon, E. Mulligan, I. Mann, J. Mitchell, A. McGrath, E. Simpson, J. Smith, A. Peak, M. Davis, R. Goldsberry.

The following young ladies are honorably mentioned for improvement in Lessons:

GRADUATING CLASS—Misses A. Clarke, H. Foote, M. Riley, J. Locke, E. Dennehey, K. Joyce, A. St. Clair, L. Arnold, J. McGuire, E. York, I. Reynolds, K. McNamara.

1ST SENIOR CLASS—Misses A. O'Connor, J. Nunning, M. Faxon, M. Dunbar, L. Johnson, M. Brady.

2D SENIOR CLASS—Misses C. Woodward, E. Mann, M. Cravens.

3RD SENIOR CLASS—Misses C. Morgan, H. Russell, S. Moran.

1ST PREP. CLASS—Misses G. Youell, L. Gustine.

2D PREP. CLASS—Misses A. Sievers, M. Marky, A. Miller.

3RD PREP. CLASS—Misses M. Railton, M. Thelan, C. Whitmore.

ART DEPARTMENT.

DRAWING.

3RD CLASS—Misses L. Henrotin, A. Cullen.

4TH CLASS—Misses M. and E. Thompson, E. Lange, A. Koch, M. A. Schultheis, P. Gaynor, L. Kirchner.

5TH CLASS—Misses M. O'Connor, K. Morris, S. Moran, K. McNamara, A. Harris, J. Mitchell.

PAINTING IN WATER COLORS.

5TH CLASS—Miss L. Henrotin.

OIL PAINTING.

4TH CLASS—Misses L. Ritchie, C. Morgan.

DITSON & CO'S MUSIC BOOKS

For Catholic Churches.

Books containing Morning and Evening Service.

THE OFFERTORIUMFiske. 2.50
The newest work. Plenty of easy as well as more difficult music.

THE CANTATA. No. 1 Morning Service..Werner. 2.25

THE CANTATA. No. 2. Evening Service.. " 2.25

THE MEMORARE..... " 2.75

THE CATHOLIC CHOIR BOOK.....Garbert. 2.50

LYRA CATHOLICA.....Wilcox & Southard. 2.50

STABAT MATER.....Rossini. 45

MASSSES.

By Beethoven, in C.... 65	Mozart, 2d, 7th & 9th, ea 65
Haydn, 1st, 2d & 4th ea. 80	" 1st Mass..... 65
Haydn, 6th.....1.00	" 12th..... 80
Haydn, 7th & 8th, each. 65	" 15th..... 65
Haydn, 3d... ..1.00	Gounod, Messe Sol'nelle 80
Rossini Messe Sol'nelle 1.60	Concone, m F..... 65
Bordese, in F..... 65	Farmer, B flat..... 80
De Monti, B flat..... 65	Lambillotte, Pascale...2.50
Guignard.....1.00	Niedermeyer.....1.25
Southard in F..... 50	Stearns, in A.....1.50
" D..... 50	Thayer, No. 1.....2.00
Weber, in E flat..... 65	Zimmer.....2.00
" G..... 50	

School Music Books

Constitute a perfect series, providing in the best manner for every class in every school, academy and seminary.

AMERICAN SCHOOL MUSIC READERS.

In 3 books, of which Book 1, (35 cents), is admirably arranged for primary schools. Book II (50 c n's), and Book III (50 cents) for Grammar and younger High School or Academy classes. Compiled by L. O. Emerson and W. S. Tilden.

CHEERFUL VOICES

(50 cents), by L. O. Emerson, is a capital collection of school songs for common schools.

THE HIGH SCHOOL CHOIR,

(\$1), by L. O. Emerson and W. S. Tilden, is fully equal to their last book, "The Hour of Singing," which for some years has been the standard book. The present work, like the other, is for High Schools, Academies and Seminaries.

THE NATIONAL HYMN & TUNE BOOK

(40 cents), furnishes the best collection of sacred music extant for opening and closing schools.

Any of the above books mailed, postpaid, for the retail price.

