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Disce quasi semper victurus; vive quasi cras moriturus.

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The Revolt of the Nations from the Church.

BY AUBREY DE VERE.

What marvel when the crowds forsake
The ancient for the novel?
When Kings on Virtue turn their back?
In sense when Nations grovel!

Who, when the Spring makes green and soft
The Lime-grove to its centre,
Thinks of the pine that bore aloft
The snowy roofs of Winter!

Mother of Nations! Like thy Lord
Thou sitt'st! No angers fret thee
When Realms created, or restored
By thy strong hand forget thee!

—*Ave Maria.*

Andrea Orgagna.

"We seldom," says Vasari, in his *Lives of the Painters* "find a man distinguishing himself in one branch of art, who cannot readily acquire the knowledge of others, more especially of those immediately connected with that to which his attention was first devoted, and which proceed, so to speak, from the same source. We have a case in point exhibited by the Florentine Orgagna, who was at once a painter, sculptor, architect and poet."

Andrea di Cione Orgagna was born in Florence, in the early part of the fourteenth century. He was the son of Cione, a celebrated goldsmith, and it was under his care that Andrea acquired the rudiments of art. While yet a child he began the study of sculpture under Andrea Pisano, and followed that branch of art for a number of years. He then turned his attention to drawing, and was instructed in painting by his brother, Bernardo, who was a follower of Giotto. With his brother he painted a series of frescoes in a chapel in the Church of Sta. Maria Novella. "On one of the walls of this chapel," says Vasari, "to which you ascend by a staircase of stone, the glory of Paradise was depicted, with all the Saints, who are robed in the various vestments and head-dresses of that age; on the opposite wall was a representation of the Inferno, with its abysmal dungeons, circles of fire, and other features, described by Dante, a poet whom Andrea studied most carefully."

Andrea in connection with his brother painted the chapel of the Cresci family in fresco; in San Piero Maggiore he painted the Coronation of the Blessed Virgin, and in San Romeo a second picture, which was lost for many years, but was discovered in this century. With his brother

he painted the exterior façade of Sant' Apollinare in fresco, a work, says Vasari, which they executed with such extraordinary care that the colors, although in that exposed situation, remained in wonderful preservation, fresh and beautiful in his day. They have since perished.

Andrea's fame as a painter spreading throughout Italy, he was appointed by the rulers of Pisa to paint one of the walls of their Campo Santo. On it he painted the Last Judgment. In the angle on which he began his work he represented the nobility of every degree surrounded by the pleasures of the world. The figures represented in this part of the picture are portraits of noble ladies and great personages of that day. This part of the picture finished, Andrea began his Last Judgment, which he executed with infinite art and life-like truth. In this picture he also introduced the portraits of men famous in his time. Having finished this work and several in marble for the Church of the Madonna, he returned to Florence, where he continued his labors, painting a large fresco on one of the walls of the Church of Santa Croce.

Orgagna now devoted himself to the study of architecture with the utmost diligence, hoping to find it useful at no distant day. He had not deceived himself; for the commune of Florence, in 1355, desired to extend certain public buildings and enlarge their piazza, and caused many designs to be prepared. Andrea was one of those who offered their plans; his met the approval of the rulers and was accepted, and he set to work on the erection of the grand Loggia of the piazza. Among the many ornaments for this, executed by Andrea, were seven marble ones in mezzorilievo, which were sculptured by him between the arches of the front.

Vasari says: "In addition to his talents, Andrea was, besides, endowed with a most cheerful disposition and kind heart; no man, of his condition, was ever more amiable, or of pleasanter manners. While occupied with any of his three professions, Andrea never neglected the other two; thus, while the Loggia was in progress of construction, he painted a picture in distemper, comprising many large figures, with smaller ones on the predella. This picture was intended for that chapel of the Strozzi wherein he had previously executed certain works in fresco, with his brother Bernardo; and here, believing that this painting would offer more conclusive testimony to his skill in art, than could be presented by his labors in fresco, he inscribed his name in the following words:—*Anno Domini MCCCLVII, Andreas Cionis de Florentia me Pinxit.* This work being completed, Andrea executed other pictures, also on panel, which were sent to the Pope, in Avignon, and are still in the cathedral church in that city. Shortly after, the men of the brotherhood of Orsanmichele, having collected large sums of money by the ordinary almsgiving, and in conse-

