

# Notre Dame Scholastic.

Disc e quasi semper victurus; vive quasi cras moriturus.

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## The Student's Triumph.

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Oft have I toiled from vesper's fading light  
Till midnight boomed upon my startled ear,  
And the distant tramping traveller sent a thrill  
Of loneliness that broke the tentoned might  
Of long continued thought, and chilly fear  
Nigh curdled all my sense and crushed my will:  
But reason slowly waking, soon the cloud  
Passed o'er me, and I breathed once more aloud.  
So eased, beneath the trembling taper's gleam,  
I sought the figures of my hard-wrought scroll,  
And, as I glanced along the mazy stream,  
I felt the life leap proudly in my soul:  
For I had triumphed, and the conscious power  
That throbb'd within made glad the midnight hour.

## Louis XIV and His Age.

It is a remarkable coincidence that nations seem to reach at the same time the highest degree of literary culture and the highest degree of material strength. The age of Pericles dawned on Greece only when the hordes of Darius and Xerxes had been annihilated, and the prowlers of Cimon and Agesilaus carried terror to the heart of the Persian empire; the age of Augustus saw the eagles of Rome floating in undisputed triumph from the Nile to the Baltic and from the Euphrates to the Pillar of Hercules; the age which produced Ximenes and the great Gonzalvo, Hernando Cortez and Charles V, adjoins that which gave birth to Cervantes and Lope de Vega; while the generation which saw Marlborough arbiter of Europe's destinies was also privileged to admire Addison and Pope, Swift and Newton, and to listen to the first efforts of Chatham and Burke.

The age of Louis XIV is no exception. While it represents the apogee of French intellectual culture, it also represents the apogee of French influence and power. The reign of Louis inaugurated a new phase in the history of France. The religious wars which had deluged Europe with blood were at an end. The armies of the great Gustavus had fought side by side with the armies of the great Cardinal; and the treaty of Westphalia had inaugurated the modern system of international politics and consecrated the final separation from the traditions of the past. In France, the lofty genius of Richelieu and the subtle diplomacy of Mazarin had crushed the rebellious nobles and sealed the fate of Protestantism as a power within the land. After a struggle of nearly two centuries, the royal power stood supreme. Louis arrived at man's estate to find everything prepared for French ascendancy in Europe. Cromwell was dead, and with him for a time had departed the glory of England; Spain and Austria were

humbled; Prussia was still but the electorate of Brandenburg; and Russia, politically, was as yet of scarcely more consequence than the Republic of San Marino.

The rôle of France was brilliant, and Louis was unquestionably the man to do justice to the situation. Young, accomplished in all the arts of the day, of unbending pride and haughtiness, he was eager for glory as a Frenchman only can be, and so zealous of his nation's dignity as to violate all rules of justice when he considered it at stake. Spain seemed disposed to question his preëminence, and the grandson of Philip II was forced to humble himself before the grandson of Henry IV. Genoa gave umbrage, and her haughty Doge, departing from the traditions of eight centuries, did ample atonement at Versailles; the populace of Rome offered insult to the French flag, and a venerable Pontiff underwent unmerited humiliation in requital. An era of splendor dawned upon France unparalleled in the annals of Europe. Glory of all kinds was hers. She was the mistress and guiding spirit of nations. French armies stemmed the tide of Moslem invasion on the banks of the Danube; La Salle planted the arms of France on the shores of the Mississippi; Condé and Turenne everywhere led her legions to victory on land; with Duquesne and Tourville her flag floated triumphant on every sea; Colbert inaugurated the modern financial system; Louvois organized the modern military system; and Vauban introduced and applied the modern system of fortification. While France occupied so proud a position in a material point of view, her intellectual status was if possible still more glorious. Then appeared in her literary firmament that galaxy of genius whose brilliancy has outshone the lustre of all succeeding ages. Pascal astonished the world by the profundity of his conceptions, the vigor of his logic and the manly beauties of his diction; Bossuet, the eagle of Meaux, soared at a dazzling height, distancing the past and leaving no hope for the future; Corneille gave proof that the genius which had produced the "Cid" and Polyeneste, was not yet extinct; Racine, rich with the treasures of classic Greece and Rome, was ready to dispute the laurels of the aged champions; Molière gave forth those inimitable masterpieces with which the dramas of Shakespeare alone can bear comparison; Lafontaine, the matchless Lafontaine, invested the fables of Æsop and Phædrus with a charm which Æsop and Phædrus had never been able to impart; while Boileau propounded those canons of taste and criticism which all Europe, without questioning, hastened to adopt. Bourdaloue produced those masterly expositions of the Christian doctrine in which the pulpit-orators of every age will discover an inexhaustible source of wealth; in Fénelon the admiring world saw the intellect of Plato coupled with the sanctity of Francis de Sales; buried in the solitude of a cloister, the youthful Massillon gave token of those powers

which were to be the glory of two reigns and the delight of after generations. The development of philosophy, science and art kept pace with the progress of letters. Leibnitz was in the pension of Louis; Huyghens had become his subject; Lulli transferred to Paris a glory which had hitherto been monopolized by Florence and Rome; from the designs of Le Notre arose as if by enchantment the wondrously beautiful Versailles; Poussin and Lesueur married the stately perfections of the old masters to the lighter graces of the Renaissance. French taste ruled everything, from the cut of a coat and shape of a coif to the decision of a controverted point in literature: pretentious foreigners interlarded their conversation with copious French quotations; Dryden gloried as much in being master of the French language as in the unquestioned excellence of his own productions; in short, intellectually, socially and politically, France was supreme.

Even greater, perhaps, than the supremacy of France over Europe was the supremacy of Louis over France. Princes of greater ability there certainly have been,—of more brilliant social qualities, of more exalted moral worth. He had not the universal genius of a Napoleon—the bluff heart-winning manliness of Henry IV—the Christian heroism of St. Louis; but no one has ever excited more enthusiastic devotedness or more unbounded admiration. In the language of Macauley, no one has ever brought the art of kingcraft to such consummate perfection. For the brilliant court of Versailles, for the nobility and people, he was an object of veneration almost akin to idolatry. Princes of the blood—haughty grandees whose titles dated from beyond the Crusades, and whose names were linked with all the glorious records of France,—Condés and Montmorencies and La Rochefoucaulds contended for the privilege of rendering him the most menial services: to be honored by a bow or a smile, to assist him in his toilet, to accompany him in his daily promenade—these were distinctions to which the most exalted merit alone could aspire. "*L'Etat c'est moi*" is a sentence which Louis may never have uttered, but it admirably characterizes the man and his administration. For the will of France and that of her ruler were identical, and during his long reign of more than half a century the destinies of twenty millions of Frenchmen ever depended on his pleasure or caprice.

That his policy cannot always be admired or justified—that he blundered often and grievously—that his overweening pride precipitated France into the most serious complications, and twice armed all Europe against her, are facts which none can deny: but that his aims were grand and noble, that his failings were those of a lofty spirit, and that in defeat even more than in victory he gave proof of fortitude and greatness of soul, are facts which few will venture to call in question. Whether, on the whole, his reign was beneficial to France and the world, is a question open to controversy. It was brilliant, it was glorious, but its splendor and glory were often dearly purchased. Louis broke with the old traditions of France; he trampled on her ancient liberties; he destroyed the influence of the parliaments, and concentrated all power in the hands of an irresponsible oligarchy. His despotism for being gilded was none the less despotism, and as such could offer no guarantee of stability. His work, like every other which is based on personal qualities and not on principle, was for a time. So long as he himself remained, all was well; had he left a successor worthy of himself, there might have been hope—but when the mantle of Louis the Great

fell on the shoulders of Louis the Infamous, then the signs foreboding a change were ominous. Wise men foresaw that the end was near, nor were their expectations disappointed. Excessive constraint invariably leads to excessive reaction. The unbridled license which sullied the annals of the Restoration in England was the natural consequence of the tyrannical hypocrisy of Puritanism; the wild excesses of the French Revolution were the necessary result of the system of Louis XIV. W. E. T.

#### George P. Morris.

The most popular song writer ever produced by America was undoubtedly George P. Morris. Melodies have been written for his songs by many eminent composers, among whom we might mention Balfe, Sir Henry Bishop, and Sir John Stephenson; while such singers as Malibran, Braham and others have sung them with the greatest success.

Gen. Morris was born in Philadelphia in 1802. At an early age he removed to New York city, where he began life as an author by writing for many of the weekly papers, notably for the "*New York Gazette*" and the "*American*," to the first of which he contributed verses when in his fifteenth year. In the year 1823 with Samuel Woodworth he began the publication of the "*New York Mirror*" which he conducted until 1842 when on account of the hard times, its publication was discontinued. Among the contributors to the "*Mirror*" were Bryant, Halleck, Paulding, and other well-known American authors. In 1843, with N. P. Willis, he started the "*New Mirror*" and and in 1844 he began with Willis and Fuller the "*Evening Mirror*." He was connected with this last named paper but one year, and in 1845 he started the "*National Press*." The following year the title of this paper was changed to the "*Home Journal*," since which time it was conducted by himself and Mr. Willis until his death.

It is as a song writer that Morris will be always known, not as a journalist. His songs have a beauty and charm about them that will ever endear them to the popular heart. It is stated that one song, "Woodman, spare that tree," was so popular that several million copies of it have been sold, and it is sung still with the same effect almost as when first published.

