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Disce quasi semper victurus; vive quasi cras moriturus.

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In Memoriam.

BY M. B. BROWN.

I.

Our eyes are moist with sorrow's galling tear,
Within our hearts another void is made;
Another life, through worth and virtue dear,
Was destined in its early bloom to fade,
Casting upon our souls the chilling shade
Of loneliness, though robbed of grief's chief pain,
For our deep loss is his, our schoolmate's highest gain.

II.

Rich was his soul with genius rare and high,
His heart was warm with virtue's mellow glow;
The light of guileless truth was in his eye,
And youthful grace was throned upon his brow;
He daily taught his brilliant mind to grow
In knowledge, culled from every age and clime,
As with bold tread he climbed fair Science' mount sublime.

III.

Though gay his spirit, still with firm control
He shaped his life to industry and rule,
His parents' word was law unto his soul,
And prompt obedience marked him in the school—
But never was his heart with joy so full
As when, within the Sanctuary's pale,
He waited on the Priest, who blessed the holy Grail.

IV.

Yes, here on earth he filled an angel's place
Of ministry before the throne Divine;
In Heaven now, with Jesus face to face,
He stands in bliss, for evermore to shine,
While angels for his sainted brow entwine
Immortal wreaths of everlasting joy;
Fond parents, weep, yet grieve not for your glorious boy.

V.

Weep for the loss which robs you of the light
Of his loved presence, yet lift up on high
The eye of faith, and see in radiance bright,
His spotless soul enthroned beyond the sky
'Mid choirs angelic, then repress that sigh,
And, weeping, bless the Father's message kind
That called him forth from earth, "less malice change his mind."

VI.

A father's joy he was,—a mother's pride,—
With all a favorite, and a model bright;
But dearer still to God, to earth he died,
And winged to realms of love his early flight.
To him, the change was but to fadeless light
From earth's uncertain gloom—from pain to bliss;
God grant our death may promise life and joy like this.

—Toryism, that is, loyalty to persons, springs immortal in the human breast. Religion is a spiritual loyalty; and Catholicity is the only divine form of religion.—*Aubry de Vere.*

The Ettrick Shepherd.

James Hogg, or the Ettrick Shepherd as he is more commonly known, furnishes us a striking example of true poetic genius rising superior to the humble class in which he was born, and achieving greatness. He was born in that district of Scotland known as the Forest of Ettrick, in Selkirkshire, on the 25th of January, 1772. His father was a shepherd, and had by patient industry contrived to save a small amount of money by which he was enabled to rent a small sheep-farm. A sudden fall having taken place in that species of agricultural stock, he became a ruined man, and as a consequence the education of the son was neglected. He attended school for some two or three winters when a mere child, but when he reached the age of eight years he entered upon the occupation of a shepherd.

It was Hogg's fortune to have a mother who loved the old ballads and border minstrelsy of Scotland, which she repeated to her children. These became so impressed upon his imagination that while tending his flocks he became possessed of a strong taste for poetry and an ardent desire of becoming a poet. However, it was not until he had attained the age of twenty-four or twenty-five years that he began to write verses, and these first attempts were in a great degree frustrated by his bad penmanship. He soon became known to the farmers and shepherds in his neighborhood as "Jamie the Poeter," and in 1800 his poem entitled "Donald McDonald" obtained great popularity, although the author of it was not known. In the year 1801, having gone to Edinburgh to sell his employer's sheep, he ventured on the publication of a small volume of poems, but the book fell still-born from the press. In that summer, Sir Walter (then Mr.) Scott visited the Ettrick Forest in search of materials for his "Border Minstrelsy," where Hogg made his acquaintance and gave him possession of a number of ballads taken down from the recitation of people who resided in the district. These appeared in 1803 in the "Border Minstrelsy." Five years later he gave to the world "The Shepherd's Guide" (an essay on sheep), and a volume of poetry entitled "The Mountain Bride." He by his writings managed to acquire about three hundred pounds. With this money he took a farm, but as it turned out a bad speculation, he in 1810 went to Edinburgh to follow authorship as a profession.

For a year he barely supported himself by editing the *Spy*, and at the suggestion of his friends he set about a longer and more systematic work than any he had hitherto attempted. This he published in 1813, under the title of "The Queen's Wake," and it became very popular, scarcely less so than the best of Sir Walter Scott's metrical romances. In the volume was contained "Bonnie Kilmeny," the best of all his writings.

In 1814 he married; and although he went to live on a farm given him by the Duke of Buccleuch, he busied himself from that time forward more with literature than with farming, for his pen was far more profitable than the former. He became a regular contributor to *Blackwood's Magazine*, and the broadly-drawn character of the Ettrick Shepherd which figures so frequently and conspicuously in the "Noctes Ambrosianæ" contributed to that magazine by Wilson, Maginn, and others, made his name familiar wherever the English language was spoken. At first Hogg by no means liked the liberties taken with his name in these papers, but finally he relished them as much as any one.

In 1831 Hogg visited London, and during his sojourn there was the "lion" of the day. He was wined and dined by the great, bepraised and flattered by everybody. A large number of his literary friends honored him with a public dinner, at which most of the celebrated characters of the day, then residing in London, attended.

Hogg died on the 21st of November, 1835, at Altrioch. In addition to the volumes above mentioned, he wrote "Madoc the Moor," "The Pilgrims of the Sun," "The Jacobite Relics of Scotland," "Queen Hynde," "The Border Garland," and a number of exquisite songs. In prose he wrote "The Brownie of Bodsbeck," "Winter Evening Tales," "The Three Perils of Man," "The Three Perils of Woman," "The Altrioch Tales," "Lay Sermons," and a "Life of Sir Walter Scott."

After Burns, the Ettrick Shepherd is undoubtedly the greatest peasant-poet of Scotland. His best work, whether we regard its conception or its finish, is his "Queen's Wake." Professor Wilson, in "An Hour's Talk about Poetry," included in "Christopher North's Recreations," says: "The Queen's Wake is a garland of fair forest flowers bound with a band of rushes from the moor. It is not a poem,—not it; nor was it intended to be so; you might as well call a bright bouquet of flowers a flower, which, by-the-by, we do in Scotland. Some of the ballads are very beautiful; one or two even splendid; most of them spirited; and the worst far better than the best that was ever written by any bard in danger of being a blockhead. Kilmeny alone places our (*ay, our*) Shepherd among the Undying Ones." Another writer says: "The general flow of the poem is lively and harmonious, while in one portion, that of 'Kilmeny,' the reader seems to hear 'the horns of Elfland faintly blowing;' and in another, the 'Witch of Fife,' he is introduced into the weirdest witch-and-wizard world."

Barbarelli.

Giorgio Barbarelli, or as he is better known, Giorgione da Castel Francesco, who disputes with Titian the rank of head of the Venetian School, was a painter of most uncommon ability. He was born in 1477, at Castel Francesco, and acquired the name of Giorgione as well from his vastly superior mode of feeling in art, as from the great beauty and elegance of his person and manner. When young he became a pupil of the celebrated Giovanni Bellini, at the same time that Titian studied under that master. Following the natural bent of his feelings, he shook off the minuteness and trifling labor of the school at which Bellini stood at the head, and substituted breadth and fulness of handling and effect. He thus formed a school of his own, distinguished by boldness of outline, grace and expression

in the countenances, as well as the motions of his figure well graduated and rich coloring, and effective chiaroscuro.

It is observed by Vasari that Giorgione having seen some paintings of Leonardo da Vinci, in which the grand style of chiaroscuro was effected, was so struck by them that he endeavored from that time forward to imitate that character in his own pictures. This is doubted by many writers; yet, if it be true, he did not hesitate, in adopting that style, to vary it to suit his own more pleasing taste. He certainly differs from da Vinci in line as much as in color and effect. The former confines the eye almost to a single point, the latter diffuses the lights and shades; and though in his paintings art be apparent, still nature more truly predominates. If he received his first ideas from da Vinci, nevertheless he approaches more nearly to the style of Corregio than to that of any other painter.

Giorgione painted in fresco with great beauty and vigor, but, unfortunately, very little of his labor in that way now remains. It was he who in Venice introduced the custom of painting the fronts of houses in fresco, and decorated many in that style with mythological subjects. He was engaged to paint the bridge of the Rialto in that city, where he almost continually resided. Vasari, while he praises unstintedly the beauty of the coloring and execution, condemns the work as wanting subjects.

Many of his oil paintings are now in England, and cannot be too highly praised for their excellence. They are distinguished for their color, and fulness, and freedom of handling, while the richness and softness of their roundings render them delightfully pleasing to contemplate.