quence of the mortality which prevailed in 1348, when large donations of money and lands were offered to their Madonna, determined to construct a chapel, or rather tabernacle, around her, enriched not only with marbles, sculptured in all possible ways, and adorned with other rich stones of price, but decorated moreover with mosaics and ornaments of bronze; embellished, in short, to the utmost extent practicable to the art of the period. They resolved that the building should surpass all that had been previously erected of that size, as well for the workmanship as the material, and therefore confided the charge of the whole to Orgagna, as being the most excellent artist of that age. He prepared so many designs for the edifice, that one was at length found to please those who ruled in the matter, and they declared it better than all the others. Thereupon, resigning the undertaking to Orgagna's hands, they referred the whole to his judgment and opinion; wherefore, employing various masters in sculpture, selected from different countries, to execute all other parts of the work, he devoted his own attention, with that of his brother Bernardo, to the figures; and having finished them all, he caused the several parts to be most ingeniously and carefully put together, without cement, but with fastenings of lead and copper, to the end that no spot or blemish should lessen the beauty of the polished and shining marbles. In all this he proceeded with the most perfect success, completing the whole, to his own great honor, as well as to the benefit of the artists who succeeded him; for this work, which, in consequence of the mode of junction discovered by Orgagna, makes the spectator believe the entire chapel to be formed of one block of marble, must have served many succeeding artists as a useful model. And although this chapel is in the Teutonic manner, it has nevertheless so much grace, and is so beautifully proportioned, according to that style, as to hold the first place among the works of the period. The composition consists principally of large and small figures, in mezzo-rilievo, representing angels and prophets surrounding the Madonna, and all most beautifully executed. Wonderful, also, is the casting of the bronze girders and supports, which are all carefully polished: the whole building is clasped around and upheld in such sort by these bronze fastenings, that the strength of the work is no less remarkable than its beauty, which last is admirable in all parts of the chapel. But how earnestly Andrea labored to display the mastery of his genius before the eyes of that rude age is made more than ever manifest in the large historical piece, executed in mezzo-rilievo, on the back part of this tabernacle, where he has placed the twelve Apostles—figures which are each a braccia and a half high; they look up towards the Madonna, who is ascending to heaven in an oviform *Gloria*, surrounded by angels. In one of these apostles, Orgagna has left us his own portrait, taken as an old man, which he then was; the beard is shaven, the large capote wound about the head, the face is round and flat, as seen in the likeness above, which was taken from the relief in question. In addition to this, the following words are inscribed in the marble beneath:—*Andreas Cionis Pictor Florentinus Oratorii Archimagister Exstitit Hujus MCCCLIX*. It appears that the building of the above-mentioned Loggia, and of the tabernacle just described, with all its workmanship, cost 96,000 florins of gold, which were extremely well spent; for whether as regards the architecture, sculpture, or other ornaments, it is certainly not surpassed in beauty by any work of that period; but is such, that for

the part he has taken in it, the name of Andrea Orgagna has been, and ever will be, great and enduring. It was the custom of this master to sign himself *Andrea di Cione, Sculptor*, on his paintings; and *Andrea di Cione, painter*, on his sculptures, desiring that men should be aware of his claims as a sculptor while they were admiring his paintings, and of his talents as a painter while they examined his sculptures. There are numerous pictures in Florence by this artist, some of which are known by the name, as is the painting in San Romeo, before alluded to; others are recognized by the manner, as, for example, a work in the chapter-house of the monastery degli Angioli. Some pictures, which Andrea left unfinished were completed by his brother Bernardo, who survived him, but not many years. Andrea amused himself, as we have before said, in making verses; and when he was very old, he wrote certain sonnets, addressed to Burchiello, who was then a youth. Finally, having attained the age of sixty years, he finished the course of his life, in the year 1399; and from his house, which was in the Via Vecchia de' Corazzai, he was honorably borne to the tomb."

Glaciers.

One of the most interesting phenomena embraced in the science of geology, and one which has for years absorbed, and still absorbs the intense interest of the geologist, is that of the glaciers. By innumerable hours of study devoted to them, many interesting facts concerning the glaciers have been noted which to the casual observer would have been wholly lost.

These glaciers are large masses of ice moving down towards the valleys, between mountains whose summits are above the level of the snow-line. They are the result of the immense quantities of snow accumulating on extensive surfaces situated above the snow-line. These yearly gatherings of snow rush down from the mountain summits, in avalanches, into the valleys below, and there, by a series of superficial thawings and hard freezings, are packed into solid masses of ice, whose solidity, however great, cannot withstand the almost irresistible force exerted by the ever accumulating snows, and thus they are constrained to find an outlet by the valleys. These glaciers, on account of their appearance, which is that of large streams composed of solid matter, have received the name of *mers de glace*. Glaciers are in several ways, and very strikingly too, analogous to rivers. The first resemblance is in their source, which, like to that of rivers, is in high mountains, and then also in their moving down along the valleys. In glaciers it almost always happens that many tributaries, gathering from different valleys, unite in one common glacier, just as is often the case with large rivers.

The cause of movements in both the glacier and the river is more or less the same, viz.: gravitation. But on account of the fluidity of the material of the latter, gravitation affects this more effectually than it does the former. This difference is considerable, as rivers move at the rate of some miles an hour, while glaciers make a progress of only a few inches daily. In both, the central exceed the lateral and bottom portions, in the rapidity of movement; these latter being greatly retarded by friction and other influences.