In addition to the many songs published by him, Morris wrote, in 1825, a drama entitled "Brier Cliff," and in 1842 an opera called "The Maid of Saxony." A collection of prose articles were published in 1836 under the title of "The Little Frenchman and his Water-Lots," and in 1838 a volume of poems called "The Deserted Bride and other poems." Besides these volumes he edited many works, among which might be named "The Atlantic Club Book," "The Song-writers of America," etc. Of Morris, American critics have said nothing but what was in praise of him. Tuckerman, who was not only an excellent critic but a poet besides, says: "George P. Morris, among the honored contributors to American poetry whose pieces are more or less familiar, is recognized as the song-writer of America." H. B. Wallace wrote of him: "In our judgment, there is no professed writer of songs in this day who has conceived the true character of this delicate and peculiar art with greater precision and justness than Mr. Morris, or has been more felicitous than he in dealing with the subtle and multiform difficulties that beset its execution." A well-known writer, speaking of Morris, says: "None

have described more eloquently the beauty and dignity of true affection of passion based upon esteem; and his fame is certain to endure while the Anglo-Saxon woman has a hearth-stone over which to repeat her most cherished household words." "Morris," says the same writer, "has never attempted to robe vice in beauty, and, as has been well remarked, his lays can bring to the cheek of purity no blush save that of pleasure." His friend and companion, N. P. Willis, in a letter to Graham's Magazine says: "He (Morris) is just what poets would be if they sang like birds, without criticism; and it is a peculiarity of his fame that it seems to be as regardless of criticism as a bird in the air."

There are many very pretty anecdotes told in connection with the song "Woodman, spare that tree." It seems that in England the song was immensely popular. It was sung everywhere, and we are told that it once served as a speech in the House of Commons in a debate in regard to the distinction of forest trees. On one occasion, after one of the popular singers of the day had sung it at a public concert, an old gentleman among the audience arose, and with emotion asked whether the woodman *did* spare the tree. He was answered by the singer that he believed such was the case, whereupon the old man thanked God and sat down. Morris died in the year 1864.

#### Mozart.

John Chrysostom Wolfgang Theophilus Amadeus Mozart was born at Salzburg, in Austria, on the 27th of January, 1756. His father was a musician, and was sub-director of the Prince's Chapel, at Salzburg. He also published a work of instruction on the violin. From a very early period of his life young Mozart displayed a remarkable taste for music, and when he was only four years old he gave evidence of possessing a keen sense of musical harmony. His father, therefore, set himself to the assiduous cultivation of the natural gifts of his child, and his intentions were rewarded by young Mozart's rapid improvement, so that at seven years of age he had acquired brilliant execution on the harpsichord and violin.

At this time the youthful musician was brought by his father to Vienna, where Haydn then resided, and which was then at the height of its musical fame. The performances of young Mozart astonished all, and he received the warm commendations of the Emperor: He was soon taken to Paris, where he played before Louis XV and his court, and then was brought to England. In London he gave some concerts, and excited great admiration, the then youthful George III (for it was in 1764) and his Queen being amongst his hearers.

Mozart left London in July, 1765, and returned to Germany, and, continuing to work hard, he produced an opera before he was thirteen. After some time he visited Italy. The Pope conferred on him the knighthood of the Golden Order. It was at this time that Mozart succeeded in the difficult task of committing to memory the music of the *Miserere*, as sung in the Sistine Chapel, and of which no person except those in the choir had a copy. Mozart soon afterwards returned to Germany, where he passed the remainder of his days. We take from the *Lamp* the two following strange particulars which are told respecting the close of Mozart's life in 1791:—

"In the street Saint Joseph, at Vienna, was a shop of an-

cient and modern curiosities, occupied by the honest George Rutler. Every week, for a long while, a pale-faced gentleman might have been seen entering it, who, after purchasing some little trinket, would stop and play awhile with the broker's little children. He was well-known in person, seemed an old friend, and yet they knew not his name.

One morning, hearing Rutler hushing the noise of his children, he learned that Madame Rutler had given birth, a few hours before, to her twelfth child.

'The twelfth!' said he. 'Have you a godfather, Mr. Rutler?'

'Alas, sir, godfathers are not lacking to the children of the rich; but I know not where I shall find one for this poor little new-born girl.'

'Ah! Suppose, then, I do you the office, and we will call her Gabriella. And, if it please you, I will remit you one hundred florins for the expenses of her baptism. I will not meddle at all with it, and here is my address, that you may let me imagine it when all is ready.'

'Ah, sir! But how can I ever repay you for this favor?'

'I ask this only, that you let me sit a few moments at this piano. The thought with which, for a long time, I have endeavored to conclude a musical composition, has just dashed over me. If I do not try it now, it may escape me entirely.'

The good man Rutler places a stool before the instrument; the gentleman seats himself, opens it, and, after a delicate prelude, touches the keys with an expression which proves him a perfect master. In a few moments the passers-by pause at the shop-door; the music acts like a charm upon the little ones, and they no longer need their father's voice to still their cries. All, adults and children, listen, spell-bound, to the heavenly harmony, and they feel that the musician is Mozart himself.

Without giving the least attention to the crowd about him, as soon as he had judged himself of the effects of his inspiration, he took a sheet of paper, traced the air, rose with cheeks more flushed than usual, renewed his offer to his host, and departed.

About three days afterwards, Rutler repaired to the indicated address, but he shuddered when he gained it, for a coffin stood at the door—Mozart was no more! Sad at heart, he returned, and with weeping eyes regarded the piano from whose keys had issued the *last* notes of Mozart; of that *Requiem*, the conclusion of which a fatal presentiment had for two months prevented.

The child, of whom he desired to become the godfather, received the name of Gabriella, as he had wished; and when the story became known, the curious ran in crowds to bargain with the broker for that piano which had been but for a single time touched by the great genius of German music. It found more than one amateur ready to purchase it, and Rutler sold it finally for four hundred florins, which was the dowry of Gabriella.

There is something extremely remarkable in the history of his composing his grand *Requiem*. This is a funeral Mass (in D minor). It opens by the dismal notes of the *Corni di bassetto* mixing with the orchestra, in a stream of mournful, overwhelming pathos. The *Dies Irae* and the *Tuba Mirum* are full of terror, and never were the tromboni so effectively introduced. The *Rex Tremendæ Majestatis*, the *Recordare*, and the *Lux Æterna*, have carried music to its climax in producing sublime sensations.

In one of Mozart's most melancholy fits, in which his wife had in vain endeavored to soothe him, a carriage stopped at the door, and a tall, grave, well-dressed person of impressive deportment was ushered into the room.

'I have been commissioned, sir, by a man of considerable importance, to wait upon you.'

'Who is he?' interrupted Mozart, much depressed.

'He does not wish to be known.'

'Well, sir, and what does he want?'

'He has just lost a friend whom he tenderly loved, and whose memory will be eternally dear to him. He is anxious to solemnize this loss annually, and he will give you any reward for a *Requiem*. Employ all your genius and feeling, for he is a judge of music, and his affliction is severe.'

Mozart was deeply affected by the stranger's mournful and impressive manner, and he briefly consented to write a funeral Mass.

'What time do you ask?'

'A month.'

'Very well; this day month I shall return. What price do you require?'

'A hundred ducats.'

The stranger silently deposited them on the table and withdrew.

Mozart was lost in a fit of melancholy. Presently recovering himself, however, he ardently called for his writing materials, and set about the composition with an intensity which alarmed his family. He wrote day and night; nor could his wife, by her usual entreaties and stratagems, induce him to quit the work. Several times he fainted, and on recovering from one of those attacks, he took his wife by the hand, and looking earnestly at her, said: "This is for my funeral service; this *requiem* is for myself." It was to no purpose his family endeavored to cheer his mind, and destroy this presentiment of his death. His excessive application increased his nervous gloom; and when the return of the stranger was expected, the agitation of poor Mozart was truly distressing.

At length he came, dressed in black, pale, and his countenance as much overcast with sadness as on their first interview.

'I have found it impossible,' said Mozart, 'to keep my word. The work interests me more than I had imagined I must have another month.'

'In that case, it is but just to increase the reward. Here are fifty ducats more.'

'Sir,' said Mozart, with increasing astonishment, 'who are you, then?'

'That is nothing to your purpose,' replied the stranger. 'In a month I shall return.'

The stranger withdrew, and Mozart despatched a servant to trace whither he went. But the servant failed in his object, and his master became doubly distressed.

An idea now seized the unhappy man that this stranger was a supernatural being, sent to prepare him for death. In vain was the absurdity of the idea demonstrated to him; in vain was he urged by his affectionate wife and attached friends to quiet himself for a month, when the stranger's residence should be demanded or traced.

Fit succeeded to fit, and vision to vision. In the short and painful intervals, Mozart worked upon the *Requiem*. Many parts of the composition afford proofs of his disordered intellect. The *Requiem*, however, was finished.

At the exact expiration of the month the stranger returned—Mozart was lying a corpse!

He died on the 5th of September, A. D., 1791, aged thirty-five years, seven months, and nine days.

The *Requiem* was his funeral service."

### Ingratitude.

Such is the shamefulness of the crime of ingratitude that we seldom hear of any man who would own to it. Though it is frequently practised, it is so abhorred by all mankind that to an ungrateful person is imputed a capability of committing all other crimes. He who is ungrateful is fit to serve neither his Maker, his country, nor his friends. Ingratitude perverts all the measures of religion and society, by making it dangerous to be charitable and good-natured; however, it is better to expose ourselves to ingratitude than to be wanting in charity and benevolence; for

"Great minds, like Heaven, are pleased with doing good,

Though the ungrateful subjects of their favors  
Are barren in return."