"One large picture of the Holy Family," says an English critic, "is in the possession of the Marquis of Stafford, which is highly labored as to effect. But perhaps the most perfect work of his in England is a small picture in the collection of the Earl of Carlisle, a portrait of Gaston de Foix, with a servant putting on his armor. We are not acquainted with any picture that has more truth or beauty of color and style of character to recommend it. His portraits, in general, have every excellence in that interesting branch of the art, and he may justly be styled the father of portrait painting as since handed down to us by Titian, Vandyke and Sir Joshua Reynolds, the three great luminaries that have at different periods succeeded him. It is said of him that having a dispute concerning the superiority of sculpture or painting, and it being argued that sculpture had the advantage because the figures it produces may be seen all around, he took the adverse side, maintaining that the necessity of moving, in order to see the different sides, deprived it of its superiority; whereas the whole figure might be viewed at one glance in a minute. To prove his position, he painted a figure, and surrounding it with mirrors, in which all the various parts were exhibited, he obtained great applause for his ingenuity."

Of historical paintings the, "Moses rescued from the Nile" in the Pitti palace at Florence is considered his *chef-d'œuvre*, while a "Bearing of the Cross" in Venice is regarded with high veneration. Titian greatly admired his style of painting, and followed it previous to forming his own. While pursuing his art with great application, he was carried off by the plague at Venice in 1511, at the early age of thirty-three.

—A considerate proceeding—sending a standing army to the seat of war.—*London Fun.*

Elephants.

On examination of all the different divisions and subdivisions into which the animal kingdom is divided, we find that of all the classes that of Mammalia, or Mammals, and of all the orders, the order Bimana, or Man, contain individuals which reach nearest to perfection.

On examining the remaining orders of the class of Mammalia, we find that the individuals constituting the order of Pachydermata enjoy perfection in a degree which may be placed next in order to that in which man possesses it. Of this order the genus *Equus* and the genus *Elephas* deserve in natural history a place next to man on account of the many excellent qualities which they respectively possess. This place is given to the individuals of the first mentioned genus on account of their strength, usefulness, and beauty, in which qualities they are not equalled by any of the animal kingdom.

To the latter of the genera above mentioned, this high rank is given because of its great docility and understanding. Nature having gifted the elephant with evidently the worthiest gifts, it accordingly should have the preference of the two genera under consideration. I will therefore, in this composition, endeavor to give a general idea of the genus *Elephas*, or Elephant, and its habits.

The genus *Elephas*, of the order of Pachydermata, and of the Elephantidæ, or Elephant family, comprises those animals which are in every respect the noblest quadrupeds in nature, not less remarkable for their size than for their docility and understanding.

The appearance of the elephant (being such an enormous mass of flesh, and seemingly so misshapen) at first view cannot fail to lead us to think but meanly of its abilities: but on further examination no one can deny this animal a place next to man in natural history, which the unanimous opinion of naturalists have given it.

The many peculiarities of this animal make it extremely difficult to give an accurate idea of its figure by description. However, in general, it may be observed that the Elephant has the forehead high and rising; ears large, and eyes small in proportion to its remaining parts; the proboscis, or trunk, long; the body full and round; the back rising in an arch; and the whole animal is short in proportion to its height. The feet are round at the bottom; the hide is thick and without hair; the tail ends in a tuft of hair about a foot and a half long.

Regarding the uses of the parts of this animal, a more accurate as well as more entertaining description will naturally present itself. It is neither fierce nor formidable, although the strongest as well as the largest of all quadrupeds. Elephants in their native desert are seldom seen alone, showing them to be of a social and friendly disposition. Their great sagacity and instinct induce them in dangerous marches to proceed in such an order as to have their young and weak in security, by placing them in the centre of the drove. If interrupted while feeding, their naturally mild and peaceful disposition is changed into a most dreadful and fierce one. They go forward directly against him who offers the insult, and revenge themselves by striking him with their tusks, seizing him in their trunks, flinging him into the air, and by trampling him to pieces under their feet.

Elephants are painfully sensitive to and affected by the extremes of heat and cold. But in their natural abode they are not likely to be troubled by the cold, as

the regions which they inhabit are wholly comprised in the torrid zone. To avoid being tortured by excessive heat, they live along the sides of rivers, and refresh themselves in the most shady forests and watery places. Their food is chiefly of the vegetable kind; and as they, with their broad and heavy feet, destroy much more than they devour, they are frequently obliged to change their quarters, and to migrate from one country to another.

Notwithstanding its awkward appearance, the elephant is capable of applying all its senses (which it possesses in great perfection) to more useful purposes than any other quadruped. Its sight greatly surpasses that of man. It can see very accurately at a great distance. Its eyes, as stated above, when compared to the enormous bulk of its body, appear very small. On examining them, however, we find that by them we are enabled to discover the various sensations with which this animal is affected. Its sense of hearing is no less excellent than that of sight. By moving its ears, which are very large, over its eyes, they serve as a protection for these against the dust and flies. It appears delighted with music, and it has frequently been known to join its voice with the sound of the drum and the trumpet. Its sense of smell is as fine as either of those already mentioned. A particular to be remarked is, that it is in a great measure delighted with the same odors that delight mankind. It is especially pleased with both the smell and taste of the orange-flower, and it eats every part of the tree upon which it grows, even to the branches themselves.

Within the bounds of brute creation, there is no animal that possesses the sense of touch in such a degree of perfection as the elephant. The organ of this highly developed sense is wholly in the trunk. This member is peculiar to this animal, and serves it for all the purposes of a hand. It is hollow, like a pipe, and ends in two openings, like the nostrils of a hog, but larger in proportion to the remaining parts of the animal. It is hollow all along, but divided by a partition running from one end to the other. This fleshy tube is composed of numerous nerves and muscles, and is covered with a skin corresponding in color to that with which the remaining parts of the animal are covered. It is extremely flexible, so that it can be moved in any direction, and lengthens and shortens at will. On the underside of this member there are several little protuberances which contribute to the sensibility of the touch, and to the firmness with which it grasps objects. At the point, above the nostrils, there is a short extension of the skin, which supplies the place of a finger, and is capable of being applied to the minutest objects. The trunk of the elephant is therefore very useful to this animal in most of the purposes of life. It is both an organ of smell and of touch; it serves both for ornament and defence.

By its short neck and very stiff legs, the elephant, although so admirably supplied by its trunk, is rendered unwieldy and helpless. Its forelegs are longer than the hind ones, although the contrary should seem the case if not examined any closer than by ordinary inspection.

While the elephant is young, it lies down to sleep, but when it grows old or sickly it chooses to sleep standing, on account of the great difficulty with which it bends its legs to lie down or rise. The feet are scarce broader than the legs which they sustain. They are divided into five toes, which, on account of being covered by the skin, are imperceptible. The only thing appearing to the eye is a kind of protuberance, like claws. But these seem not to be

closely connected with the toes, as they sometimes vary in number, while the internal toes are always the same in number.

The enormous tusks may rather be called an encumbrance to the elephant than a useful part, as it can employ them for no other purpose than as a weapon or for defence. They are two in number, proceeding from the upper jaw, and grow to an amazing size.

Elephants, at the present day, are confined to the warm regions of the Eastern hemisphere. From being hunted so much for their tusks, they are rapidly disappearing, and it is the opinion of many that very soon this genus will be entirely extinct.

T. I.

The Big Head.

The "big head," is a phrase custom has adopted to point out, not a big head, but a person who by his actions, words, or deeds, or in any way, shows he thinks himself pre-eminent, or gifted to a great extent above the society, congregation, or community at large of which he is a member, without occasion or circumstance to plainly justify him for so doing. By the character thus designated, a person may make himself disagreeable, and even disgusting, in the highest degree, to the society in which he moves, and as a consequence nothing delights this body more than chastising and punishing such a person.

The "big head" is, beyond a reasonable doubt, the downfall of the person who contracts and practices it. It is the cause of most of the misfortunes common to young men, whether they may happen in college, at home, or in the world. The big head may be traced from the Minim to the Junior, from the Junior to the Senior, from the Senior to the man of the world. Among the Minims, he assumes the form of a pet. He thinks he should have the best of everything, and wants his own way in all his actions, words, and deeds. If in the refectory, he insists upon having the best seat at the table, so that he can have the first of everything. In school he wants his own way, right or wrong; and in the dormitory, he wants a few more privileges than any of the rest of the lodgers, such as sleeping late in the morning and going to bed late at night; in fact, wants to be petted in all his undertakings. Among the Juniors, the big head struts and strides as though the success of the whole department depended on him. In the study-hall, he would like to have his heels above his head, with chair tilted back, reading a ten-cent novel or something worse. As it is, he makes use of the rung of a chair, and does nothing; consequently, when called to class, his feet from loss of blood are heavy, he annoys the whole party in the study-hall by his noisy and ungentlemanlike gait, and his classmates by his uneasy and restless mind. In the refectory, by going out before grace is said, or remaining at table after grace is said, and in the play-hall, he annoys the prefects, calling them to his assistance if one of his companions looks cross at him, which his disagreeable manner subjects him to; in fact, he is never the right man in the right place.

In the Seniors, the "big head" is known by his every action; all of them mingling more or less with his uncontrollable passion for being considered on all occasions great. In the morning he is crabbed, surly and impudent; just as though he had been up for forty days and forty nights. Nobody does anything right but himself, and he is always wondering how stupid his companions are. At noon, he

enters the refectory with a frown, which before he is seated at the table becomes a grin, because he observes something for dinner that does not suit him. The soup is too thin, the meat is not half cooked, the dessert is a complete failure, and when the occasion permits he commences to whine about the cooking department, remarking that it would not be fit for convicts, and in some instances winds up by calling the cooking department a hash foundry.