The bottom and sides of every valley are, as all have perhaps already noticed, very irregular. The ice, as it

moves along these in glaciers, must accommodate itself to these irregularities, and, in so doing, many breaches are made in its surface and sides. These have received the name of crevasses. They are variously large, some extending across the whole breadth of a glacier, while others, and the majority, only affect the sides. Whenever the movement of a glacier is retarded by some cause, as, for instance, the narrowing of the valley through which it passes, it often happens that these crevasses are wholly closed. The solidity as well as the immensity of bulk of the moving glacier prevent the rays of a summer's sun from affecting it to any degree, so that it may move down to a great distance below the snow-line. Four to five thousand feet is the distance commonly adduced by geologists for their descent below this snow-line. They are, however, not wholly untouched by the sun. Large quantities—but, comparatively speaking, very small ones—of water are melted on the surface and sides of the crevasses, which after a while find their way to the interior of the glacier, and there hollow out arched channels, which at the extremity of the glacier appear like dark caverns, extending far up into the icy mass out of which the water gushes. In regions where the level of the snow-line is below the level of the sea, large masses of these glaciers break off and float about the seas of these icy regions as icebergs.

The glacier during the winter is covered with snow, which, when the summer season approaches, disappears and leaves it apparently unaltered, not only as regards appearance, but also in respect to the position in which it was seen the previous year. However, many experiments, made by eminent men, have proved this body of ice to be constantly moving. They have observed that objects whose position in relation to the ice remains unchanged, are constantly shifting their position relative to objects on the land. Again, it has been shown to move, by planting stakes in a straight line across the glacier, ranging them with fixed points on the land, when, after some time, this straight line of stakes had assumed a semicircular form. This shows, first of all, the movement in the glacier itself, and, secondly, that the central portion moves more rapidly than do the lateral ones. The quality of regulation is possessed by ice to a very great extent. It consists in the facility with which ice again unites, on putting the surfaces of the broken pieces in contact. Upon it chiefly depend the condition and movement of the glacier, as has been shown by such as have made the glaciers their chief study. Another peculiarity to be noticed in connection with the glaciers consists in the moraines which appear on their surfaces. These are bands of earth and stone arranged along the borders of the glacier. They have their origin in large masses of these materials coming down in avalanches from the precipices at the sides. The quantity of the material, as well as the individual size of many of the rocks carried along by the glaciers, are immense. The surface of the glacier is often wholly concealed beneath the load which it carries, so as to hide its real nature entirely. The size of fragments of rock brought down by these glaciers is astonishing. Prof. Forbes is said to have seen one whose length in feet amounted to about 100, while its height was from forty to fifty feet. Another is mentioned which was estimated to contain 244,000 cubic feet.

Where the glacier has exceeded its bounds, and has swept over the beach, on its recession, loose stones are

found to be worn into boulders, and stationary rocks, wherever exposed to view, exhibit a polished surface, and are marked with lines corresponding in direction to the course of the glacier at the spot. T. A. I.

Pasquinades.

The name pasquinade, given to a lampoon or satire, is derived from a celebrated torso in Rome, originally discovered near the residence of a tailor, named Pasquin, or Pasquino. This Pasquin's shop was much frequented by people of consequence and standing for the purpose of hearing the current gossip and scandal of the day, and for the further purpose of amusing themselves with the stories and satirical wit of Pasquin, who was notorious for the bitterness of his gibes, and to whom the greatest license of speech was allowed. Such was the number of caustic personalities that came from his shop, and so well was his character known, that gradually every bitter saying was attributed to Pasquin; a practice which became very convenient, as the etiquette of the city forbade the person attacked by such libels to show any resentment.

After the death of Pasquin, a torso, which had long lain half embedded in the ground, was exhumed and placed near his shop. The people, taking advantage of this circumstance, declared that Pasquin had come to life again, and the mutilated statue was called by the name of the dead tailor. By common consent, the torso, like the Lion's Head in Venice, became the ordinary receptacle for those satirical and half-treasonable placards in which the Italians delight, and which the Government has from motives of policy always permitted. Opposite Pasquin stood another statue, called Marforio, supposed to be a corruption of Martis Forum, and to it questions were usually attached during the night which were answered by Pasquin in the morning.

As examples of Roman pasquinades, the following are good illustrations. When Pope Sixtus the Vth was called to the See of Peter he found many abuses existing in the state. The nobles were lawless, and it required the greatest firmness on the part of the Government to bring them to order. Murder had, because of the nobility, gone unpunished; but Sixtus ordered the laws to be executed, no matter what might be the rank of the offender. Among others the Pope ordered the arrest and trial of Count Ottilio Braschi, of Bologna, who was known to have committed the shocking and unnatural crime of parricide forty years previously. The Count was found guilty, and executed. The Roman people gave vent to their feelings by means of Pasquin and Marforio. "Why," says St. Paul to St. Peter,—"why have you your travelling wallet on your back?" "Because," replies St. Peter, "I must get away from this place, or I shall be arrested for cutting off the ear of that fellow Malchus."