The instances of base ingratitude are many, and we find them in ancient as well as in modern times. Herodotus tells us that when Xerxes, king of Persia, was at Celene, a city of Phrygia, Pythius, a Lydian prince, who had his residence in that city, entertained him and his whole army with incredible magnificence, and made him an offer of all his wealth towards defraying the expenses of his expedition. Xerxes, surprised and charmed at so generous an offer, had the curiosity to enquire to what sum his riches amounted. Pythius answered that having the design of offering them to his service he had taken an exact account of them, and that the silver he had by him amounted to two thousands talents and the gold to nearly four millions of darics. All this money he offered him, telling him that his revenue was sufficient for the support of his household. Xerxes made him hearty acknowledgments, and entered into a particular friendship with him, but declined to accept his present. The same prince who had made such obliging offers to Xerxes, having desired a favor of him some time after, that out of his five sons who served in his army he would be pleased to leave him the eldest in order to be a comfort to him in his old age, the king was so enraged at the proposal, though so reasonable in itself, that he caused the eldest son to be killed before the eyes of his father, giving the latter to understand that it was as a favor he spared him the rest of his children. Yet this is the same Xerxes who at the head of his numerous army made the humane reflection that of so many thousand men, in a hundred years' time there would not be one remaining; on which account he could not forbear weeping at the uncertainty and instability of human things. He might have found another subject of reflection, which would have more justly merited his tears and affliction, had he turned his thoughts upon himself, and considered the reproaches he deserved for being the instrument of hastening the fatal term to millions of people whom his cruel ambition was going to sacrifice in an unjust and unnecessary war.

We are told by Zonorus that whilst the Emperor Basilus was exercising himself in hunting, a sport in which he took much delight, a great stag running furiously against him, fastened one of the branches of his horns in the Emperor's girdle, and, pulling him from his horse, dragged him

a good distance, to the imminent danger of his life. A gentleman of his retinue perceiving this, drew his sword and cut the Emperor's girdle asunder, which disengaged him from the beast with little or no hurt to his person. As a reward for his pains, he was sentenced to lose his head for putting his sword so near the Emperor's body, and accordingly suffered death.

During Monmouth's rebellion, in the reign of James II, of England, a certain person knowing the humane disposition of a Mrs. Gaunt, whose life we are told was one continual exercise of benevolence, fled to her house, where he was concealed and maintained for some time. Hearing however of the proclamation which promised an indemnity and reward to those who discovered such as harbored the rebels, he betrayed his benefactress; and such was the spirit of justice and equity which prevailed among the ministers that while he was pardoned and recompensed for his treachery, she was burnt alive for her charity!

In the following instance, however, gratitude is not rewarded. Humphrey Bannister and his father were both servants, raised and kept by the Duke of Buckingham. Buckingham was driven to abscond on account of an accident which befel an army he had raised against the usurper, Richard III, and without footman or page he retired to Bannister's house, near Shrewsbury, as to a place where he had all the reason in the world to expect security. Bannister, however, upon the king's proclamation promising a reward of a thousand pounds to him that should apprehend the duke, betrayed his master to John Merton, high sheriff of Shropshire, who sent him under a strong guard to Salisbury, where the king then was, and there in the market place the duke was beheaded. Divine vengeance seemed to pursue the traitor Bannister; for, demanding the thousand pounds that was the price of his master's blood, King Richard refused to pay it, saying: "He that would be false to so good a master ought not to be encouraged." Bannister was afterwards hanged for manslaughter; his eldest son went mad, and died in a pig-sty; his second became deformed, and his third son was drowned in a small puddle of water. His eldest daughter turned out bad, and his second was seized with a leprosy from which she died. The people of the time looked upon all these calamities as a punishment for the ingratitude of the man in betraying his master.

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### The Oratorio.

It was a Saint of the Catholic Church who first introduced the species of musical drama known as the Oratorio. In the sixteenth century there lived a great and holy man in Rome, St. Philip Neri. He deplored the great falling off in piety amongst the people—a falling off which caused the revolt of whole nations from the authority of the Catholic Church and brought ruin upon many states in Europe. He made it the duty of his life to cultivate feelings of piety and devotion amongst the people of the Eternal City, and such was the success which crowned his labors that he has been styled the Apostle of Rome.

To accomplish the work to which he had consecrated his life, he founded a congregation of priests who to this day are called Oratorians, and he with these priests gave instruction to the youth of the city. In order that he might draw the young people to these instructions, and to withdraw them from the secular amusements which occu-

ried their time, he began the practice of having *Lauds Spirituali*, or spiritual songs, sung alternately with the teaching of biblical histories. These answered his purpose to a certain extent, but to make the meetings of the young people still more attractive he dramatized in a simple form the sacred stories or events related in the sacred Scriptures. Among other sacred dramas, he had performed "The Good Samaritan," "Tobias and the Angels," "The Prodigal Son," etc. These dramas were written in verse, and melodies composed for them. Most of the singing was in chorus, but solos often appeared in them. He employed Animucia, Chapel-master to the Pope, and afterwards Palestrina, as composer of the music; and as the music and play were well rendered he drew many persons to his instructions.

The play was divided into two parts. After the first part was sung, the instruction was given; and as the people would wait for the second part there was no danger of his being interrupted or of preaching to empty benches. These instructions and dramas were not given in the church, but in an adjoining hall, called the oratory,—in Italian, *oratorio*,—and on this account the term oratorio has been given to this species of the musical drama.

Although as years passed by the Oratorio gained a wider form and took loftier flights, yet to St. Philip Neri belongs the credit of their first introduction, for this species of sacred music rests upon his idea.

The first Oratorio, after the simple form started by St. Philip, was composed and produced in Rome in the year 1600, by Emelio del Cavaliere. It was entitled "*Rappresentazione di Anima et di Corpo*." But though the Oratorio was Italian in its form and name, yet it was brought to the high perfection which in our day stamps it as the high deal to which the great composer aims, in Germany.

The Oratorio is essentially dramatic in form; and this, with the fact that in our day it is generally produced with large choruses, by means of the singing societies in large cities, has served to make it familiar and popular with the people. It has thus exercised a great influence in forming the taste of the people, and its influence has been good. It is the great source of musical education, whether we regard it as a teacher to the student or as exercising a refining influence on the masses. Musical taste, like all other tastes, is capable of refinement, and the love for music, though but small, may be nourished until it becomes vigorous with life. The rendition of the sublime strains of Handel and the other masters of oratorio music is capable of giving a greater taste for music than aught else beside.

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### Art, Music and Literature.

—A handy book of familiar Latin quotations and proverbs is in press in England.

There is to be a new "Leisure Hour" novel—"Pretty Miss Bellow," by Theo. Gift.

—Miss Alcott's "Eight Cousins" is commended by the London *Athenæum* as "an entertaining and healthy story."

—Mrs. Williams, formerly the wife of the late Stephen A. Douglas, has ordered the pictures which her first husband collected in Europe to be sold.

—Out of 120 paintings sent to the late Cincinnati exposition from New York, only two were sold—Mrs. L. B. Culver and John Pope being the fortunate artists.

—The French Chambers, in their budget for the coming

year, have placed \$220,000 to the credit of the Minister of Fine Arts, for the restoration of the historical monuments of France.

—Mr. Horatio Alger, Jr., a writer of books for boys, will collect his magazine poems into a Christmas volume, under the title of "Gran'ther Baldwin's Thanksgiving, and other Ballads."

—The indefatigable and apparently inexhaustible Miss Charlotte M. Yonge has two new books in press, one on "The Beginnings of Church History;" the other, "Stories for Children in a collected Form."

—The mania for old china and modern porcelain calls out considerable literature. The last announcement is of a handbook of "Modern English Pottery and Porcelain; Hints for Collectors," by Mr. A. W. Tuer.

—Miss Thomson, painter of the now famous picture "The Roll Call," owned by Queen Victoria, is engaged upon a large work representing the cavalry charge at Balaklava. The picture is entitled "The Valley of Death."

—The navy group of the Lincoln monument will be set up in the bronze department of the Ames works in a few days, to see that it is all ready to be put in position at Springfield, Ill., and it will probably be shipped during the month.

—Mr. George F. Bristow and Mr. William Oland Bourne have together produced a "national cantata, which embodies the richest and fullest expression of the struggles and hopes of the republic." It is appropriately called "The Republic," and was written, we are told, "for the Centennial."

—From one of our Italian exchanges we learn that "the accomplished American soprano, Signora Maria Louisa Durand, has been engaged during this autumn to sing at the Opera-House at Florence, as *Margaret*, in 'The Huguenots,' and in the new opera of 'The Catalcens,' by the young composer Brenca."

—Wednesday last Dr. Von Bulow gave a concert dedicated to the remembrance of Rubenstein, whom he calls "My friend, not my rival," when the Doctor played Rubenstein's third concerto in G major, three of his solo compositions, and the fourth barcarole and a fantasia of Liszt for piano and orchestra.

—The Wisconsin Art association of Milwaukee are to have an auction sale of oil paintings, commencing Dec. 1. It is composed principally of the collection of pictures which have been on exhibition during the past season at the art gallery in that city, with some additions by native and foreign artists.