At night he cannot rest because his bed is as hard as a flag of stone, or like the city of the seven hills. When the bed is a little better than the floor, something else will annoy him; somebody talks or snores in his sleep. In fact, it is useless for me to try to enumerate his many mishaps; suffice it to say he is scarcely ever annoyed more than once by the same cause.

At play, if the game is not in his favor, it is not his fault in the least. If playing handball, it is his partner who has lost the game, or else his hand or foot is sore, and consequently he did not try to play. At any rate, in any game in which he participates, whether successful or not, he gives the company to understand that he is their superior, if they will but deal with him fairly.

At work, or rather in class, if he fails it is because he did not know what the lesson was; was not present last class day; had business of more importance to attend to; did not feel well; under all conditions giving you to understand it would be impossible for him to fail, if he even half did his duty.

This character is to the man of the world a barrier which will block him in all his undertakings. As a rule, men will not suffer a man of that disposition to succeed, no matter what the nature of his undertaking, from the fact that it is impossible to practice the golden rule and act the part of the "big head."

W. R. K.

Orpheus.

"The harper Orpheus join'd the valiant train,
Apollo's vaunted son, and father of the strain,
Orpheus the renowned."—PINDAR.

It is difficult, in this materialistic age, to transport oneself in fancy to the time when Orpheus flourished—to a period when every mountain, stream, and grove had an attendant divinity—when the frolicking fawns played in the beautiful groves of poetic Greece—when the naiad sported in the limpid lake—when Pagasus grazed untamed on the woody heights of Helicon—and when the nine Muses sang on the wooded summits of the double-peaked Parnassus. Such is but a feeble description, a faint idea, of the age in which Orpheus lived—an age which by the poetic fancies of the Greeks has been invested with the brightest colorings of the imagination.

Orpheus was born about one thousand three hundred years before the Christian Era. He was the son of Oeagarus and Calliope. His early life was spent in the cultivation of the arts and sciences. Like all the ancient philosophers, he traversed many lands in search of knowledge. It is said that he visited Egypt; when

"Jason, the herald's trump of fame,
His instant voyage to proclaim,
Urged to sound on every side."

Orpheus was one of the first to join the Argonauts, and he continued with them throughout the entire voyage. After his return from the Argonautic Expedition he employed his time in refining the rude intellects of the inhab-

itants of Thrace. Orpheus lived to a very advanced age. Two different accounts are given of his death. One is that he was killed by the Thracian women whilst they were engaged in the celebration of the Bacchanalian orgies; the other, that he was struck dead by lightning. The last account is the most probable, for the following inscription was engraved on his tomb:

"Here the bard buried by the Muses lies,
The Thracian Orpheus of the golden lyre;
Whom mighty Jove, the sovereign of the skies,
Removed from earth by his dread lightning's fire."

It is said that a nightingale—that

"Sweet bird that shunn'st the noise of folly,
Most musical, most melancholy"—

warbled her sweet notes over his grave. The story that he persuaded Pluto, by playing upon his lyre, to release Agriope from Hades, is an allegory representing the all-powerful influence of his music. All the inhabitants of the infernal regions are said to have been charmed by his enchanting strains.

Orpheus was one of the greatest mystagogues and theologians of antiquity. He was one of those men who, by their genius and knowledge, their bold investigating spirit and indomitable perseverance, introduced a new era in civilization. He educated his rude countrymen and instilled into their minds nobler views, morally and socially, than they previously possessed. He instructed them concerning the immortality of the soul. He taught them that the good would be rewarded, and the wicked punished, after their death. Orpheus was reputed to be the inventor of the arts of writing, music, hexameter verse, mysteries, and theology, also of medicine, magic, divination, and astrology. Servius informs us that he was the first person who said that the spheres in revolving produced harmonious music; that there was a plurality of worlds; and that the planets were inhabited. From the above list of inventions attributed to Orpheus, we may have some idea of the estimation with which he was regarded by the ancients. The philosophers of antiquity, especially, considered him one of the greatest men that Greece ever produced.

Orpheus was indeed one of those men who may truly be termed a universal genius. He was called by the Platonists and Pythagoreans, for distinction, "The Theologer." The great Plato frequently quotes from his writings, and evidently held him in the highest esteem. About six hundred years before Christ, Orpheic Associations were formed throughout Greece. The members of these societies were called the "Followers of Orpheus," and considered themselves to be under his especial guidance. The mystical rites performed by these associations were not like the common orgies of Bacchus, celebrated with licentious revelry and frantic enthusiasm, but with much solemnity. The "Followers of Orpheus" indeed endeavored by an ascetic mode of life to purify the soul and the body. They abstained entirely from animal food, and engaged in various other practices to attain their object—namely, the purification of soul and body. The works of Orpheus that have descended to us are the following: A poem on the Expedition of the Argonauts, eighty-eight Hymns, Lithica, and Fragments; principally from his Theogony. Orpheus wrote many other works on magic, theology, cosmogony, etc.

To complete this sketch of Orpheus, I shall give a synopsis of his philosophy. According to Orpheus, Cronos or

Time first existed. From Time, Chaos and Aether were produced. Orpheus calls Chaos "An awful chaos, boundless on every side." From Chaos emanated Phanes, the father of all. Ericapaeus was the word that called into being the gods and the universe. The Orphic Theology differed from the common faith of the Greeks in asserting that before Zeus there were four deities, instead of one. The theory of Orpheus concerning the immortality of the soul was founded on the doctrine of Metempsychosis. He taught that after the end of the world the good would enjoy perfect felicity.

Orpheus had a very sublime conception of the Deity. "There is," says he, "a Being incomprehensible, the most ancient, the most exalted of all, the Creator of all things. This sublime Being is Life, is Light, is Wisdom."

In a sublime fragment of his writings, preserved by Aristotle, he expresses more fully his ideas concerning the Deity. The following is a translation:

"—Zeus, Lord of Thunder, is the first and last;
From whom all things originated.
He is the foundation of the universe,
And of the starred firmament.
All natures are united in immortal Zeus.
He is the Source of the sea; the Light
Of day and of night. Zeus, the
Lord of Thunder, is the Creator of all
Things. For, having concealed all things,
He again brought them to cheerful light;
Producing them by His divine power."

From the above extract it may be seen that the doctrines of Orpheus are to a certain degree pantheistic.

T. M. J.

Franz Schubert.

The greatest song-writer ever produced by Germany was Franz Schubert. The very mention of his name causes the German musician's heart to swell with pride, for it was he, with Mendelssohn and Schumann, who caused and will cause for ages so many hours of ideal enjoyment.

Franz Schubert, the son of a schoolmaster, was born in Vienna, on the 31st of January, 1797. His father was his first teacher in music; but he also received instructions in singing, piano playing, etc., and in the science of music, from Michael Hobzer. So well did he profit from the instructions given him, that, having a fine voice, he was made a member of the choir of the imperial chapel, and thus was enabled to take lessons from the celebrated composer, Salieri, who then happened to be one of the teachers.

In this choir Schubert remained for a number of years, studying with great application and much profit. However, his voice changing, he was obliged to leave the institution and return to his father's home. There he continued to study the works of Haydn, Mozart and Beethoven, gave lessons to such pupils as he received, and devoted his leisure time to original composition. He was then seventeen years old; but he had long before that age mastered the rules of composition, and had written symphonies, quartets and piano music. He then practiced himself in every species of musical composition, and the number and quality of pieces resulting from his labor is almost incredible.

In the short space of time he lived, he produced work after work, and all were great. A writer in Moore's Encyclopædia says: "Operas, symphonies, choruses, overtures,

cantatas, psalms, Masses, Graduales, Offertories, Stabat Mater, hallelujahs, many sonatas, trios, variations, fantasias, rondos, dances, marches, impromptus, vocal and string quartets, Italian arias, a grand octet, etc., etc., prove his wonderful productiveness. In ballads and songs it would be difficult to find his equal in musical history; more than two hundred were printed, and have become the common inheritance of the musical world, while many others were left in manuscript.

"The exceeding beauty of his melodies, and yet more of his harmonies, reveals him to us as master of the very soul of the art. What sweet devotion in his 'Ave Maria,' with its accompaniment, so steadily preserved, like prayer without ceasing, yet rising and falling like the panting bosom which pours it forth! What longing, desolate sadness in his song of Gretchen, in Faust—and how skilfully the ceaseless hum and motion of her spinning wheel accompanies her heart-breaking strains! What tender yearnings in the 'Last Greeting,' the 'Complaints of a Young Maiden,' and in 'I should fly from thee'—what stirring dramatic motion in his 'Erl King,' and the 'Post Horn'—what solemnity and grandeur in the 'Stars'—what fine, reflective soliloquizing in the song of the 'Old Man'—what wild grace in the rocking, wavy motion of the 'Barcarole,' and 'Fisher Maiden'—and what exquisite breathings and droppings of love, moonlight, flowers, and every thing fairylike and heavenly, in his 'Serenade!' I should have mentioned the stormy sorrow of his 'Atlas'—and the mighty descent of the godlike forms to earth, in music, to Schiller's dithyrambic. 'Never, believe me, appear the immortals, never alone.'