This same Pope having taxed several articles of food very highly, considerable discontent was occasioned among the people, and on Sunday Pasquin appeared with a wet shirt as if to dry it in the sun. Said Marforio to Pasquin: "Why do you wash on Sunday?" "Because," replied Pasquin, "the sun will be put up at auction on Monday." Pope Sixtus recalled his decree levying the tax.

It is said that it was once proposed to have the torso, Pasquin, thrown into the Tiber, but it was not done, "because," said Ludovico Suesano, "every frog in the river would henceforth croak pasquinades." One of the sayings

of Pasquin was addressed to Pope Paul III. "Great sums," said Pasquin, "were formerly given to poets for singing: how much will you give me, O Paul, to be silent?"

Pasquin still pursues his avocation, now lying in the court of the capital.

Astronomy.

A more glorious spectacle, or one more suited to impress the beholder with awe, wonder and reverence for the Almighty, who created and rules so many millions of globes by the power of His divine will, can in no other form be submitted to the contemplation of mankind than by viewing the starry firmament on a clear night. As Adam saw it, so also did Noah; as Moses saw it, so also did Thales; and as they saw it, so also do we,—and so will it remain till the consummation of all things. Josephus, in his antiquities of the Jews, speaking of the progress made in the science of astronomy by Seth and his posterity, before the deluge, asserts that they engraved the principles of the science on two pillars, one of stone, the other of brick, called the pillars of Seth, and that the former of these was entire in his time. So were the observations of successive ages gathered together and transmitted to posterity. It is evident also that whatever knowledge was brought out of the ark by Noah and his family was likewise taught to their descendants. When Alexander the Great entered Babylon after the battle of Bela, 330 years before Christ, he found records on brick extending back 1903 years, and which must have commenced 115 years after the flood. The Chinese have traditions and records extending back to the days of Noah, whom they claim as their first emperor, under the name of Fo-hi. They mention an eclipse of the sun which happened 2150 years B. C. All we know of these records is from the account of Jesuit missionaries. Father du Halde asserts that the science was cultivated by their great lawgiver, Confucius, and that Tcheow-cong, their greatest astronomer, lived more than 1000 years B. C.

The Chaldeans boasted of the great temple or tower of Belus as an observatory, and of Zoroaster as their astronomer, who lived 500 years before the destruction of Troy. The Egyptians boasted of the great temple or monument of Osymandyus, and it is a fact that the Egyptians who traced out the foundations of the Pyramids were acquainted with the true method of laying down a meridian, as the faces of these huge structures correspond to the four cardinal points of the compass.

Thales the Milesian should be considered the founder of astronomy among the Greeks. He predicted an eclipse of the sun which took place on a day when it happened a great battle was fought between the Medes under Thales, and the Lydians. The latter, terrified at the unnatural darkness, fled in terror. The precise date of this eclipse has been calculated by Mons. J. Bailey, of Paris, and is found to correspond with our 10th of September, 610 years B. C.

Thales divided the celestial sphere into five zones. He taught that the sun was fire, that the stars shone by their own light, that the moon reflected the light of the sun, that the earth was spherical and placed in the *centre* of the universe, and that the year consisted of 365 days. He died 544 years B. C. He was the founder of what was known as the Ionian school, and was the discoverer of the sun-dial.

Pythagoras, the Greek philosopher, who flourished 540 years B. C., taught that the *sun* was the *centre* of the universe, that the earth was round, that we had antipodes, that the stars were worlds and the moon inhabited, that the planets were wandering stars. Here we find the true principles of astronomy, which after a lapse of 2000 years, or about the year 1500, were revived and taught by Nicholas Copernicus, a Catholic priest, born in Posen, Poland, in 1473. He met with great opposition, and died before his works were published.

What was anciently known as the *Pythagorean*, now became the *Copernican* system. In 1590 this doctrine was again revived by Galileo, the greatest astronomer the world ever saw. It was improved and perfected by Sir Isaac Newton, Herschel, and a group of the ablest men in the past and present century. For this happy result the world is chiefly indebted to Galileo's master mind, and to the perfection to which he brought the telescope.

Ptolemy, the most famous astronomer of antiquity, was born in Egypt about the year 70 of our era. He made his observations between the years 70 and 140, or some 300 years after Hipparchus, who flourished some 135 years B. C. He was a great observer, and made the first catalogue of stars, which served as a basis for one afterwards formed by Ptolemy.

Ptolemy supported and taught the system maintained by Thales, that the universe was flat, the sun the centre, and that the firmament moved round it, the heavens being above all. This belief was so firm that it was thought *heresy* to dispute it, for did not "Joshua command the sun to stand still?" It was the belief of the whole world. He wrote a book called the *Almagest* or, "the great collection." In this work, which is still extant and very valuable, he collected and detailed all the knowledge of the ancients on that subject. All Asia believes these doctrines to *this* day. But it was reserved for Galileo to remove the veil, and after an error of 3000 or 4000 years, to cause truth to prevail, all over Christendom; for where Mahometanism and Paganism is retained, there the doctrines of Ptolemy are still firmly believed in.