—The selection of models made by the committee on the Summer statue does not seem to please all parties at the Hub. *The Boston Courier* says of the three chosen: "Miss Whitney's is of course by far the best, and is a breezy figure, free in modeling, and excellent in action, but the likeness is entirely wanting, and the action entirely unlike the statesman.

—Dr. Ferdinand Hiller, of Cologne, is reported to be engaged on a biography of Mendelssohn. We fear the news is too good to be true; yet, now that Carl Klingemann is gone, nobody could undertake the task with fuller sympathy, or with ampler materials at disposal, than Hiller, one of the earliest and most intimate friends of Mendelssohn, and only three years his junior.

—Wells college at Aurora, Ill., has been presented with two pieces of sculpture, claimed to be the work of Canova. One is a portrait bust in marble of Napoleon I, and the other is a like bust of Marie Louise. It is said that they were sent as a present in 1839 by Louis Philippe to a distinguished citizen of Mexico, upon whose death they were sold and brought to this country.

—Mr. Josiah P. Quincy contributed to *Old and New* a number of political and social papers. These are to be collected into a volume by Roberts Brothers, under the title of "Protection for Majorities: Considerations Relating to Electoral Reform, with other papers." These latter are on such topics as "Coercion in the Later Stages of Education," "Town Libraries," and the "Abuse of Reading."

—Steinway Hall was crowded to its utmost capacity last

Tuesday night, on the occasion of Thomas' first symphony concert. The programme was as follows: Overture "Iphigenia in Aulis," Gluck; Eighth Symphony in F, Beethoven: symphony illustrating Dante's "Divina Commedia," Liszt. Miss Sterling sang a selection from the Christmas oratorio of Bach, and a descriptive song by Schubert, with orchestration by Thomas.

—The forthcoming volume of Prof. Max Muller's "Chips from a German Workshop" will conclude the series, and will contain a general index to this and the preceding (third) volume. Half of the book is devoted to papers on comparative philology and religion, while the latter portion includes his reply to Mr. Darwin, his address before the Oriental congress, his sketch of Colebrook, and miscellaneous papers. It will be published by Scribner, Armstrong & Co.

—Von Bulow's path through New England is strewn with the remains of critics whom he hath made mad, and it might be retraced by following up their cries. Boston and Providence criticism is now emulated in craziness by that of Hartford. Of the "Moonlight Sonata" of Beethoven a critic of that city says that "the wild complaints in sixteenth notes rush rapidly upward against a double accord, again and again, until a peaceless theme agitates the finale."

—A part of the exterior of Westminster Abbey is undergoing the process of refacing. That portion known as the north porch, near St. Margaret's Church, has for some time past shown symptoms of decay, and it has been decided to re-face it as far as the large circular window over the recessed arched entrance to the Abbey. The work will also include the refacing of the turrets and towers at the east and west angles of the elevation, as well as the four massive buttresses on each side of the central entrance, and the two similar buttresses at each angle, all of which are in a very decayed state.

—Last winter the dramatic critic of *La France*, M. de Lapommeraye, developed the idea of "*feuilletons parles*," an institution which drew a select company every Monday to the conferences of the Boulevard des Capucines to listen to a *viva voce* review lasting an hour, by one of the principal critics of the day, of pieces seen the night before, or to be seen the same evening. The literary critic of *Le Temps*, M. Sarcey, is to introduce the idea into literature, presenting at his conferences a review, by word of mouth, of the notable books of the week. This is an adaptation of Mr. Alcott's "Conversations."

—"You pays your money and you takes your choice." *The New York Tribune* says: "It is rumored that Mr. Strakosch intends to produce Italian opera in this city during the second or third week in December. Mlle. Titiens, Mlle. Belocca, Sig. Brignoli, and Sig. Del Puente are spoken of as likely to form part of the troupe." Per contra, the *New York Times* says: "The thousand and one assertions in relation to an intended season of Italian opera at the Academy, with Mme. Titiens, in January, are all premature, and the confident announcement that Signor Campanini will join Mme. Titiens, has as yet no foundation whatever in fact."

—A new oratorio, entitled "Daniel," was performed in Philadelphia on the evening of the 4th. The work is from the pen of Mr. W. W. Batchelor, of that city, and is highly spoken of for its skilful treatment. The soloists were Mme. Henrietta Behrens, Miss Mary Grigg, and Mr. Bradshaw, who acquitted themselves very acceptably. The oratorio is divided into three parts, as follows: "The Dream of Nebuchadnezzar," "The Fiery Furnace," and "The Den of Lions." This is not the first time that this biblical subject has furnished the libretto for an oratorio, as one was written some years ago by Mr. George F. Bristow, and performed with success under his direction at Steinway Hall.

—William T. Blodgett, who recently died in New York, was not only a public-spirited citizen in all directions, but a liberal patron of art. The first picture of note of which he became possessor was Church's "Heart of the Andes." He subsequently created a collection which is now estimated as worth probably \$200,000, and includes some of the best works of living artists on both sides of the Atlantic. His admirable specimens of the modern French School

are well-known: his Decamps, Geromes, Coutures, Meissoniers, Jules Dupres, Troyons, his Constable, and many others. His later purchases, some sixty or seventy in number (the greater part still remaining in Paris), included a beautiful Gainsborough (his own portrait), an equally excellent portrait of a lady by Reynolds, a first rate landscape by Rousseau, an admirable small Cuypp, a small but very valuable picture of Van der Heyden and Adrian Van de Velde, a landscape and an oil sketch by J. Ruysdael, a Vandyke, a Claude, Peter de Hooghe, and many other pictures of great interest.

### Books and Periodicals.

—The *Folio*, a popular monthly musical magazine, published by White, Smith & Co., Boston, comes to us regularly. The December number is filled as usual with much musical gossip, and contains many excellent pieces of music. A fine portrait of Titians accompanies the number.

—We are in receipt of the November number of the *Catholic Record*, a monthly already well and favorably known to the Catholics of the United States for the high literary standard of its articles, and the learning and research contained in them. The present number has an attractive table of contents, many popular writers contributing to its pages. The contents are: I, Leaves from a Monastic Chronicle; II, Verdi and his Requiem; III, St. Catharine's Crown; IV, The D-sultory in Literature; V, Three Stories; VI, In the Twilight; VII, Tom Moore; VIII, Buried; IX, La Tour St. Joseph, Mother-House of the Little Sisters of the Poor; X, The Wand of Light; XI, Editorial Notes; XII, NEW PUBLICATIONS—The Life of St. John, Apostle and Evangelist. The Life of St. Benedict, The Moor. Life and Letters of Paul Seigneret, etc. It is published by Hardy & Mahony, No. 505 Chesnut St., Philadelphia. Price \$2.50 per annum.

—The *Catholic World*, now in the eleventh year of its existence, comes to us with ever-increasing freshness. It is a live, original and entertaining monthly, and the subjects embraced in each number are those which are of interest to all Catholics. The December number is in no wise inferior to any which preceded it. It is published by the Catholic Publication Society, No. 9 Warren St., New York city, and its subscription price is \$5. The contents of the December number are: I, Mr. Gladstone and Maryland Toleration; II, Are You My Wife? III, Recollections of Wordsworth; IV, Sir Thomas More: A Historical Romance; V, Sine Labe Concepta (Poetry); VI, Village Life in New Hampshire; VII, The Palatine Prelates of Rome; VIII, Power, Action and Movement; IX, Not Yet (Poetry); X, Songs of the People; XI, Pious Pictures; XII, Summer Stories (Poetry); XIII, The King of Metals; XIV, NEW PUBLICATIONS.—An Exposition of the Church in View of Recent Difficulties and Controversies, and the Present Needs of the Age—Personal Recollections of Lamb, Hazlitt, and Others—The Civil Government of the States, and the Constitutional History of the United States—The Young Catholic's Illustrated Table-Book—Sadlier's Excelsior Geography—Sevenoaks—The Illustrated Catholic Family Almanac—Madame Récamier and her Friends—Wayside Pencillings and Glimpses of Sacred Shrines—Eight Cousins; or, the Aunt-Hill—Manual of the Sisters of Charity—Miscellanea—A Full Course of Instruction and Explanation of the Catechism—Books and Pamphlets Received.

FLOWERS FROM THE GARDEN OF THE VISITATION: or, Lives of Several Religious of the Order. Translated from the French. Baltimore: Kelly, Piet & Co., Publishers, 174 Baltimore street. 1875. Pp. 237.

The good Sisters of the Visitation have the custom of writing for their own edification the lives of those of their companions who have distinguished themselves for their piety. They have placed the Catholic public under obligations to them for this charming, book in which the lives of several of their members are recorded with love and care. We feel that there can be no book put into the hands of young ladies which would be so productive of good as this, teaching as it does such precepts of virtue and religion.

CEREMONIAL FOR THE USE OF THE CATHOLIC CHURCHES in the United States of America. Originally Published by Order of the First Council of Baltimore. Fourth Edition. Baltimore: Kelly, Piet & Co. 1875. Pp. 428. Price \$2.50.

The fourth edition of the Baltimore Ceremonial comes to us in a far better "make up" than the former editions. We are sorry that the proof-reader did not do his duty better, for we dislike to see *errata* in any book: still we cannot but praise the general appearance of the volume. The work of revision has been performed by the Rt. Rev. Dr. Becker faithfully and carefully.