"In every mood of passion and feeling he is at home. We do not easily forget songs that thus sway us as the wind does the willow. They waken in us dreams as wild and sweet as ever bard or lover indulged—they are indeed the most genuine poetry of song. They spring from a genius imbued with the very soul of poetry."

In Schubert's short life we do not find any great personal event. He applied on two different occasions for the place of musical director, but failed in both applications. He died on the 19th of November, 1828. His monument is ornamented with a bust in bronze, and bears the following inscription: "The art of music buried here a rich possession, but yet far fairer hopes. Franz Schubert lies here. Born on the 31st January, 1797; died on the 19th November, 1828; thirty-one years old."

Ritter, in his History of Music, says: "The great number of works Schubert composed during a short life excites just astonishment. His lieder (a form of song of which he became unconsciously the creator) may be counted by hundreds; there are several operas, Masses, and numerous other vocal works of different styles and forms; sonatas, trios, duos, quartets, quintets, octets, overtures, symphonies, etc., swell the rich catalogue, and bear witness to the composer's uncommonly inexhaustible, rich vein of melodic inventiveness and spontaneity of production. One even wonders how the man found the time necessary to commit to paper, in such a short life, all these works, of which many are very elaborate. Comparatively very few of these beautiful compositions were published during the composer's life; publishers would not take them; and the public did not yet appreciate the intrinsic value of these unique art treasures. Thus it happened that they were made known only gradually to an astonished posterity. Schubert was at first looked upon merely as a composer of fine lieder. Though

perhaps greater as a song composer, his instrumental works are nevertheless remarkable productions. With regard to Schubert's merit as a composer of German songs (the lied, a form in some way different from the French chanson, or the Italian romanza or cauzonetta), I must say, *en passant*, that, though many lieder were composed long before his, he first succeeded in raising the German lied to its present significance among the different modern forms of vocal music. With one stroke he reproduced the lyrical emotional mood of the respective poems which he treated, and intensified, by appropriate melody, rhythm, and harmony, the sentiment the poet had laid down in his verses. Without once neglecting what is due to the general form of a beautiful cantilena, he closely followed, by means of a naturally truthful declamation, all those delicate details of light and shade which it is within the power of the poet to describe. The composer, by means of pure musical tone, based upon an appropriately characteristic harmony and rhythm, was thus able to raise the emotional expression of the poet to a still higher degree of effectiveness and meaning. The great family resemblance between Schubert's instrumental works and his lieder can be discovered at a glance,—the same characteristic harmonic treatment, the same cut of the charmingly melodic themes, the same boldness and originality of the modulatory changes, the same sweet and romantic expression and coloring. The form of some of his instrumental movements is very often spun out to a great length: his lavish richness of melodic thought and harmonic detail does not always atone for the want of contrapuntal thematic compactness, a manner of treatment of which Beethoven, especially, knew how to make an effective use in his great instrumental compositions.

"What an inspiring example of pure devotion to art, for art's sake only, Schubert's whole career presents! He passed away without having had the advantage of hearing some of his greatest and finest works performed. It did not trouble him much whether publishers and the public wanted his compositions or not: pecuniary interest never induced him to compose. His aim was to become worthy of following in the glorious path of his great model, Beethoven, and to satisfy his own high artistic ideal."

Thomas Haynes Bailey.

Poor Artemus Ward, I think it was, once said: "The fellow that wrote 'I'm Saddest When I Sing' was a fool if he sung much." The "fellow" was he whose name stands at the head of this article, and whose contributions to English literature are better known than their author.

Before the era of Dickens and Thackeray, when Rosina Maria Roche was writing the "Children of the Abbey" and making the fashionable world weep over the woes of the unfortunate Amanda; before that world had discovered the intimate connection between sentimentality and absurdity; before the age of negro minstrelsy, therefore, in which both are so happily combined, T. H. Bailey lived and wrote his lyrics, which were immensely popular at the time, and still give their names to the airs for which they were written. The best known of these are "Oh no! we never mention her"; "Isle of Beauty"; and "Long, long, ago!" The most morbid and utterly worthless in sentiment is, perhaps, "I never was a Favorite," and the best, "Upon the truth relying," and "The soldier's tear." Besides these there is a long list: "I turn to thee in time of need"—"It is not on the Battle Field"—

'Rose that all are praising'—"Teach me to forget"—"May thy lot in life be happy"—"They weep when I have named her," etc. A similar tone of feeling pervades them all—a sort of blighted affection tone, if we may so speak. The subject is uniformly one whose exalted sentiments and elevated views are not understood or appreciated, either by the world at large or by the special object of his or her affections. Artemus Ward was nearer right than perhaps he meant to be.

And yet everybody seems occasionally to lapse into the Bailey humor, and his songs are a safety valve to wounded feelings. This is the secret of their popularity, and the decline of that popularity is an indication of a healthier state of public taste. S.

Art, Music and Literature.

—There are 200,000 lady novelists in England, and 100,000 young male poets.

—Fifty new operas were, according to the *Choir*, produced in Italy during 1875.

—Wagner is writing an opera which will bear the melodious title of "Hunrand Wallenrod."

—A new story of Arctic adventure, by Charles W. Hall, "Adrift in the Ice-Fields," will be published by Lee & Shepard.

—Tennyson receives £4,000 a year from the firm of Henry King & Co., for the privilege of publishing his works in England.

—It is stated from Germany that Richard Wagner's opera, "Percival," a second Holy Grail subject similar to "Lohengrin," is nearly completed, and will be published in Vienna.

—The publication of Charles Sumner's works has come to a stand-still, the fund left by him for completing the edition having been expended. Several volumes remain to be edited and printed.

—The new American contract between Maurice Grau and Signor Rossi has been signed. It provides for sixty representations, the debut to take place on the 20th of September, in the Lyceum or Booth's Theatre.

—Carl Rosa has finished an extraordinarily successful season in English opera at Liverpool. It is rumored confidentially that Mlle. Nilsson will enter into an engagement for English opera with Carl Rosa for an American tour.

—Peter Moran will have at the Centennial a large cattle piece etching, and Thomas Moran expects to borrow from the capitol his two Rocky mountain pictures, and will secure the return in season from St. Louis of his "mountain of the Holy Cross."

—Prof. Pepper's debut in "The Alchemist's Daughter" at St. Louis was a failure. The Professor didn't know his part. After the first night another actor was substituted and the Professor, carefully hid away behind the scenes, exhibited his tricks in optics.

—A curious novelty is in rehearsal at the Castelli theatre, Milan—Dante's "Inferno" has been set to music. The first performance will consist of a symphony by the orchestra; the third canto, to be sung by soprano, tenor, and baritone, will be followed by the exquisite fifth canto, containing the narrative of the tragic end of Francisca di Rimini.

—The French and German book trades will be very fully represented at the Centennial exposition, and their displays will be among the most notable contributions from those countries. As in the case of the American trade, the display will be collective, grouped together under plans prepared by the architects of the respective trade associations.

—The Catholic Memorial Fountain in the Centennial grounds will be made of Baltimore marble. Moses smiting the rock will be the central figure, and smaller statues by Italian artists will occupy the four corners of a broad terrace, representing Archbishop John Carroll, Charles Carroll, Commodore Barry, and Father Mathew.

—The posthumous opera by Schubert is called "The Teufel's Lustschloss" (The Devil's Country House). The libretto, by Kotzebue, will be remodelled. The parts of the score were long missing, but have all been found, and every note of the original is now perfect. The director, Herr Swoboda, will produce the work in Vienna forthwith.

—Mrs. Mignot, the wife of the late Louis B. Mignot, the American landscape painter, who died in London a few days ago, proposes to exhibit his works in that city early in February. The *Academy* says: "Mr. Mignot was certainly an artist of uncommon talent, as proved in numerous London galleries, and was in the habit of selecting subjects out of the ordinary beat. The exhibition should prove proportionately attractive."

—An appeal has been made to the public of Pesth in favor of the two daughters of the Roman patrician, Polcelli, pupil of Haydn, and for a long period conductor of the famous Prince Esterhazy's musical establishment. One of the daughter's, granddaughter of the composer of "The Seasons," is in a state of the greatest indigence. In this extremity, she has announced her wish to sell the last relics of Haydn—namely, a gold watch, with his name engraved on the case; a violin by Antonio Stradazio, of Cremona (1608), on which Haydn frequently played; and a collection of his manuscripts and letters.