B. P.

Instrumental Music.

The SCHOLASTIC has frequently spoken of the importance and utility of the study of Vocal Music. The officers of the house have done all in their power to make this department a success, and yet we are sorry to say that the result is far from satisfactory. The students show an apathy in the matter which is well calculated to discourage the most zealous efforts in this direction. One of the principal reasons given for this is the fact that the greater proportion of our students are just in the age, from fourteen to eighteen, when the voice changes. It is difficult to determine exactly at what time this change begins or ends, and as it injures the voice and is likely to do so to a serious extent, as many are aware, to sing during this period, the want of practice causes those undergoing such change to lose all taste or desire for culture. The Seniors, who are above the age of eighteen, should consider it their duty to organize a male-voice chorus such as the Philharmonic Society which we had some years ago. Those who are under that age, especially the Minims, should be taught music every day, so that in the course of time we would have a sufficient number of

soprano and alto voices for the Choir of mixed choruses. If the different societies would each organize a vocal department something might be done. There is no denying that vocal music is to be preferred to instrumental, not only on account of the healthy exercise it affords the lungs, thus strengthening and giving flexibility to the voice, but even for the superior enjoyment it affords—a simple song sometimes producing more enjoyment than the most difficult and intricate instrumental composition. If the great American nation is ever to become a really cultivated musical people, it is only when nine out of every ten persons can sing, and this will be the case only when children are taught to sing as soon as they begin to read. But to return to the larger class of students, whose voices are changing: should they not do something towards acquiring a knowledge of the beautiful art of music? For them, it is, almost without exception, to the greatest advantage to study instrumental music.

If we look to the instrumental department of music, we find an ever increasing activity, which shows that our students are determined to realize the prediction that this country will in a few years take the lead in this beautiful art. The Orchestra and Band show a decided improvement over former years, and will no doubt be a credit to themselves at the June Exhibition if each of the members will strive to do his own part as well as it can be done. The number of piano pupils is increasing, which shows the good sense of those who choose that instrument. The objection that one cannot carry a piano along with him is obsolete now, since almost every family possesses one; as is also the foolish notion that it is only fit for ladies. The perfection to which Litz, Von Bülow and Rubinstein have brought piano-music is sufficient to answer the last objection. For social enjoyment, both as a solo instrument and as an accompaniment to the voice, the piano is to be preferred before all others. Next in order, as to the number of pupils, comes the violin. The fact that eight or nine of our young violinists play in the Orchestra, and that five or six others are able to fill vacancies, proves that this department is also in a flourishing condition. We would, however, caution young aspirants that the violin requires a decided talent, with extraordinary patience and perseverance to subdue its harsh and discordant sounds, and that more than one half of those who begin, give up in disgust before they succeed in drawing *music* from the stubborn instrument.

The number of flute pupils is not so large as it deserves to be, considering the excellence of the music, and with only one-fourth the labor which the violin exacts. The violoncello, which as a solo instrument was pronounced superior to the violin by Paganini, has found as yet but few pupils in this country, although in Europe it counts its performers by thousands. Some of the finest music ever written by Haydn, Beethoven, and Mozart, are the quartets in which the violoncello has a prominent part. If there were more violoncello players this music would become popular among our violinists and cultivate a taste for classical compositions. Many of the students have only one hour a day to spare for the practice of music, and yet even that will in a few years make them very good performers. Instead of being an extra study, it serves rather as a recreation to the mind, and promotes instead of retarding the improvement in other studies. It is a well-known fact that as a means of mental discipline, music stands unequalled. In reading music, the closest attention,

quickest perception, and greatest concentration of active thought is required.

If students, then, will cultivate instrumental music during the time in which their voice requires rest, they will feel a natural desire to sing when their voices become settled, having, in the mean time, acquired the facility of reading music; and with the help of their instruments, the knowledge of time, and a good ear, they will require but a short time to become good singers. Nearly all of the prominent vocalists who have left pleasing memories at Notre Dame have been good instrumental performers. We would mention only Profs. von Weller, Corby, Baasen, and Masters Hackmann, Staley, Riopelle, Ohlen, etc.

In conclusion, one word of advice to those who study music. They should practice systematically, and work the exercises diligently throughout, following the advice of their teachers to the letter, and more intent on becoming thorough in the rudiments than in astonishing their parents by the difficult pieces which they have learnt in a short time. By so doing, and making a good use of every moment of the time prescribed, they will be rewarded with the pleasure of real progress.

Calderon.