THE ILLUSTRATED CATHOLIC FAMILY ALMANAC FOR THE UNITED STATES, for the Year of our Lord 1876. Calculated for Different Parallels of Latitude and Adapted for Use throughout the Country. New York: The Catholic Publication Society, No. 9 Warren street. Pp. 144. Price 25 cts.

Mr. Kehoe, of the Catholic Publication Society, should be regarded as one of our Catholic benefactors. He has published what he modestly terms an almanac but which in reality is a pretty annual filled with excellent reading, and sells it to us for the low price of twenty-five cents. It is the neatest thing in the way of a low-priced annual we have ever seen. The reading matter is well selected, and the tales and lists of Popes, etc., are of great use. The engravings are as a rule well executed. There are in the Almanac portraits of Cardinals McCloskey, Wiseman and Altieri, Bishops Bruté and Baraga, the Cura Hidalgo, Fra Angelico, Father Nerinckx and Eugene O'Curry. Besides the portraits there are many engravings well executed. Altogether the Almanac is an excellent little work, neatly printed and worthy the generous patronage of the Catholics of the United States.

—Late foreign papers contain some details of the cost for the "Nibelungen Ring" at the Baireuth performance, next year. The work will be supported by the chief talent of modern Germany. Fraulein Sattler-Grun, the admirable mezzo soprano from the theatre at Coburg, is one of the principal artistes. Fraulein Haup, from Cassel, will be principle soprano. The three daughters of the Rhine who have much to do with the development of the story, will be represented by the sisters Lebmann and Fraulein Lammert, from Berlin. Herr Boetz, of Berlin, will appear as the god *Wotan*. Niering, the basso, and Herrlich are included in the cast; and the two principle giants, the Gog and the Magog of the opera, will be delineated by Herren Ellefs and Von Reichenberg. There will be a comic character which is allotted to Herr Vogel.

—The Library of Congress contains full 300,000 volumes, being the largest single library in the United States. Some years ago the library of the Smithsonian Institution was merged with the Congressional Library, and has now become a part and parcel of it. These books, comprising works on almost every notable subject, numbered from thirty-five to forty thousand volumes, and are included in the above estimate. Ancient and modern history embrace the largest collection, containing about an even hundred thousand volumes. Biography and travel stand next in order, and show some eighty thousand. The law department, with its thirty-five thousand volumes, stands third on the list, and of poetry there are at least twenty thousand. The medical works present a very handsome front of eight thousand, and standard novels comprise a carefully selected list of about five thousand. No novels of a lower order than those commonly known as standard are allowed in this valuable collection. The books of this library are allowed by law to be loaned out to the President of the United States, members of his Cabinet, Judge, of the Supreme Court and the Court of Claims, the members of the Senate and House of Representatives, and the Diplomatic Corps in Washington. The same privilege is also extended by courtesy to many of the gentlemen employed about the Capitol building, and to the clerks of Senators and Representatives, or those who are Chairmen of the different Congressional committees. To any other persons, male or female, over the age of nineteen years is accorded the privilege of going to the library and reading at all times that the rooms are open.—*Washington Chronicle*.

# Notre Dame Scholastic.

Notre Dame, November 27, 1875.

Single Copies of THE SCHOLASTIC may now be procured at the Tribune Store, South Bend, and at the Students' Office, at Five Cents per copy.

Terms, \$1.50 Per Annum, Postpaid.

## Dangerous Literature.

We read the other day in the South Bend *Herald* a report of a sermon preached in St. Patrick's Church by Rev. W. F. O'Mahony in which he eloquently denounced papers, one notably, devoted to the publication of what we might truthfully term dangerous literature. It is a pity that the laws against indecent publications include only those of the utterly undisguised filthy class. There are others which, though not filled with disgusting pictures, are no less destructive to the morals of the community. The reading of these periodicals appeals to the lowest passions of man, and is none the less dangerous to the youth of the country, since it makes its approaches under the mask of pretended moral sentiment. The trashy nonsense which fills the columns of many story-papers scattered throughout the country is eagerly devoured by hundreds of working girls and spoony young men, and creates an unhealthy yearning for the romantic, and a distaste for their humdrum workday existence. This reading makes them familiar with the details of viciousness, and their better nature is ruined by the fictitious existence depicted. It slowly but surely weakens their ability to withstand temptation. Many a ruined person can trace their fall back to the lessons taught by this class of literature. But as the law is helpless in killing the baneful weeds that crowd the literary field, parents and guardians should exercise a close supervision over the publications which find their way into the home-circle, and exclude from it all that are of an immoral or sickly romantic character. Such publications are fountains of vice, and bring disgrace and destruction upon all weak enough to be influenced by their teachings.

## Reminiscences of the Dead.

No. 3.

REV. FRANCIS COINTET, C. S. C.

Last week we gave a short sketch of Rev. Fr. Petit, and now, according to promise, we give a notice of Rev. Francis Cointet whose bones repose in the same grave with the saintly Fathers De-Seille and Petit. We may in some future number give short accounts of the lives of the Rev. Fathers Bourget, Leveque and Curley, whose remains are interred in the Community cemetery at Notre Dame.

Rev. Francis Cointet, was born of respectable parents on the 25th of March, 1817, at the little village of La Roc, in the diocese of Mans, France. His cradle was over-

shadowed by the half-ruined walls of the once famous Abbey of the same name, and though the tenants of the Abbey have long since disappeared, yet the examples of fervor which they gave are still remembered. When about the age of ten years, young Francis was sent to the College of Chateau Gontier, where under the care of excellent professors he made great progress in science and virtue, winning the esteem of his teachers and the respect and love of his companions. He afterwards entered the Great Seminary of Mans, where he pursued his theological studies, and ranked as one of the most proficient in his class. Having finished his studies, he was ordained priest by the Rt. Rev. Dr. Bouvier, in 1839, and was appointed as assistant in Chatillon, one of the largest parishes in the diocese, where he won the esteem of his pastor and his Bishop by his faithful and exemplary attendance to the duties incumbent on him. It however was his desire to enter the foreign Missions, and he sought permission from his Bishop to do so. At first Mgr. Bouvier opposed his wish, and urged him to remain in the parish; but he eventually retracted his refusal and gave the young *vicaire* the permission he desired.

Father Cointet then entered the Congregation of the Holy Cross for the purpose of aiding in the American mission, and in the spring of 1843 he sailed from France for America. He arrived at Notre Dame in the month of July, and entered immediately upon his work, to which he faithfully attended until his death. From the time of his arrival, he may be said to have had no thought save for the conversion of sinners, the erection of churches and the sanctification of souls. His zeal never failed; his charity was inexhaustible; his patience and mildness were wonderful, and his simplicity childlike and beautiful. Self seemed to be, in him, annihilated; no fatigue was too great, no labor too severe for him. He made it his duty to hunt up the scattered Catholic families in Northern Indiana and Southern Michigan and break for them the Bread of Life. One day he was hearing the confessions of the Irish laborers on the railroad then building, or teaching catechism to their children, and the next day was riding off to minister to some poor Indian whose soul was about to be wafted into eternity.

In 1849 Father Cointet was sent to New Orleans as Superior of a house recently established. He remained there two years, working with his usual energy, when he was recalled to Notre Dame. He was then entrusted with the care of five missions, Goshen and Laporte in Indiana, and Niles, Berrien and Bertrand in Michigan. At the same time that he had these missions under his charge he was also the confessor for the community of Sisters in Bertrand. These kept his time completely occupied, so that he scarcely ever slept two consecutive nights in the same town. That he attended to all his duties well, may be seen from the fact that in each of the missions his successors found all accounts, registers, etc., in perfect order, and a spirit of piety visible in all. His incessant labors, however, were too much for him. He was afflicted with sickness, yet he never allowed his own ill-health to interfere with his duties, and often when suffering from a violent fever he would ride for miles to administer the last rites of the Church to the dying.

On the evening of the 13th of September, 1854, he returned from one of his missions to Notre Dame, heated, weary and sick. The day following, his symptoms appeared serious, and a physician was called: but skilful



treatment and careful nursing were equally in vain. After a week of intense suffering, on the 19th of September, 1854, he died, in the prime of life and in the midst of his labors.

As a preacher, a friend who was well acquainted with him writes: "In the pulpit, the good Father was fervent and effective. Some of his sermons in defence of Catholic dogma, which it was my fortune to hear, were specimens of a clear, cogent and masterly logic, and evinced a large and accurate acquaintance with the whole compass of sacred learning. Never will I forget one of these on the claims of the Catholic Church to the veneration and respect of mankind. It was profound, eloquent, and fertile in its original and felicitous expressions. Father Cointet had an excellent knowledge of English, which he wrote and spoke with the least possible dash of foreign idiom. He had also a very respectable acquaintance with the German language, in which he was able to preach and hear confessions. His knowledge of it was very great, and he was as familiar with that language as he was with Latin."

### The Exhibition.

The St. Cecilian Exhibition came off as announced, on Tuesday evening last. The audience was quite large, many persons attending from South Bend and the neighborhood.

As the Exhibition was to be given by the St. Cecilians, every one was on the tiptoe of expectation, knowing that the Junior Society never fails in giving a pleasant entertainment. Nor were they disappointed in their hopes, for the Exhibition was pleasing and successful. With a promptness highly commendable, the Band played the entrance march at seven o'clock precisely, and the entertainment began on time. Very little delay was occasioned throughout, and everything passed off smoothly.