The prices above given are for one style of binding. A slight increase for more expensive styles.

OLIVER DITSON & CO., CHAS. H. DITSON & CO.,
Boston. 711 Broadway, NEW YORK.

LYON & HEALY, Chicago.

Pittsburgh, Fort Wayne & Chicago,
AND PENNSYLVANIA R. R. LINE.

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 "

THIS IS THE ONLY LINE

That runs the celebrated PULLMAN PALACE CARS from Chicago to Baltimore, Washington City, Philadelphia and New York without change. Through tickets for sale at all principal ticket offices at the lowest current rates.

F. B. 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 06 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 20; 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.

Chicago, Rock Island and Pacific.

Through trains are run to Leavenworth and Atchison, connecting with trains for all points in Kansas and Southern Missouri. This is acknowledged by the travelling public to be the

Great Overland Route to California.

Two express trains leave Chicago daily from depot, corner Van Buren and Sherman streets, as follows:

	Leave.	Arrive.
Omaha, Leavenworth and Atchison Express..	10 15 a.m.	4 00 p.m.
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.

H. RIDDLE,
General Superintendent



Have you any thought of going to California? Are you going West, North, or Northwest? You want to know the best routes to take? The shortest, safest, quickest, and most comfortable routes are those owned by the Chicago and Northwestern Railway Company. It owns over two thousand miles of the best road there is in the country. Ask any ticket agent to show you its maps and time cards. All ticket agents can sell you through tickets by this route.

Buy your tickets via the Chicago and Northwestern Railway for

SAN FRANCISCO,

Sacramento, Ogden, Salt Lake City, Cheyenne, Denver, Omaha, Lincoln, Council Bluffs, Yankton, Sioux City, Dubuque, Winona, St. Paul, Duluth, Marquette, Green Bay, Oshkosh, Madison, Milwaukee, and all points West or Northwest of Chicago.

If you wish the best travelling accommodations, you will buy your tickets by this route, and will take no other

This popular route is unsurpassed for speed, comfort and safety. The smooth, well-lasted and perfect track of steel rails. Westinghouse air brakes, Miller's safety platform and couplers, the celebrated Pullman Palace Sleeping Cars, the perfect telegraph system of moving trains, the regularity with which they run, the admirable arrangement for running through cars from Chicago to all points West, North, and Northwest, secure to passengers all the comforts in modern railway traveling.

PULLMAN PALACE CARS

are run on all trains of this road.

This is the only line running these cars between Chicago and St Paul, or Chicago and Milwaukee.

At Omaha our sleepers connect with the Overland Sleepers on the Union Pacific Railroad for all points west of the Missouri River.

For rates or information not attainable from your home ticket agents, apply to

Marvin Hughitt,
General Superintendent.

W. H. Stennett,
Gen'l Passenger Agent.

Grand Central Hotel,

SOUTH BEND, IND.
NEWLY OPENED—FIRST CLASS IN ALL RESPECTS.
HENRY C. KNILL, Prop.

CLOTHING HOUSE!

MEYER LIVINGSTON,
60 Washington St.,
Three Doors West of Blum's Cigar Store, SOUTH BEND, IND.

Keeps on hand a large stock of Hats, Caps, Clothing and Gents' Furnishing Goods. All the Students should give him a call.

JANSEN, McCLURG & CO.,

Importers and Dealers in Fine

BOOKS & STATIONERY,

117 AND 119 STATE STREET,

CHICAGO, ILLINOIS.

C. H. SHEERER,

Hats, Caps and Furs,

TRUNKS,

Traveling Bags, Gloves, and Gents' Furnishing Goods, Etc.,
110 Michigan Street,
SOUTH BEND, IND.

LUCIUS G. TONG,

ATTORNEY-AT-LAW,
AND NOTARY PUBLIC,

No. 9 Odd Fellows' Block, SOUTH BEND, INDIANA.

SAMUEL ENGEL,

THE CLOTHIER,

Invites your attention to his
Merchant Tailoring Establishment,
No. 90 Michigan Street,
SOUTH BEND, INDIANA.