—Among the collection of old plays presented to the British Museum by Mr. Coventry Patmore, which formerly belonged to R. Brinsley Sheridan, has been found, says *The Athenæum*, the holograph original of the comedy "The Trip to Bath," written in 1749 by Mrs. Frances Sheridan, his mother, and which, it is said in Moore's "Life of Sheridan," was the source of his play of "The Rivals." A very slight comparison of the two plays leaves no doubt whatever of the fact, and in the character of Mrs. Malaprop Sheridan has actually borrowed some of her amusing blunders from the original Mrs. Truffort without any alteration whatever.

—Meissonier's picture, which Mr. A. T. Stewart has bought for 300,000 francs, is finished. It is now on exhibition in Paris. The dimensions of it are 3 feet by 3,—something unheard of for a Meissonier. The scene gives us the great Emperor Napoleon, surrounded by his staff of magnificent Marshals of France, returning the salute of his superb cavalry reserves as they gallop past to victory, sword in hand. The Parisian critics pronounce the painting altogether the boldest and most brilliant yet executed by Meissonier, and speak with especial admiration of the cuirassiers dashing on in the foreground through an atmosphere of broad and resplendent light. On the other hand foreign critics are writing some hard things of it. There is too much similarity, they say, of form, attitude, and expression in the figures, some 100 in number, and the finish is harder than usual. In short, the artist, they think, has made an exceedingly good bargain.

—The year 1876 promises to be rich in American bibliography, if not in original literature. "The American Catalogue" proper, though a publication meant chiefly for the trade, will have great bibliographical value, and Mr. Sabin keeps at work on his task of cataloguing "Americana." A general catalogue of the library of congress, which as connected with the copyright depository has an authoritative value, is in progress at Washington, of which Mr. Spofford says, in his annual report: "This catalogue will embrace, in several volumes, the entire contents of the library up to its date, arranged in the alphabetical order of authors' names, with brief titles, to which the collation will be appended. This general catalogue, which will bring for the first time into print, for ready reference, the titles of a collection now numbering almost 300,000 volumes, will be much sought for by the public institutions and by the collectors of private libraries." A catalogue of the military library at West Point, which will be of authority in military literature, is also in preparation. At Boston, Mr. Cutter is at work upon his Athenæum catalogue.

—Abyssinia asks the assistance of the United States against the Mohammedan invaders. Certainly—where's Sergeant Bates? He ought to go in advance.—*New York Telegram*.

Notre Dame Scholastic.

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THE SCHOLASTIC ALMANAC may now be procured at the Students' Office, and at Jansen, McClurg & Co.'s, 117 and 119 State Street, Chicago.

Notre Dame, January 29, 1876.

The Catholic Union of New York.

The recent general meeting of the Catholic Union of New York, held in that city Jan. 13th, was in many respects the most notable and significant lay-Catholic demonstration that has occurred of late years. It was important in the character and social influence of the one thousand leading Catholic gentlemen of New York who participated in its proceedings; and it was rendered even more striking by the force, perspicuity, and eloquence of the distinguished gentlemen who spoke on the occasion.

We regret that our limited space precludes the giving even a synopsis of what was so well and eloquently said by His Eminence Cardinal McCloskey, by Rev. Father Spalding and by Hon. John McKeon. The Catholic papers of last week have given tolerably full reports of the speeches delivered by the Cardinal and by Father Spalding, but the admirable speech of Judge McKeon we have only met with in the columns of the *Catholic Review*. It is a comprehensive and luminous vindication of the American Catholic body from the aspersions and prejudices which latter-day political and religious zealots seek to heap upon the Catholic Church and her children.

Repelling with scorn the allegation that we Catholics stand here in these States as intruders—as a foreign and alien colony, he brought in review the chain of our original title from “the Catholic Queen Isabella pawning her jewels to defray the expenses of the expedition under her great Catholic captain, Columbus; De Soto, the Catholic, discovering the sources of the Mississippi, to the noble Jesuit and other missionaries who penetrated the wilds of the Northwest long before the Pilgrim fathers touched Cape Cod.” “Will they,” he said, “who propose to arouse prejudices against us go into the Capitol at Washington and first tear down the pictures which adorn the walls of the Rotunda, in which scenes are represented which tell of Catholic zeal and labor for America?”

Referring to what Catholics did in Maryland for the cause of religious liberty, and their services in the revolutionary war, he recalled the zeal and devotion displayed by them in the war of 1812, the war with Mexico, and during the late rebellion, and asks, “After all this, have not Catholics some claim on the country?”

“A war against Catholics is a war against high civilization. To it the world owes all that it has in literature and art. Amidst the gloom of the dark ages the light of the literature of the ancients was kept burning alone in the cloisters of the monks. From the ravages of the barbaric hordes of the North, the Church rescued the great works of art created by Greek and Roman genius. The Vatica

Museum to-day is a proud monument to the Sovereign Pontiffs, who have preserved for the world the treasures of the past.”

Deploing the fanaticism which would array in the horrors of religious war this great country, he concludes: “For us, our duty is plain. It is to enlighten the public mind—to point out our rights as citizens—that our purposes are loyal, that we abhor religious hate, and that we desire to live in charity with all. In a word, that we wish to be clearly understood as asking for nothing but what is right, and will submit to nothing that is wrong [Applause]. For that purpose we must be united amongst ourselves; we must ‘lock our shields together.’ The times are calculated to test the courage of every man. Let it not be said we have *ignarus miles*, a cowardly soldier, amongst us. Let us remember that we are defenders of the Constitution, of the Union, of our own State, and of the principles of civil and religious liberty consecrated with the blood of our forefathers. No matter how severe the struggle may be, a magnificent triumph of truth and justice must await us, giving peace and power to our country.”

These ringing utterances in vindication of Catholic rights should serve everywhere to arouse Catholics to a sense of the duties incumbent upon them—to which, with shame be it confessed, they too often are conspicuously indifferent. Now more than ever before we should labor to re-create a Catholic public opinion. The press can do much towards this, but one such speech as Judge McKeon's is equal to scores of editorial appeals. Catholic laymen must give voice in America to Catholic opinion, plead for Catholic rights and enforce by the argument of justice and the weapons of logic the appeal to American common sense and the principle of fair play. It is therefore all-important that the principles of the Catholic Union should be widely commended and inculcated and its diffusion universally encouraged.

But, whatever be the name of the society, if Catholic, it should now manifest its faith by works. Its members should, with no halting or uncertain utterance, “give a reason for the faith that is in them,” and, imitating the example of the Catholic Union of New York, endeavor to turn aside the current of popular prejudice now set in against the Church. No weapons are so potent in America as discreet speech, and none more fitting for the honorable duty of giving utterance to it than educated Catholic laymen.

Sowing Wild Oats.

There is a very general and dangerous impression among some young men that it is manly in them before settling down to business to give a certain reign to their passions and be a little wild. They should, they will tell you, ‘sow their wild oats.’ It is necessary for them to do so in order that they may gain a suitable amount of the experience of life and obtain a proper knowledge of the world. It might with as much truth be said that in order to appear with respectability in society it is necessary to bathe in muddy pools. And even if these young men who argue in favor of being wild at one time in their lives, and who declare, as we often hear them, that they don't want to be ‘wooden men,’ can show that there is an advantage in learning and practicing what is bad, may not their experience be bought too dear? may they not be paying too much for their whistle? When it can be shown that there is no harm in

doing what is wrong or of forming a bad habit, then we might admit that there is no danger in 'sowing wild oats'; but not until then.

It is not altogether easy to determine what is meant by being a little wild. A young man beginning to be wild is apt to have rather wide notions concerning it, and he generally places no limit to it, or at least he extends the limit to the next indulgence which may present itself. We every day find men who have brought down ruin and misery upon themselves because when starting in life they were bent upon being "just a little wild." We see out-and-out tramps begging their way from station to station along our railways, we see loafers loitering around bar-rooms and gambling hells, yet these very men once moved in respectable society and were considered as young men of promise. Had they not proposed to themselves, in the flush of manhood, to be 'a little wild,' they would still be respected members of society; as it is, their bones will rest in paupers' graves.

That some men when young were wild, and yet cut away from the vices of their youth and attained distinction in politics, the arts or one of the learned professions, proves nothing. That a few such young men were able to overcome the habits formed by being 'a little wild' shows that they were possessed of great will and determination. We should recollect that for every one who, having given rein to his passions in youth, forsook his evil ways, there have been fifty who have ruined both body and soul. It is a false idea to suppose that, having once contracted the habit of being wild, we can all lay it aside like a garment. It will stick to us and will follow us to the grave.

If unfortunately any young man here at college has conceived the idea that to be a little wild is manly or is necessary for him in order that he may acquire experience and a knowledge of life, let him dispel it at once. To be manly he should act like a man and reason like a man. He has the experience of others before him, and from it he can see that it is utter folly, and ruin to his soul; and his reason should tell him that to acquire a knowledge of the world it is not necessary to defile himself with its vices.

What the Church has Done for Civilization.