We do not like to criticise the music of the evening, for should we attempt to do so we would find ourselves repeating what we have said so frequently that our praise would become monotonous. We justly boast of the proficiency of the Band, which becomes better and better. The Quartette however is not the equal of the Band, and we believe that the audience would have preferred something from the latter to the air to which they were treated by the former. The song by Mr. A. K. Schmidt was sung in his usual style, and brought out an *encore*. The Orchestra made its first appearance at this entertainment, and at the close of the evening exercises received words of praise and encouragement from the Rev. President of the College. We hope to hear it oftener. So much for the music.

The declamation of Mr. E. F. Arnold was well rendered. His voice is one of the best we have heard in a long time, and we doubt not that with more training Mr. Arnold would rank first among our declaimers; but it will require study and training, to both of which we believe he will not hesitate to devote himself. The Salutatory was well read by Mr. A. K. Schmidt, and the prologue by Mr. C. J. Whipple. It would be a great improvement were these hereafter spoken, and not read; for no matter how well the young men may read, they cannot give to the words that life which we feel when they are spoken.

The first play of the evening was the "The Painter and Musician," translated from the French for the St. Cecilians. The characters in this play were all well sustained. That of "Alfred," the painter, was taken by Mr. A. K.

Schmidt, and as this young gentleman's *forte* is the gloomy and melancholic, he played the character in a manner acceptable to all the audience. The part of "Felix," the musician, had been given to Mr. Lynch, but as he was called home the day before on account of sickness in his family, the *role* was taken by Mr. A. Burger. This young gentleman had but one day and a half in which to commit the part, which consisted of over sixteen pages of foolscap. He consequently had no time to give to the study of the character, the whole of it being given to the study of the words; yet it was the opinion of all that the honors of the evening belong to him. He knew the part thoroughly, and his manner on the stage was such as to excite the good will of everyone in the audience. Mr. P. M. Tamble made a very good grandfather. H. D. Faxon assumed the *role* of "Rhyme" with considerable skill, and the reading of his poem caused much amusement. "Lerond," the landlord, was excellently played by E. F. Arnold, who kept the audience in very good humor whenever he appeared. E. F. Riopelle, who played the part of Durandean, acquitted himself with great credit. His song was finely sung. M. Katzauer, as "Jacob," brought down the house; whenever he appeared applause and laughter was freely given. A. C. Ryan played the character of "Lord Townbridge" with credit. The other characters, taken by E. Raymond, W. W. Dodge, E. D. Gleason, C. Clarke, R. Golsen and N. Dryfoos were well rendered.

"The People's Lawyer" was the second play of the evening. We do not like to criticise this play because we may be influenced by our preconceived ideas of the character of "Solon Shingle." This character was taken by Mr. A. K. Schmidt, and granting that what he conceived the character to be is correct, his acting was excellent. He kept the audience laughing and in fine spirits during the entire play. The character of "Robert Howard, the People's Lawyer," was well conceived, and played with much skill by Mr. H. D. Faxon. C. J. Whipple made an excellent "Charles Otis," and played with great success. W. G. Morris, as "Hugh Winslow," did some excellent acting, taking the merchant character off almost to perfection. J. E. Nelson made a first-rate "John Ellsley," and C. V. Larkin gave us "Tom Otis," one of the characters changed from the original play to suit the college stage, with much skill. The other characters, taken by J. French, E. F. Arnold, A. C. Ryan, O. Ludwig, A. Burger, M. Kauffman, F. Rosa, F. Klaner, M. A. Otero, W. J. Roelle and N. Dryfoos, together with the jurymen, M. Kauffman, A. Holmes, W. Hake, P. Hagan, J. Kenney, J. Davis, G. Lonstorf, D. Ryan, R. P. Maher, G. Sugg and F. Orsinger, were well rendered.

Everybody was well pleased with the evening's entertainment, and retired in the best of spirits. The St. Cecilians will uphold their old reputation, and we believe that when the Spring Entertainment comes they will give us another enjoyable Entertainment like that of last Tuesday evening. Under the direction of their energetic leader, J. A. Lyons, they cannot but advance and become better and better as the year rolls by. Success to them, and to all other public spirited societies which help to make the winter months agreeable.

PEDRO DA PONCE, a Spanish Benedictine, taught Europe the art of instructing the deaf and dumb, about the year 1570.

## Personal.

- Thos. Cashin, of '74, is in Chicago, Ills.
- H. W. Walker, of '74, is in Chicago, Ills.
- T. L. Watson, of '73, is in Henderson, Ky.
- F. M. Nicholas, of '73, is in Louisville, Kv.
- J. W. McAllister, of '73, is in Nashville, Tenn.
- Edwin C. Knowles, of '73, is in Galesburg, Ills.
- Alfred Horne, of '74, is in South Orange, N. J.
- Jos. E. Marks, of '75, is doing well in Chicago, Ills.
- J. F. Larkin, of '75, is at his home, in Loogootee, Ind.
- John T. McGrath, of '73, is studying law in Alton, Ills.
- F. W. Montgomery, of '75, is telegraphing in Cairo, Ills.
- F. J. Weisenburger, of '75, is in Defiance, Ohio, doing well.
- Chas. W. Hodgson, of '72, is prospering in Clarksville, Tenn.
- M. Eagan, of '75, is in business with his father, in Manistee, Mich.
- John F. Soule, of '75, is studying law at the Iowa State University.
- John McNulty, of '58, is with Jessup & Co., No. 259, Broadway, N. Y.
- John O'Connell, of '74, is in the office of the Springfield (Ill.), Iron Co.
- W. J. Campbell, of '72, is in Philadelphia, Pa. His address is 123 Vine St.
- Ben. F. Roberts, of '72, is in Independence, Mo. Report says he is doing well.
- Richard M. Dooley, of '72, is with J. E. Dooley & Co., Bankers, Ogden, Utah Ter.
- Rev. Father Lang, of Chesterton, Ind., was at the Exhibition on Tuesday night.
- Mr. Thos. Nelson, of Chicago, Ills., was at the Exhibition on the evening of the 23rd.
- Rev. W. O'Mahony, of South Bend, Ind., was with us last Tuesday evening. He seemed to enjoy the Exhibition.
- Mr. Jos. McDermott, of the *Chicago Courier*, is acting editor of the *South Bend Herald* since the shooting affray on Monday last.
- The number of friends attending the Exhibition on the evening of the 23rd was very large. We are always happy to have them call.
- Rev. Father Colovin returned home from Toledo on Monday evening last. He preached in the morning at St. Patrick's Church, and in the evening delivered a lecture which was well attended.

## Local Items.

- Keep off the lazy list.
- Frost every morning.
- Cold weather has come.
- “Or words to that effect.”
- Look out for your honors.
- Indian Summer has about gone.
- Take the hint without the kick.
- “If I only had nails I'd get better.”
- The Philopatrians had rec. last Friday.
- Never sit down too hard on a foot-ball.
- A miracle was performed last Thursday.
- Rec. at breakfast Thursday morning. 'Rah!
- Items are as scarce as money on the Campus.
- When will the amusement clubs reorganize?
- “Address to the Old Reliable box, South Bend.

- Additions are made to the Cabinet every week.
- No more boating, no more baseball until spring.
- “That letter will cost your father many a dollar.”
- Tom.—Infirmary.—Thanksgiving Day.—Turkey.
- The Circulating Library is well patronized this year.
- Our press broke down on Wednesday last. No delay.
- The fine weather is enjoyed hugely by all the students.
- A large addition has been made to the College Library.
- The post-office at Notre Dame was first established in 1848.
- Try and have your name figure in the list of Excellence.
- There were many strangers at the St. Cecilians' Exhibition.
- Thanksgiving Day was duly celebrated at Notre Dame.
- The Mendelssohn Club has not had any rehearsals lately.
- We think the new style of epistolary correspondence rather soft.
- “What a dunce you were to throw *that note* into the waste-basket!”
- Everyone should try and have their names among those for class-honors.
- The recreation halls are very lively now, though the yards are almost deserted.
- Prof. Gregori is engaged on a number of beautiful designs for the new Church.
- Quite a number of photographs were shot of by Mr. Bonny on Wednesday last.
- John struck James a friendly blow last week, saying at the same time, “That is only an *appendix*.”
- There was no extra celebration of Thanksgiving Day. Walks were in order and were well enjoyed.
- We have had no morning mail for several weeks. We are glad to learn that it will soon begin again.
- The Juniors take lunch at half-past three p. m. on Sunday. The remainder of the week, at four p. m.
- Sacha-ball has once more made its appearance, at least those who were playing in last Wednesday's game think so.
- Turkey on Thanksgiving Day as a matter of course. It wouldn't have been Thanksgiving Day if there weren't.
- “I tell you what it is,” said M. to C. last Wednesday morning, “that cupelo sounded nice with the Band last night.”
- We are under obligations to Mr. W. J. Onahan for an engraving entitled “Marquette and Joliet at Chicago in 1673.”
- Number 1 boys in the Junior Department are allowed the privilege of going to the study-hall on recreation days to read.
- Quite a number of the old students of the Scientific Department remember the place by sending donations to the Cabinet.
- Great excitement was created at the College by the despatch announcing the shooting of Mr. Murray, the editor of the *Herald*.
- The College Band was out serenading on Thanksgiving day. We believe that there is not a College Band in the United States that can beat ours. Its music is A No. 1.
- One of our friendly readers ate for his supper last week a large beefsteak, eight cups of coffee, ten slices of bread and a few other dishes, and next morning complained of not sleeping well.
- By the despatches in the daily papers we see that the ship “*Amerique*,” in which V. Rev. Father General sailed for Europe, was wrecked in mid-ocean and that the passengers were transferred to another vessel.
- Everyone should endeavor to have their names in the lists of honors and class-honors which appear weekly. These lists tell more than anything else, and everyone should try to have his name on the lists.
- The Choir members were entertained very agree

ably the other day by Master W. Byrne with selections from the "Daughter of the Regiment." Others, we understand, intend giving exhibitions of their skill shortly.