The subject of this sketch, Don Pedro Calderon de la Barca, was born in Madrid in January, 1601, and received his early education in the Jesuit College in his native city. Subsequently he studied theology, philosophy and jurisprudence at Salamanca. While yet in the university, at the age of fourteen, his poetical genius made itself known, and he wrote his first play for the stage, "El Carro del Cielo." His great talent for this kind of poetry which has borne his name to posterity, and his great power of invention in the preparation of entertainments for feasts, soon made for him many friends, so that when he left Salamanca for Madrid many young noblemen were desirous of aiding in bringing out the young poet. He, however, had an inclination for the military profession, and in 1625 he enrolled himself as a common soldier in the army, and took an honorable part in the military operations at Milan and in the Netherlands. Some ten years after he joined the army, Philip IV formally attached Calderon to his court, gave him the direction of the court entertainments, and made him the successor of Lope de Vega as writer of plays for the court theatres. In the year 1637 he was made a Knight of the Order of St. Jago, and was called to serve in quelling the Catalonian rebellion. The unexpected termination of the war restored him to his peaceful occupations. The king conferred on him a monthly pension of thirty *escudos de oro*; but with unremitted industry he employed his talents in writing for the theatre and the church. In 1649 when Anna Maria of Austria, the new queen, made her entrance into Madrid, Calderon presided over the festal arrangements. His reputation now increased, but with it his literary activity increased also. He wrote secular plays, *autos* or religious plays, odes, songs, and ballads for academies of which he was a member, and for the popular poetical festivals.

In 1651 Calderon procured permission from the Order of St. Jago to enter the clerical profession, and in 1653 he became chaplain in the archiepiscopal church at Toledo, without, in the mean time, quitting his former occupations. As, however, this situation removed him from the court, he was

appointed in 1663, by the king, chaplain in the palace, and was assigned a pension from the Sicilian revenue. In the same year he became a member of the congregation of San Pedro and soon rose to its head. These ecclesiastical connections, without in the least interfering with his literary labors, brought him orders for religious plays from Toledo, Seville, Granada and other influential cities, and in addition to these he wrote regularly for the city of Madrid, religious plays for the great Feast of Corpus Christi. He gave particular pains on the composition of these religious plays, or *autos Sacramentales*, and in fact far surpassed all that the Spanish literature, so rich in this department of fancy, had hitherto produced. Subjects of this kind were particularly suited to his religious turn of mind, and such was the value he set on performances of this description that he was led to disparage his other works, which are worthy of no slight praise. In his poems, religion is the ruling idea, the central point to which everything else turns; but it matters not what may be the subject essayed by his muse, he exhibits true poetical genius. Allowing, as many writers claim, that he is inferior in richness of invention to Lope de Vega, he most truly surpasses him in elevation of feeling, aptness of expression and fineness of execution. We may find in his writings much that is foreign to our habits of thought and feeling, but we are forced in spite of this to pay homage to his superior genius.

By the Spaniards, Calderon is esteemed among the greatest poetical geniuses. In his dramatic works, the plots are complicated and rich in interesting incidents. He is full of most curious historical and geographical solecisms. In one of his plays, a Bishop in the eighth century gives, on the authority of Herodotus, a description of America, which was discovered centuries after the good man was dead and buried. In another play the river Danube is made to flow between Russia and Sweden. It is said that these solecisms were relished by Calderon more than by any one in the audience. In *Los Dos Amantes del Cielo*, a pagan clown of ancient Rome begins to talk about friars, as if friars existed before Christianity, when Calderon makes him correct himself; with great drollery in his manner, the clown says:

"—a friar, but that's not right,—there are no friars, as yet, in Rome."

He is not at all particular about preserving the national traits of his characters, and his Zenobia, Judas Maccabæus, etc., might just as well have been brought up in Cordova is in the east. He breaks all conventional rule, like Shakespeare, and concentrates his genius upon producing the greatest effect upon his audience, and in this he is successful. Like Shakespeare, he took little interest in the publication of his plays. Besides comedies and historical plays which merit the name of tragedies, Calderon left ninety-five *Autos Sacramentales*, two hundred preludes, and more than one-hundred farces. The smaller poems of Calderon, his songs, ballads, sonnets, etc., notwithstanding the praise they received in his day, are now forgotten; but his plays have kept their place more firmly even than those of Lope de Vega. The number of his collected plays amounts to one hundred and thirty; he had written more, but they were never published. Goethe and Schlegel were the first to open the German stage to Calderon, as Schröder before them had done for Shakespeare. Florence McCarthy, the present Professor of English Literature in the Catholic University College, England, has translated a number of his plays.

Calderon died May 25th, 1687, and a splendid monument was erected to his memory.

Egyptian Music.