To enumerate the munificent services of the Church in the cause of civilization would involve little less than an abridgment of the acts of her almost innumerable councils, and an epitome of the works and policy of her Pontiffs, hierarchy and clergy. The influence of the Church in the strifes and politics of the middle ages is a constant theme for unfriendly criticism by modern writers, but never were animadversions more ill-founded or unjust. The conspicuous example of her great Popes Innocent III and Gregory VII illustrates in a striking manner the efficacy and beneficial influence exercised on European politics by this greatly derided Papal influence. One after another of these Popes constantly interposed in behalf of the interests as well as the rights of the people in opposition to arbitrary and tyrannical sovereigns. It was a Pope who first denounced the infamy of human slavery, and successive Pontiffs demanded its suppression or sought to ameliorate the condition of the captive and the slave. Long before Wilberforce had raised his voice in the halls of Westminster and branded the "crime against civilization," the Church had encouraged the promotion of societies for the redemption

of the captive and the slave; and thousands of her sons, inspired by heroic zeal, voyaged to barbarous lands to become themselves substitutes for the Christian captives. General and provincial councils in the middle ages have time and again pronounced upon the rights and immunities of the people, and promulgated constitutions and decrees as broad and liberal as any known to us in modern times.

We owe to the Church the origin and foundation of the parliamentary assemblies, such as the *Diets* in Germany, the *States General* of France and the *Parliaments* of England. And in Education what has the Church left undone? What sacrifices has she not everywhere made in its behalf? Witness the magnificent crowning monuments which still exist in the cities of Europe; or the ruins of the "monkish" schools that overspread every European land, attesting what the Church has done for Education. The boasted Universities of Oxford and Cambridge are still sustained by the fruits of the endowments made centuries ago by Catholic Bishops, Catholic kings and Catholic nobles—now, alas, lamentably perverted to Protestant purposes. Ten years before the Puritans had erected the celebrated University of Harvard, near Boston, a Catholic Bishop had consecrated to Education the earlier Laval College in Quebec.

It is of course impossible to compress to the necessary brevity of a newspaper sketch even a tithe of the works by which the Church sought to spread civilization and its fruits.

Protestant writers like Guizot, Hallam and Dean Milman sometimes do justice to the beneficent labors of the Church in the past, and are forced to admit that but for her fostering care letters, science and civilization would have altogether disappeared.

Montalembert has made us familiar in his magnificent prose epic, "The Monks of the West," how the monks cultivated desert tracts, cleared forests, laid the foundations of cities, nursed industry, perfected legislation and reduced customs to codes; and Digby, in his inimitable "*Mores Catholici*," has beautifully pictured the widespread diffusion of the charity and benevolence, the heavenly graces and Christian faith which even in the ages misnamed DARK abound in the hearts and homes of Catholic peasant and Catholic prince. This was in an era when Poor-houses were unknown, and before poverty was stigmatized as a crime.

But in the judgment of latter day critics there was no civilization before *our days*!

It remained for the age of the newspaper puns and of the so-called *scientists* to scoff at the efforts of the Church in the cause of civilization. Every student of history knows that its annals and pages give the lie to the unjust reproach. *The progress of the Church has been the march of Civilization.*

Books and Periodicals.

—The February number of the *Folio*, a Musical Journal published by White, Smith & Co., of Boston, has come to hand. Among the contents we notice a serial article on the "Education of Pianists," poetry, editorial and musical chit-chat, together with the usual complement of music.

—The contents of *Brainard's Musical World* for January are: I, Water Cresses, (Poetry); II, The Fiddler and His Son; III, Opera of Gainesborough; IV, The Influence of National Melodies; V, An Outside Passenger; VI, Our Letter Box; VII, 1876; VIII, Success in Teaching; IX, Bulow on the Rampant; X, Julia Rive and the Cincinnati

Orchestra; XI, Music Publishing in the United States; XII, That Five Million Dollar Conservatory; XIII, To Conservatories and Musical Schools; XIV, The Centennial Conductor; XV, American Pianos; XVI, A Monument for Foster; XVII, New Catalogue of Music Books; XVIII, Subscription Concerts; XIX, Editorial Chit-Chat; XX, Centennial Grand March; XXI, You Needn't Say A Word; XXII, Little Pet Waltz; XXIII, I Love Him So; XXIV, New Year Bells; XXV, Blessings.

—We have received from Messrs. Hardy and Mahony, of Philadelphia, the publishers, the first number of *The American Catholic Quarterly Review*. It is an admirable publication, and more than fulfils the bright expectations we had formed as to what it would be. All the articles are well written, thoughtful, entertaining and instructive. The aim of the *Review* is, as stated in the salutatory, "to explain and defend the Catholic theory of revealed Truth, moral and dogmatic, as it really is, as it has been left us by the Apostles and defined by the Church; and to let men see how different is the base counterfeit of the same, wickedly forged to our discredit by some, and received in good faith by others outside of our communion." It will also be the endeavor of the managers "to show the practical development and working of Catholic principle in the history of the world, in the lives of great and good men, and in the destinies of nations." Such is the aim and endeavor of writers for the *Review*, and if the succeeding numbers contain articles as ably written as those presented us in the first number—and this, we feel, will be the case—they will be accomplished to the satisfaction of the entire Catholic community. We wish the *Quarterly* every success, and hope that our many friends at Notre Dame, St. Mary's and throughout the great Northwest, will aid the energetic publishers by subscribing, and by urging their friends to do the same.

Messrs. Hardy and Mahony are deserving the thanks of all Catholics, zealous in matters pertaining to their religion, for their enterprise in the publication of the *Review*, and are to be congratulated on their good fortune in securing the services of Very Rev. James A. Corcoran, Very Rev. James O'Connor and Mr. George Dering Wolff as editors, as well as the aid of Dr. Brownson, Bishops Lynch and Becker, Dr. McGlynn and Mr. John Gilmary Shea and others as contributors.

The contents of the first number are: I, Salutatory; II, Anti-Catholic Prejudices, by Very Rev. James O'Connor, D. D.; III, The Philosophy of the Supernatural, by O. A. Brownson, LL. D.; IV, The Classical Literature of the Day, by Rt. Rev. F. A. Becker, D. D.; V, The Jesuits, by Very Rev. James A. Corcoran, D. D.; VI, The Bugbear of Vaticanism, by Rev. Edward McGlynn, D. D.; VII, The Divinity of Christ, by Rt. Rev. P. N. Lynch, D. D.; VIII, Modern Physicists and the Origin of Man, by George D. Wolff; IX, The Catholic Church in American History, by John Gilmary Shea; X, Book Notices.

The subscription price of *The American Catholic Quarterly Review* is \$5 per annum, payable in advance. We would advise students to form clubs of five, and subscribe for it. Hardy & Mahony, No. 505 Chestnut St., Philadelphia, are the publishers.

Personal.

- John Kennedy, of '75, dwelleth in Youngstown, O.
- Henry Borden, of '71, is living in Muskegon, Mich.
- M. S. Ryan, of '68, is in the lumber business in Ottawa, Illinois.
- Michael Cummings, of '71, is flourishing in Chicago, Illinois.
- Jeremiah Spillard, of '71, spent last Sunday at the College.
- Prof. Edwards took a run down to Laporte on Wednesday last.
- Charles Sullivan, of '65, resides in Tiffin, Ohio, where he is doing well.
- Wm. Roelle went home this last week to attend his sister's wedding.

—Robert Lang, of '72, is in the coal and wood business, in Muskegon, Mich.

—Charles Hake, of '75, is now in business with his father Grand Rapids, Mich.

—Henry Long, of '72, is now living in Detroit, Mich., where he is doing well.

—Dr. David McBriar, of Portsmouth, O., was the guest of the College on Wednesday last.

—Mr. D. H. Baker, the popular boot and shoe man, of South Bend, paid us a visit last week.

—Mr. Holmes, of Sandusky, O., and Mr. Smith, of Greenville, Mich., were guests of the College last week.

—Mr. Kirchner, of Tiffin, Ohio, called on us last Wednesday. We learn that he contemplates settling in Lowell.

—Joseph O'Connell, of '75, is attending lectures at the Bellevue Hospital College, New York. He still resides in Newark, N. J.

—James L. Taylor, of '59, and of the well-known "Taylor's Battery" during the war, is in the Government service, in Chicago, Ill.

—Mr. Keller, who met with an accident while at home during the holidays, has come back to classes. His arm is now nearly healed.

—Rev. Father Wm. O'Mahony will to-morrow preach his farewell sermon to St. Patrick's congregation, South Bend. The Rev. gentleman will go to Watertown.

—We hear it stated that the excellent article on President Grant's Des Moines speech which appeared in the January number of the *Catholic World*, was written by Rev. Louis Rosecrans, C. S. P., who spent a number of years here.

Local Items.