—We understand that the Columbians will soon appear "in public on the stage" but whether in a literary or dramatic Entertainment deponent saith not, as he has not been informed of the character of the Exhibition.

—The boys seemed to enjoy Thanksgiving Day. At least so most of them say. We heard a rumor of an oyster party, but we cannot give particulars. Everybody appeared in the best of spirits when the day was over.

—"EDITOR OF THE SCHOLASTIC: Will you be so kind as to inform me why it is impossible to hear more than one boy singing at Vespers when there are at least twelve soprano and alto voices in the Choir? Yours. M." Let M. ask the boys themselves.

—The Almanac will be out in December and will contain much information which the students will be unable to find elsewhere. Any one wishing to have an advertisement inserted in the pages devoted to that purpose should address Prof. J. A. Lyons, Notre Dame, Ind.

—After working faithfully at the overture to "Crown Diamonds," which contains many popular airs, besides difficult parts, the members of the Orchestra will be pleased to learn that their next work will be on the waltzes of Strauss, beginning with the "Beautiful Blue Danube."

—The *Morning Herald*, of South Bend, on Thanksgiving Day said: "We cheerfully accept the invitation of President Grant and Governor Hendricks to take it easy and pray to-day." We are afraid that if the *Herald* men took it easy before they prayed, there was but little praying done.

—An ex-student, in a recent letter, remarks: "German was one of the best things I studied when at Notre Dame, for I have found it so useful in business-matters. There are a great many Germans here, and I am in contact with them every day, and consequently with the knowledge I obtained at Notre Dame I have learned to speak it quite well."

—The following are the members of the Orchestra, with the instruments which they play: Clarinet, B. Basil; First Violins, B. Leopold, G. Roulhac, J. McHugh, J. Lynch, M. Kauffman; Second Violins, W. Byrne, A. Schmidt, I. Dryfoos, O. Ludwig; Viola, A. Burger; Violoncello, L. Pilliod; Contra bass, J. Haggerty; French horns, M. Falize, J. Maguire; and Flute, M. Kirsch.

—The hickory-nutting expeditions will soon be over. The last one in the Senior Department, led by Bro. T., was the most successful one this season; all the boys of the party were much pleased with their success, and the poor Juniors cry for nuts while we passed by trees loaded so heavy that the fences had to hold them up. It all depends on the leader, and we will take Bro. T. for ours.  
Committee on walks, PINE AND IKE.

—The sixth regular meeting of the Columbian and Literary Debating Club was held Nov. 20th. Mr. Baca read an essay. Fr. Fière was asked to preside over the debate, the subject of which was, "Resolved that the Execution of Mary Queen of Scots was Unjustifiable." The arguments showed care in preparation, and were well delivered. Owing to the lateness of the hour, it was not decided, but laid over till the 24th, when it was decided in favor of the negative. The speakers were: affirmative, Messrs. Breen, Maas and McHugh; the negative, Messrs. Cooney, Hertzog and McNulty. Messrs. Walsh and Kelly were present.

—The following students are members of the Choir Messrs. Roberston, Riopelle, Schmidt, Lynch, Burger, Peltier, Corran, Hansard, Faxon, Davis, Walsh, Bell, Taulby, S. Goldsberry, F. Goldsberry, and Raymond. Besides these, there are a number of the members of the house who sing, making the number of members twenty-five. It is hoped that the members, both old and new, should exert themselves so as to make themselves efficient, otherwise they will have to be replaced by others. It should be a pleasure to all to sing so as to make the services of the Church beautiful and devotional. At Vespers, especially, all should join in chanting the Psalms.

—The following books are missed from the library of the Presbytery. Persons having any of these volumes in their possession, or knowing of their whereabouts, will confer a favor by informing the Librarian: Cardinal Wiseman's Lectures on the Church; Interior of Jesus and Mary, vol. I; The Story of a Convert, by Whitcher; The Child, Mgr. Dupanloup; Criterion, Balmes; Cradle Lands; Mores Catholici, vol. I; History of Devotion to the Blessed Virgin in North America; Œuvres de Mgr. de Ségur, vol. II; Conférences sur Les Litanies, par Justin De Meickow, vol. III; Le Trois Rome, par Mgr. Gaume, vol. I; The *Metropolitan*, vols. III and IV; Œuvres de Fénelon, vols. I, II and III; Histoire de la Revolution, A. de Lamartine, vol. II; Fioretti di San Francesco; L'Immaculée Conception de la Bienheureuse Vierge Marie, Mgr. Mahro, vol. II; Vie R. P. Ravignan, S. J., vol. II; Maria Monk's Daughter; several volumes of the *Dublin Review*, bound half morocco, also numbers in paper; Gotard Cours D'Archeologie Sacrée, vol. II; History of the Missions, Marshall, vol. II; De La Haute Education Intellectuelle, Mgr. Dupanloup, vols. II, and IV; La Theologie Affective, vols. I, II, III, IV; Instructions Morales, par Idefonse de Bressanvido, vols. I, II, III, IV; Dictionnaire de Théologie, tome II; The-saurus Biblicus, vol. I; Memoirs du Cardinal Gonsalvi, vol. II; Sermons de Bossuet, vols. I and II; Notes, by Father Faber, vol. II; Bp. Bouvier's Theology, vol. IV; Romsee Opera Liturgia, vols. I, II, III, IV; La Vierge Marie, par Nicolas, vol. II; L'Excellence de Marie, vol. I; Episcolarum B. Paul, Apostoli. Auctore R. P. Bernardino A. Piconio, vol. II; Nomenclator Literarius, tomus I; La Mano di Dio, vol. II; Bp. Bouvier's Theology I, II, and III, paper; Vox Prophetique, II; Meditations par M. le Curé de Saint Sulpice, vol. I; Le Pasteur Apostolique, par le P. P. Jean Duclos, vol. II; Meditations sur l'Evangile, par Bossuet, tome II; Œuvres du R. P. Colombière, vols. I, II, III; The March No., 1875, of the *Messenger of the Sacred Heart*.

### Roll of Honor.

#### SENIOR DEPARTMENT.

J. Brown, V. Baca, W. Breen, D. Byrnes, F. Bearss, M. Blackburn, P. Cooney, F. Claffey, D. Connors, R. Calkins, J. Cooney, T. Carroll, H. Dehner, J. Dwyer, J. Dempsey, E. Dempsey, J. G. Ewing, L. Evers, B. L. Euans, W. Fogarty, T. Gallagher, A. Hertzog, J. Harkin, J. Handley, T. Hansard, S. Kennedy, T. Keller, P. Kennedy, J. Kreutzer, W. Keily, E. Monohan, P. Mattimore, P. J. Mattimore, H. Magnire, L. Murphy, R. Maas, P. McCauley, G. McNulty, L. McCollum, T. McGrath, R. McGrath, P. McCullough, P. Neil, J. Neidhart, H. O'Brien, Carl Otto, T. Quinn, W. Smith, C. Saylor, G. Schweighardt, G. Sullivan, F. Vandervannet, R. White, T. Wendell.

#### JUNIOR DEPARTMENT.

W. J. Arnold, T. Byrnes, A. Burger, J. J. Davis, W. Davis, J. F. Foley, J. French, T. J. Flanagan, E. Gleason, W. F. Hake, A. Holmes, S. B. Goldsberry, C. Hagan, E. Hall, G. Huck, J. E. Haggerty, J. Kinney, J. E. Knight, M. Kauffman, C. Larkin, O. Ludwig, H. Millen, M. McAuliffe, D. P. Nelson, M. A. Otero, J. A. O'Meara, C. Peltier, E. Riopelle, F. Rosa, W. A. Sheehan, G. F. Sugg, P. Tumble, N. H. Vanamee, H. Weber, C. Whipple, J. English, F. Phelan, W. Summers.

#### MINIM DEPARTMENT.

P. P. Nelson, W. M. Coolbaugh, C. Faxon, F. A. Campau, J. Stanton, R. Pleins, A. Bowen, F. Pleins, G. Rhodius, A. Bushey, T. Hooley, T. Seeger, J. Haney, B. Morris, G. Lambin, A. Campau, C. Bushey, C. Long, J. A. Duffield, W. Cash, H. McDonald, E. Oatman, S. Bushey, M. Gustine, W. McDevitt, P. Haney, W. Smith.

### Class Honors.

FOR THE WEEK ENDING THURSDAY, NOV. 25, 1875.

#### COLLEGIATE COURSE.

SENIOR YEAR—F. Devoto, E. S. Monohan, T. F. Gallagher, J. Gillen, B. Euans, H. Dehner, E. Graves.

JUNIOR YEAR—T. Hansard, H. Cassidy, J. H. Cooney, C. C. Atchison, N. Mooney, J. A. Brown.

SOPHOMORE YEAR—J. F. Ewing, W. P. Breen, R. J. Maas, C. Otto, J. P. McHugh.