The opinion of the ancients was pretty general that Pythagoras was indebted to the lessons of the Egyptian priests for nearly all the science he possessed, and especially that of music. Though Diodorus Siculus assures us that the Egyptians were not allowed to cultivate music, and that they considered it useless and even injurious to society, and the cause of effeminacy, yet Plato, who had visited Egypt, observes, in one of his Dialogues, that none but excellent music was allowed where the youth were assembled. Though he admits others of their habits were bad, he excepts the music. Strabo tells us that the youth were instructed at the earliest age in music, that the songs were fixed by law, and that the sort of music used was established by the government exclusive of every other sort. The Greeks even attributed the invention of some of their musical instruments to the Egyptians; such as the triangular lyre, the single flute, the drum, and the systrum. Herodotus says the Dorians were of Egyptian extraction; and as the three most ancient modes of Grecian music were the Dorian, the Phrygian, and the Lydian, it is probable that the Egyptian colony that peopled that province carried thither the music and instruments of their country. Like all other professions in Egypt, that of music was hereditary. A similar custom, as we have above stated, prevailed among the Jews; and Herodotus tells us that the inhabitants of Lacedæmonia, who were Dorians, resembled their ancestors, the Egyptians, in this, that their musicians were all of the same family; and that their priests, like those of Egypt, were taught medicine, and the art of playing upon stringed instruments, when they were initiated into the mysteries of religion. The same author mentions that in the processions of Osiris, the Egyptians carried statues of the god, singing his praises, and were preceded by a flute. There is a singular proof of the antiquity of this art to be met with at Rome, on the Guglia Rotto, which Augustus brought to Rome, being one of the largest obelisks, that was removed from Egypt, and which was thrown down and broken at the sacking of the city in 1527, by the Constable of Bourbon. It is, among other hieroglyphics, the representation of an instrument, very like the colaccione (a species of guitar) still in use in Naples. From the pegs it is evident two strings were employed; and the length of the finger board, if the strings were tuned at a great interval from each other, would afford a very considerable scale of notes. This instrument alone proves to what extent music was cultivated in Egypt, and that its inhabitants were acquainted with the method of repeating the scale. Hermes, Toth, or the ancient Mercury Trismegistus, to whom is ascribed the invention of writing, astronomy, religious rites and ceremonies, has the credit also of having invented the lyre with three strings, which, it is pleasantly said, were types of the three seasons of the year, there being a fourth season neither in Egypt nor among the ancient Greeks. The lowest chord, say they, was the type of winter, the middle one of spring, and the highest of summer. The following, according to Apollodorus, was the origin of the invention: The Nile, after its inundation on one occasion, left, on retiring, a quantity of dead animals, and among the rest a tortoise. The flesh soon perished and dried up, from the heat of the sun; nothing but

the shell and the cartilages were left, and from their contraction they had become sonorous. Mercury, strolling on the banks of the river, struck his foot against this tortoise-shell, and was agreeably surprised by the sound it produced; and this furnished him with the first idea of a lyre. He gave his instrument the general form of the shell, and strung it with the dried tendons of animals, resembling the gut-strings of the present day. The single flute, however, *monaulos*, also invented in Egypt, seems to have greater claims to antiquity than the lyre itself. It was called *photina*, or curved flute, by the Egyptians, its form being something like that of a bullock's horn.

Apuleius, describing the mysteries of Isis, tells us the form of this instrument, as well as the manner in which it was held; and all the representations of it show that it resembled the bullock's horn. Indeed, there can be no doubt that, in the remotest period, the horns themselves were made use of. But it is certain that the Egyptians had instruments much more susceptible of inflection than those whereof we have been speaking; for on the ceilings and walls of the chambers of the tomb of Osytmandyas, at Thebes, which are described very circumstantially by Diodorus, are, among other decorations, several representations of musical instruments, which show that the harp of the present day is in general form not very dissimilar to that then in Egyptian use, and that performance upon it must have required considerable skill. Other representations of harps occur; one has been given by Dr. Burney. There is one at Ptolemais, a city built by Ptolemy Philadelphus, with fifteen strings, or two complete octaves: this, however, is more triangular in shape, and much more similar to the modern harp. The instruments in Abyssinia were found by Mr. Bruce to have a close resemblance to those of Egypt. The arts which flourished in this nation at so early a period would doubtless have continued to do so under their own kings; but after the subjugation of the nation by Cambyses, 525 years before Christ, the arts and sciences under a foreign yoke disappeared, or, rather, ceased to be indigenous in Egypt. The Ptolemies, indeed, encouraged them; but under their reigns the professors of the arts were chiefly Grecian. The Egyptians had degenerated from the knowledge of their ancestors, whose hieroglyphics they themselves no longer understood. It is probable, however, that music was cultivated under these princes; for at a feast of Bacchus, given by Ptolemy Philadelphus, Athenæus says that the choir was composed of six hundred musicians, and of that number one half were performers of the cithara. According to the same author, under the seventh Ptolemy, Egypt abounded with musicians; and at this period the practice of music was so common in the country that there was not a peasant or laborer in the vicinity of Alexandria that was unable to play on the lyre and flute. The father of Cleopatra who was the last of the Ptolemies, from his skill on the flute took the title of Auletes, that is player upon the flute. Strabo says, that notwithstanding the debauched life he led, he found time to apply himself particularly to the practice of this instrument. He thought so highly of his talent in this respect, that he established musical competitions in his palace, and himself disputed the prize with the first musicians of the day. Such was the flourishing state of the art in Egypt up to the time of Cleopatra's misfortunes—an event which ends the history of the empire, and that of the Egyptians. Among the modern Egyptians no remains or traces of the ancient state of the art are now to be found. Still, they are passionately fond of music; and there are, according to Savary, to be found among them both male and female musicians who sing and accompany themselves. This author describes them as most successful in their plaintive music; to which, he says, even the Turks themselves, the enemies of art, will pass whole nights in listening.—*Brand's Encyclopædia*.