- The Averages next week.
- Are we to have any skating?
- "They are coming to come."
- Alley ball is played considerably.
- The Examination began on Tuesday last.
- The fence on the Campus has been repaired.
- Long walks are in order now on Wednesdays.
- Now who wants to prophecy about the weather?
- Another table has been put up in the Junior hall.
- Hickory nuts were very plenty here the past week.
- Some young men are a little too heavy on the applause.
- The Semi-annual Examination will finish next Monday.
- The swings and trapezes have been in active use here lately.
- The Centennial Baseball Club will be organized this Spring.
- Bulls' eyes are to be seen in all parts of the Junior Campus.
- The cases, etc., in the Science Hall will be finished this evening.
- Baths are taken every week now, instead of every two weeks.
- The third edition of the ALMANAC has been issued. It sells well.
- We expect to see a grand Entertainment on the 22nd of February.
- Rev. Father Colovin continues his lectures in the Junior department.
- The Orchestra are now practicing the overture to "La Dame Blanche."
- The recent changes in the Printing Office make things very convenient.
- There will be five more bath-rooms completed, before the spring sets in.
- Are the Juniors going to the St. Joe Farm? That depends on the averages.
- How how about those who were in the Infirmary during Examination week?

—Mr. Bonney was out photographing all who came to see him this last week.

—For the first time, ball has been played at Notre Dame in the month of January.

—Romeo makes a first-rate newsboy. He has a good sale for his SCHOLASTICS.

—P—. "What's the meaning of apparent?" N—. "Your father or mother."

—Are any of our musical friends going to Chicago next week to hear Von Bülow?

—We understand that the St. Cecilians will give a unique entertainment in Science Hall.

—Prof. Ivers has, for his buggy, a patent revolving lantern which he claims can't be beaten.

—Two new lamps have lately been presented to the new Church. They are expected to arrive shortly.

—As rec. during the week was somewhat longer than usual, the boys made good use of the foot-ball.

—The members of the Anti-Shaving Society seem determined to stick it out till the 22nd of next month.

—The Campus is in splendid order, and during the fine weather it is lively with the boys enjoying themselves.

—The average percent. of every students' examination in his classes will be given in the next number of the SCHOLASTIC.

—We hope to have a new cylinder press in the printing office next spring, which will increase our facilities for printing.

—So far, most of the Examinations have been very satisfactory, though some young men must expect to be "plucked."

—A number of new readers now take their turn at public reading in the Junior Refectory. They promise to do very well.

—It is a caution how some do get away with the oysters on Friday. During the winter, oysters are the regular thing every Friday.

—"William Tell" will be here on the 22d of February. The Thespians will take charge of him and show him to the best advantage.

—With the commencement of the second session, everybody should renew their subscription to the Lemonnier Circulating Library.

—There will be a meeting of the resident Alumni on the 6th of February, at two o'clock in the afternoon. A full attendance is requested.

—Signor Gregori is now engaged in painting a fresco of "Christ Walking on the Waters," in the new Church. It will be a beautiful painting.

—By some mistake the report of the meeting of the St. Stanislaus Philopatrian Society intended for the last number of the SCHOLASTIC was mislaid.

—Science Hall is to be formally opened on Friday evening by Rev. President Colovin, who will lecture on "Modern Science and Revealed Religion."

—A friend of ours would like to procure a copy of the 4th number of this volume of the SCHOLASTIC, to complete his set. Can any one furnish us with that number?

—The Examiners from Notre Dame who attended the Examinations at St. Mary's speak in terms of highest praise of the proficiency of the pupils there in the French and German classes.

—We hear it rumored that a concert will soon be given at which nothing but the songs which were sung some twenty five years ago will be given. We know that it will be an enjoyable affair.

—The Second Latin Class (J. A. Lyons, Professor) passed a most brilliant examination. The President, who was present, and examined, complimented the students very highly on their success.

—The number of visitors calling at the College is very great. The pleasant weather which we are now enjoying is one reason of this. We are always glad to see as many persons as possible calling.

—It has been proposed to have a chorus of one hundred voices sing the "Star-Spangled Banner" on the 22nd of February. At all events let there be a good strong chorus, with orchestral accompaniment.

—Some organ-grinders enlivened the Campus on Wednesday last. The boys, however, did not seem to appreciate their endeavors in the fine arts, so they quietly "histed" their organs and gruffly started away.

—The serial, "Tangled Paths," by Mrs. Dorsey, now publishing in the *Ave Maria*, will be succeeded by "The Battle of Connemara" by Grace Ramsey, whom the *Catholic World* has styled one of the best writers in the English language.

—The SCHOLASTIC ALMANAC, from Notre Dame, contains a little almanac and a great deal of miscellaneous literary matter both grave and gay, the latter preponderating. The writers have studied Father Prout more than Father Perone.—*Catholic Citizen*.

—When visiting a library, every one should put back books into the place from which he takes them. It gives those in charge of the library a great deal of unnecessary labor to go around every day replacing books left off the shelves, through thoughtlessness, by others.

—Whenever you see a poor fellow grinding an organ you should drop a nickel into his hat to show your appreciation of the fine arts. A button won't do, as might have been seen last Wednesday. The accomplished artist of the crank left in disgust because this was done by some penurious chap.

—The SCHOLASTIC ALMANAC, issued from the office of the NOTRE DAME SCHOLASTIC, Notre Dame, Indiana, is an interesting little publication made up of articles that have appeared during the year in the SCHOLASTIC itself. For a college paper the SCHOLASTIC is certainly a brilliant success.—*Irish American*.

—The 20th regular meeting of the St. Cecilia Philomathean Association was held Jan. 22d. Declamations were delivered by the following: Messrs. Schmidt, Tumble, Arnold, Rosa, P. Hagan, Faxon, Riopelle, Kinney, Burger. The following selections were then read from the Standard: "A Trip Around the World"—Chay, "Friendship"—Lerond. Locals by Starrow. "Education," by Ira, etc., etc.

—The *American Art Journal*, which is the name of our old friend *Watson's Art Journal*, comes to us as usual filled with excellent articles and choice art, musical and literary gossip. It is the best art weekly published in America. Its present managers seem determined to maintain the high reputation it earned under the late lamented Henry C. Watson, its founder, and we are confident they will do so.

—The second number of the Philomathean Standard has appeared. It contains a number of very interesting essays, well written and evidently with much care. The Standard is a credit to the young gentlemen of the St. Cecilia Philomathean Association and speaks well for their enterprise. It shows that the members are not indifferent to the workings of the society. The second number consists of over fifty manuscript pages.

—We have now a circulation of *Eleven hundred and fifty* copies, a larger circulation than that of the majority of College papers. It can be increased. There are thousands of ex-students throughout the Northwest who would subscribe were their attention called to it. These we cannot reach because we do not know where they now reside. Will not our subscribers who know where they are, endeavor to obtain their subscriptions?

—Very Rev. Fr. Sorin, writing from Paris, says that he saw in that city the altar and tabernacle which are finishing for the new Church here. He says that the design of both is religious and at the same time a complete novelty. The artist, Mr. Frank Robert, has obtained permission from the authorities at Notre Dame to send both the altar and the tabernacle to the Centennial Exhibition, where among the many magnificent works of art they will rank among the most beautiful.

—We return thanks to all who have supplied matter for our personal column, and hope that not only they, but others will give us all the items concerning the "old boys."

they can. More especially we ask of those who are not now at Notre Dame, but who have the SCHOLASTIC come to them a weekly visitor, to send us all the news concerning the ex-students they know. We take pleasure in chronicling the success of the "old boys." Send us all the personals you can.

—We are in receipt of the first SCHOLASTIC ALMANAC issued at the University of Notre Dame, by the compiler, Prof. J. A. Lyons. We congratulate our esteemed friend, the Professor, upon his success in putting before the public the neatest little almanac of the kind that has yet been issued. It is printed on heavy tinted paper, with the beautiful old style type. Its selections are culled from that sprightliest and best of college papers—the NOTRE DAME SCHOLASTIC.—*Catholic Columbian*.

—The 9th, 10th and 11th regular meetings of the St. Stanislaus Philopatrian Society were held respectively, Dec. 20th, Jan. 6th and 14th. At these meetings the following delivered declamations: Masters Halley, Hoffman, Walsh, Ham, Nester, F. Goldsberry, Laub, C. Hagan, D. Nelson, Streit, S. Goldsberry, Henkel, Gustine, Connolly, Mosal, Peltier. At the 12th regular meeting, held Jan. 20th, Master Halley was elected Vice-President, Master Streit Recording Sec'y, and Master F. X. Goldsberry Corresponding Sec'y. The Society is in full blast, and is preparing to give one of the liveliest exhibitions of the year.

—So thorough is the atmosphere of piety that pervades our new church that even inanimate objects are imbued with it. The pulpit, for example, has been engaged in making the Stations of the Cross ever since last August, and though owing to its gravity and ponderosity its movements are rather slow, it will undoubtedly in time complete the circuit of the sacred edifice. This act of devotion on the part of the pulpit is the more remarkable as the Station pictures themselves are not yet finished, and we hope our artist, who has already wrought the same wonder with his brush that Amphion is said to have done by his lyre, will be encouraged to perfect his good work.