FRESHMAN YEAR—A. Hertzog, T. McGrath, G. Sullivan, J. F. Nunning, G. McNulty, A. O'Brian, R. McGrath, J. M. Rorke

## MINIM DEPARTMENT.

L. J. Frazee, C. Faxon, J. A. Duffield, F. A. Campau, T. F. McGrath, P. P. Nelson, J. Nelson, A. Bowen, O. Lindberg, G. Lowery, R. Pleins, F. Pleins, A. Bushey, G. Rhodius.

## 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.

SENIORS—F. Maas, E. Pefferman, J. Harkin, T. Quinn, R. Calkins.

JUNIORS—W. J. Davis, C. C. Gustine, E. Raymond, M. McAuliffe, P. Hagan, J. Kinney, J. O'Meara.

## Saint Mary's Academy.

—In St. Eusebia's Society composed of 2nd and 3rd Seniors the life of "Catherine of Valois" is being read.

—In St. Teresa's Literary Graduates and First Seniors, the "Lady of the Lake" is now undergoing a sprightly criticism.

—The Minims' very select banquet would be described, but they forgot to invite a reporter. Sad loss for both Minims and reporter.

—The Juniors have unanimously resolved to deserve 100 throughout during the whole session. This is a grand resolution and will be imitated by all forthcoming Juniors.

—The celebration of Thanksgiving Day will be according to the Constitution. A large number of turkeys are meekly awaiting their immolation in obedience to the edict of King Custom.

—The Catholic pupils have commenced the exercises of the Jubilee with great earnestness and devotion. The cheerful spirit with which even the little girls sacrifice a few moments of their recreations is certainly edifying.

—Owing to the indisposition of the usual teacher the dancing and calisthenic lessons were given last Thursday by a very original professor who introduced some novel, remarkable and *inimitable* exercises. There was some laughing done.

—The members of St. Angela's Literary Society are now reading at their weekly reunions Sir Walter Scott's "Tales of a Grandfather." The young ladies of this Society belong to the Preparatory Classes, but their prompt, correct answers to the questions proposed and good criticisms on the subjects read, would do credit to Senior classes. Misses A. Miller, E. Cannon, and L. Brownbridge deserve special notice. In the report given of the election of officers, the name of Miss Georgia Wells, as President, was omitted by mistake.

## Tablet of Honor.

## SENIOR DEPARTMENT.

Misses A. Clarke, H. Foote, M. Riley, J. Locke, E. Dennehey, K. Joyce, A. St. Clair, L. Arnold, E. York, I. Reynolds, K. McNamara, L. Ritchie, A. O'Connor, J. Bennett, J. J. Nunning, M. Faxon, F. Dilger, M. Dunbar, M. Julius, L. Johnson, M. Brady, B. Wade, M. Walsh, L. Kelley, C. Woodward, L. Henrotin, E. Mann, A. Byrne, A. Duncan, S. Hole, C. Morris, M. Cravens, J. Pierce, P. Gaynor, A. Dennehey, M. Culliton, M. Spier, E. O'Neil, R. Casey, A. Henneberry, H. Julius, K. Hutchinson, A. Prettyman, M. Murray, R. Neteler, C. Morgan, H. Russell, M. and E. Thompson, S. Moran, M. Gaynor, E. O'Connor, B. Siler, I. Maas, U. Goodell, S. and I. Edes, N. Tuttle, M. Hutchinson, K. Casey, G. Youell, L. Gustine, T. O'Brien, S. Swalley, M. Parker, L. Moran, N. King, E. Cannon, M. Siler, E. Edes, G. Wells, M. Hooper, L. Fawcett, L. Tirhe, A. Spangler, M. Marky, M. Thelan, L. Schwass, A. Miller, L. Leppig, F. Gurney, C. Morrill, C. Fawcett, J. Darcy, M. Telford, H. O'Meara, M. Railton, C. Whitmore, R. Filbeck, L. Weber.

## JUNIOR DEPARTMENT.

Misses I. Fisk, M. O'Connor, B. Wilson, M. Schultheis, A. Cullen, H. Dryfoos, E. Lang, N. McGrath, J. Holladay, M. Mulli-

gan, M. Hogan, L. Walsh, A. Koch, M. Derby, N. Mann, A. Ewing, M. Redfield, J. Morris, L. Chilton, A. Morgan, A. Kirchner, M. McGrath, E. Mulligan, J. Mitchell, A. McGrath, E. Simpson, M. and C. Hughes, N. Johnson, J. Smith, M. Feehan, M. Lambin, R. Goldsberry, J. Duffield, M. McFadden.

## VOCAL DEPARTMENT.

1st CLASS—Misses H. Foote, E. O'Connor, L. Henrotin and R. Devoto.

2d CLASS—Miss M. Riley. 2d Div.—Misses M. Gaynor, L. Arnold, A. Dennehey, A. Byrnes, E. Dennehey, C. Morgan, I. Maas.

3d CLASS—Misses L. Kirchner, E. Edes, A. Walsh, J. Bennett, I. Edes, F. Gurney, L. Walsh, S. Edes, E. Cannon, M. Walsh, and A. Kirchner. 2d Div.—Misses N. King, H. O'Meara, H. Julius and J. Morris.

## FANCY WORK.

Misses S. Swalley, L. Schwass, L. Brownbridge, L. Gustine, J. Bennet, L. Leppig, I. Edes, E. Edes, A. Sievers, M. Faxon, R. Neteler, S. Edes, S. Hole, A. Walsh.

## ART DEPARTMENT.

## DRAWING.

1st CLASS—Miss R. Neteler.

3rd CLASS—Misses A. Cullen, M. and E. Thompson, E. Lange, A. Koch.

4th CLASS—Misses M. A. Schultheis, P. Gaynor, L. Kirchner, M. O'Connor and S. Moran.

5th CLASS—Misses K. Morris, A. Harris and J. Mitchell.

## PAINTING IN WATER COLORS.

3rd CLASS—Misses L. Ritchie, L. Henrotin.

## OIL PAINTING.

1st CLASS—Miss B. Wade.

3rd CLASS—Miss C. Morgan.

Miss S. Moran is promoted from the 5th to the 4th Drawing Class.

## THE WEEKLY SUN.

1776.

NEW YORK.

1876.

Eighteen hundred and seventy-six is the Centennial year. It is also the year in which an Opposition House of Representatives, the first since the war, will be in power at Washington; and the year of the twenty-third election of a President of the United States. All of these events are sure to be of great interest and importance, especially the two latter; and all of them and everything connected with them will be fully and freshly reported and expounded in THE SUN.

The Opposition House of Representatives, taking up the line of inquiry opened years ago by THE SUN, will sternly and diligently investigate the corruptions and misdeeds of Grant's administration; and will, it is to be hoped, lay the foundation for a new and better period in our national history. Of all this THE SUN will contain complete and accurate accounts, furnishing its readers with early and trustworthy information upon these absorbing topics.

The twenty-third Presidential election, with the preparations for it, will be memorable as deciding upon GRANT's aspirations for a third term of power and plunder, and still more as deciding who shall be the candidate of the party of Reform, and as electing that candidate. Concerning all these subjects, those who read THE SUN will have the constant means of being thoroughly well informed.

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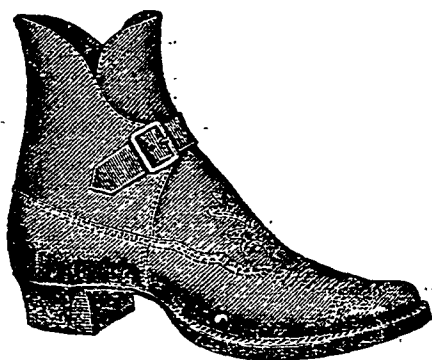
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On and after Sunday, Nov. 21, 1875, trains will leave South Bend as follows:

GOING EAST.

**2 40 a m.**, Night Express, over Main Line, arrives at Toledo 10 30; Cleveland 3 p m; Buffalo 9 15.

**10 12 a m.**, Mail, over Main Line, arrives at Toledo, 5 35 p m; Cleveland 10 15.

**11 55 p m.**, Special New York Express, over Air Line; arrives at Toledo 5 50; Cleveland 10 10; Buffalo 4 05 a m.

**9 12 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 40 p m.**, Local Freight.

GOING WEST.

**4 40 a m.**, Express. Arrives at Laporte 4 15 p m, Chicago 6 30 a m.

**5 50 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.

**5 43 p m.**, Special Chicago Express. Arrives at Laporte 5 45; Chicago, 8 20.

**8 00 a m.**, Accommodation. Arrives at Laporte 9 a m, Chicago 11 30 a m.

**9 10 a m.**, Local Freight.

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

CHARLES PAINE, Gen'l Supt.

# Michigan Central Railway

Time Table—November 21, 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 "	1 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 15 a.m.	7 15 p.m.	\$9 06 a.m.	\$7 00 p.m.
" Notre Dame—	8 22 "	7 23 "	9 07 "	7 07 "
Ar. Niles—	9 00 "	8 00 "	9 40 "	7 40 "

GOING SOUTH.

Lv. Niles—	6 30 a.m.	4 20 p.m.	\$8 00 a.m.	\$5 00 p.m.
" Notre Dame—	7 07 "	4 56 "	8 32 "	5 32 "
Ar. South Bend—	7 15 "	5 05 "	8 40 "	5 40 "

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

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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		

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

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

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

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

P. SHICKEY.

## 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. Su & 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 "	05 "

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