Only First Class Work Made Up
At Reasonable Prices.

If Desired, Will Bring Samples and
Take Measures at the University.

A. C. SHIRE,

WHOLESALE

DEALER IN HAVANA CIGARS

101 Main Street,

Two Doors South of Ed. Gillen's, SOUTH BEND, INDIANA

[Branch of 184 E. Madison, Chicago.]

McDONALD,

THE PHOTOGRAPHER,

Is still at his

OLD STAND ON MICHIGAN STREET.

HAIR-CUTTING, SHAVING,

SHAMPOOING, ETC.

HENRY SPETH,

Corner Washington and Michigan Sts.,

(Under Coonley's Drug Store)

SOUTH BEND, INDIANA.

L. E. MAYR

KEEPS THE

PEOPLE'S JEWELRY STORE,

Where you can purchase the

BOSS WATCHES, CLOCKS AND JEWELRY,

SILVERWARE, SPECTACLES, ETC.

ENGRAVING A SPECIALTY.

Repairing Done in the Most Skillful Manner.

69 WASHINGTON, St.,

SOUTH BEND.

BUZBY & GALLAGHER,

MERCHANT TAILORS

Clothiers and Dealers in

Gents' Furnishing Goods, Hats, Caps, etc.,

109 Michigan St.,

SOUTH BEND, INDIANA.

The Band House,

A. McKay, Prop.,

NILES, MICHIGAN.

Free Hack to and from all Trains for Guests of the House

The Students' Office

HENRY BLUM,

Wholesale and Retail Dealer in Cigars, Tobaccos, Pipes, etc.

No. 54 Washington St.,

SOUTH BEND, IND.



EDWARD BUYSSE,
DEALER IN
Watches, Clocks,
AND
JEWELRY.

All Kinds of Engraving Done.

SOUTH BEND, INDIANA.

JAMES BONNEY,
THE PHOTOGRAPHER

Corner Michigan and Washington Sts.,

SOUTH BEND, INDIANA.

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.

THE OLD RELIABLE

DWIGHT HOUSE,

South Bend, Ind.

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.

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

JERRY KNIGHT, } Proprietors.
CAPTAIN MILLS, }

D. W. RUSS & CO.

KEEP THE

STUDENTS HEADQUARTERS

For Meals, Oysters,

ICE CREAM, PIES, ETC.

MEALS AT ALL HOURS.

DR. C. H. MIDDLETON,

DENTIST,

109 MICHIGAN STREET,

SOUTH BEND, INDIANA.

PHILADELPHIA BAZAR.

H. POLLACK,

97 Michigan St., SOUTH BEND, IND.

A new and complete assortment of Hosiery, Gloves Fancy Goods, White Goods, Embroideries, Laces, Ribbons Artificials, Parasols, Sun Umbrellas, etc. Agents for Domestic Patterns. Large stock of Zephyr Germantown Works' Yarns.

Gents' Furuishing Goods A Specialty.

M. Livingston & Co.,

ARE THE

Leading Merchant Tailors in South Bend.

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.

REMEMBER THE PLACE.

94 MICHIGAN St., SOUTH BEND, IND.

ESTABLISHED 1852.

H. H. Baker AND Bro.,

Dealers in

BOOTS AND SHOES.

The Largest Retailing House in the State

Corner of Washington and Michigan Sts., SOUTH BEND.

CANDY! CANDY! CANDY!

The Low Prices Still Continue at

P. L. Garrity's Candy Factory,

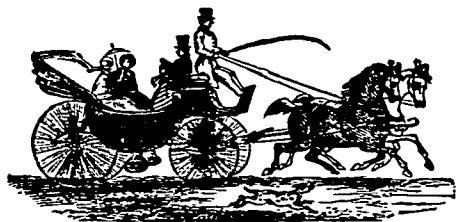
100 Van Buren St.,

CHICAGO, ILL.

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.



PATRICK SHICKEY,

PROPRIETOR OF THE

NOTRE DAME AND ST. MARY'S 'BUS LINE!

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.