—The 11th regular meeting of the Columbian Literary and Debating Club was held Jan. 15th, 1876. Mr. McNulty read an essay. Declamations were delivered by Messrs. Cooney, "Fontenoy"; Hertzog, "Give me Liberty or Death"; Murphy, "Speech of Aaron Burr"; Breen, "Prisoner of Herculaneum"; Fogarty, "Blue and Gray." The Constitution was read by Mr. Breen. The 12th regular meeting was held Jan. 22nd. Messrs. M. J. Regan and W. Smith were unanimously elected members of the society. A debate took place, the subject, being "Whether Whiskey is more injurious to the Human Race than War?" The speakers were: affirmative, Messrs. Logan, O'Brien, and Maas; negative, Messrs. Cooney, Hertzog and Fogarty. The decision was given in favor of the negative. Mr. Cooney read a criticism on the previous meeting.

Roll of Honor.

SENIOR DEPARTMENT.

J. Brown, V. Baca, W. Breen, D. Byrnes, F. Bearss, W. Ball, M. Blackburn, P. Cooney, F. Claffey, J. Connolly, R. Calkins, H. Cassidy, T. Carroll, P. Corbett, J. Coleman, J. Dwyer, H. Dehner, J. Dryfoos, W. Dechant, J. Dempsey, E. Dempsey, J. Ewing, L. Evers, B. Evans, P. Flanagan, W. Fogarty, T. Gallagher, J. Gillen, J. Golsen, E. Gramling, J. Gunn, J. Harkin, J. Handley, H. Kinson, P. Kennedy, J. Kreutzer, W. Kelly, J. Kelly, J. Lambin, E. Monohan, Patrick Mattimore, Peter Mattimore, H. Maguire, R. Maas, F. Maas, P. McCawley, G. McNulty, L. McColium, T. McGrath, R. McGrath, L. McKernan, W. McGorrick, J. McEniry, P. McCullough, P. Neill, H. O'Brien, Carl Otto, James C. O'Rourke, John M. O'Rourke, E. Pefferman, J. Perea, T. Peifer, T. Quinn, T. Rettig, W. Smith, C. Saylor, F. Smiley, G. Sullivan, J. Smith, F. Vandervannet, R. White, T. Wendell.

JUNIOR DEPARTMENT.

T. Byrnes, A. Bergek, A. Burger, J. Carrer, W. Connelly, E. Collins, E. Davenport, F. Ewing, W. Corbin, J. Cavanaugh, J. Foley, J. French, J. Fox, F. Flanagan, P. Frane, C. Gustine, E. Ham, P. Hagan, L. Hagan, W. Hake, F. Eoffman, A. Holmes, E. Hall, J. Hagerty, A. Hamilton, M. Halley, H. Henkel, J. Kinney, J. Knight, M. Kauffman, C. Larkin, O. Ludwig, R. Mayer, H. Millen, A. McIntosh, M. McAuliffe, W. Morris, W. Nicholas, D. Nelson, J. Nelson, O. Orsinger, C. Peltier, E. Riopelle, F.

Rosa, J. Reynolds, A. Ryan, A. Schmidt, P. Schnurrer, G. Sugg, W. Taulby, P. Tamble, W. Roelle, J. Mosal, A. Pilliod, S. Smith, S. Goldsberry.

MINIM DEPARTMENT.

T. F. McGrath, C. C. Campau, A. Bushey, F. A. Campau, G. Rhodius, F. Pleins, R. Pleins, J. A. Duffield, J. Davis, P. Haney, J. Haney, M. Gustine, G. Lambin, J. Seeger, J. O. Stanton, W. McDevitt, B. Morris, A. Campau, C. Bushey, C. Long, E. Oatman.

Class Honors.

FOR THE WEEK ENDING THURSDAY, JAN. 27, 1876.

MINIM DEPARTMENT.

C. C. Campau, P. P. Nelson, G. W. Lowrey, Lee J. Frazee, A. Bushey, J. Nelson, T. F. McGrath, F. Pleins, O. W. Lindberg, R. Pleins, F. A. Campau, P. Heron, J. Davis, J. Duffield, G. Rhodius.

Saint Mary's Academy.

—The reading of essays from each class will form an interesting feature of the programme.

—On Monday evening the Third Class in Instrumental Music proved themselves a first class Third Class.

—The beginners in Vocal Music were examined last Thursday and certainly gave proof of good talent, aptitude and application.

—The mild weather has given unusual opportunities for out of door exercise, and winter seems to have gone north without stopping at St. Mary's.

—The reports from each department will give a detailed account of the progress and promotions of each pupil. These reports will be sent to parents and guardians.

—The highest classes in Vocal and Instrumental Music will be examined on Tuesday afternoon, the 1st of February, and a rich treat of classic music may be expected.

—At the examination in the Art Department many beautiful specimens of the pupils' work will be exhibited, while the display of penmanship and Fancy Work will be very creditable.

—The examination of music classes so far have been highly satisfactory to both teachers and pupils. When through—the notes of standing in the different grades, promotions, etc., etc., will be given.

—Last Sunday the Catholic pupils were all examined in Christian Doctrine. Several Rev. gentlemen were on the bureau. Much satisfaction was given by the prompt and intelligent answers of the pupils.

—Rev. Father John Lauth, from Texas, visited St. Mary's with his brother, Rev. Father Peter Lauth, just in time to preside at the German examination, to the great satisfaction of the most proficient pupils.

—Mother Superior will come home in a few months, bringing with her many new means of increasing the educational advantages of St. Mary's—for, present or absent, she never ceases to work for her children here.

—The emulation among the pupils is so lively that the authorities have had to use means to prevent too intense application to study and compel the devoted young students to throw aside their books and take an extra walk on every bright day.

—The young ladies of the graduating class had the privilege of being examined before a special bureau in one study each day, during four days of the past week. They acquitted themselves well, and are now enjoying a partial rest after three months of hard labor.

—The Rev. President and several members of the Faculty of Notre Dame College have honored the pupils by being present at their examinations. Several visitors from Chicago and elsewhere have also been present, and all expressed themselves as highly gratified.

—The plain sewing will not be forgotten. The Minims even are already presenting their stocking darning to the

inspection of critics, and certainly some of their specimens would do credit to Lady Martha Washington—and well deserve to be sent to the Centennial Exhibition.

—The examination of the Latin, French and German classes will commence on the 25th, and continue for two days. Six hours a day for three days will be devoted to the examination of the remaining English classes before three different bureaus, thus giving ample time for a fair and thorough testing of the talent and application of each pupil.

—The letters to Very Rev. Father General from the different departments at St. Mary's were most kindly acknowledged by him on the 3th inst., previous to his departure for Rome. The pupils feel grateful for his truly fatherly interest and appreciation of their New Year's greetings. His absence at this interesting period of the scholastic year is felt by all the old pupils, for they remember well how patiently he devoted himself to their improvement, and the satisfaction he showed at their success.

Tablet of Honor.

SENIOR DEPARTMENT.

Misses A. Clarke, H. Foote, M. Riley, E. Dennehey, K. Joyce, A. St. Clair, L. Arnold, E. York, I. Reynolds, K. McNamara, L. Ritchie, A. Walsh, A. O'Connor, J. Bennett, J. Nunning, M. Faxon, F. Dilger, M. Dunbar, M. Julius, L. Johnson, M. Brady, B. Wade, M. Walsh, L. Kelley, L. Henrotin, A. Byrne, A. Duncan, S. Hole, C. Morris, M. Cravens, J. Pierce, P. Gaynor, A. Dennehey, E. O'Neil, A. Henebrey, H. Julius, K. Hutchinson, M. Murray, R. Neteler, C. Morgan, H. Russell, M. and E. Thompson, S. Moran, M. Gaynor, E. O'Connor, I. Maas, S. and I. Edes, N. Tuttle, K. Casey, G. Youell, L. Gustine, E. Pierce, T. O'Brien, S. Swalley, M. Parker, L. Moran, N. King, E. Cannon, E. Edes, G. Wells, M. Hooper, L. Fawcett, L. Tighe, A. Spangler, S. Cash, M. Usselman, D. Locke, M. Markey, A. Sievers, L. Schwass, A. Miller, L. Leppig, F. Gurney, L. Brownbridge, C. Morrill, J. Darcy, N. O'Meara, R. Filbeck, L. Weber.

JUNIOR DEPARTMENT.

Misses M. Ewing*, E. Lange*, M. Hogan*, M. Derby*, N. Mann*, N. Johnson*, N. and A. McGrath*, M. Schutheis*, M. O'Connor, B. Wilson, I. Fisk, A. Harris, A. Cullen, H. Dryfoos, L. Hutchinson, A. Koch, A. Morgan, L. Chilton, A. Morris, L. Kinsella, L. Merritt, D. Gordon, A. Kirchner, J. Mitchell, I. Mann, M. McGrath, J. Holladay, A. Peak.

MINIM DEPARTMENT.

Misses J. Smith*, E. Mulligan*, A. Ewing, E. Simpson*, M. Hughes, C. Hughes*, M. Fehen, M. McFadden*, M. Dunbar*, R. Goldsberry, J. Duffield*, A. Morris, A. and L. Schnurrer*.

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

11 55 a 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 05; 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.

2 40 a m, Express. Arrives at Laporte 4 15 p m, Chicago 6 30 a m
5 20 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.

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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 05 "	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 "

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