Art, Music and Literature.

—Russia printed no less than 3,141 books in 1875.

—Biele's celebrated Berlin Band will come to Philadelphia.

—Signor Savini, an Italian novelist, produces every month a fresh novel.

—Another new book by George Macdonald, "The Wise Woman: A Parable," is out in London.

—The music composed by Lulli for Moliere's "Bourgeois Gentilhomme" will soon be produced at the Garte, in Paris.

—A corps of ten artists will be sent by the London *Graphic* to make sketches for that journal of our Centennial Exposition.

—A new opera, "Sardanapalus," by A. S. Faminzin, has been produced at St. Petersburg. The libretto is founded on Byron's tragedy of the same name.

—Berlioz's two-act comic opera of "Beatrice and Benedict," which is founded upon "Much Ado About Nothing," has just been revived at Weimar.

—A new "Dictionary of Musical Terms," edited by Dr. Stainer and Mr. W. A. Barrett, is to be published immediately in London by Novello, Ewer & Co.

—Mr. T. B. Aldrich's poem in the *March Atlantic* is a product of his recent European trip. It is founded on a Roman legend, and will occupy nine pages.

—Edwin Booth is received all through the south with the greatest enthusiasm. It is said he receives from J. T. Ford, his manager, \$600 for each of 50 performances.

—An Art Gallery will soon be opened in New York for the exhibition of paintings from the Spanish masters. Many rare specimens have already been secured.—*American Art Journal*.

—The younger Auerbach, of Stuttgart, Germany, has recently added to his list of American books a translation of Franklin's autobiography, with portrait, a preface by Berthold Auerbach, and an elaborate introduction of nearly 100 pages by Friedrich Kapp.

—Mr. William K. Bassford is engaged upon a new work, a grand romantic tragic opera, in three acts, entitled "Ponce de Leon," a subject which has hitherto been untouched, although it is one that affords rare opportunities for dramatic treatment by the composer.

—A Dictionary of Musical Terms by Dr. J. Stainer, and W. A. Barrett, both of Oxford, has just made its appearance in England. It is the most comprehensive work of the kind in existence, and its compilation has required the joint labor of the editors for several years.

—Mr. St. George Mivart will shortly publish a volume, entitled "Contemporary Evolution." This will be a review of the present course and tendency of philosophical speculation, scientific advances, and social and political change, in as far as they affect Christianity. It will also discuss the probable effects upon the Church and society generally of the further continuation of the process of evolution in these spheres. In addition, it touches on the effect which may hereafter be produced on Christian art by the further evolution of Catholic opinion.

—The late Henry C. Watson was a much more talented man than was generally supposed. One of the ablest musical critics of the country, and an elegant and graceful poet, he could also write in a witty and humorous vein on almost any topic. He was, moreover, a most charming song-composer, and left a quantity of manuscript music, which should, and probably will, be published ere long. Mr. Watson was a fluent and agreeable conversationalist, and rarely failed to command the admiring attention of his listeners, whether in *tete-a-tete* or at a postprandial speech. His criticisms were widely copied not only at home but abroad.—*Philharmonic Journal*.

—An elaborate and favorable review of Mr. E. C. Stedman's "Victorian Poets" in the London *Academy* is concluded as follows: "The general style of the book is clear and earnest. At times it rises into eloquence. The power of presenting a view with epigrammatic felicity, or by a touch at once brief and luminous, is not absent though it is seldom displayed. The book is, on the whole, generous and enlightened, and bears the stamp of unflinching honesty. We may not invariably accept Mr. Stedman as a guide; we can always welcome him as an interesting and suggestive companion. He has not approached his task in a light spirit, nor without the preparation of due pains and culture. Decidedly, 'Victorian Poets' might have fallen into worse hands."

Notre Dame Scholastic

Terms, \$1.50 Per Annum, Postpaid.

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, February 19, 1876.

Science Lectures.

It is with pleasure we learn that the long promised course of lectures on the Natural and Physical Sciences is about to be inaugurated. We have always been in favor of the method of teaching by lectures, particularly in those branches of knowledge which, like the Natural and Physical Sciences, can be taught successfully only when illustrated by experiments. In this case, what is often dry and uninteresting becomes, when properly taught, entertaining in the extreme. Indeed we know of nothing more interesting, and at the same time more profitable, than a lecture on some of these branches of science profusely illustrated by experiments.

We think the authorities in inaugurating these lectures have supplied a want long felt, and we are sure all the students, particularly those who do not expect to make a thorough course of studies, or who may not have time to study these interesting branches of knowledge, will avail themselves of the opportunity now proffered them of acquiring a general knowledge of the various sciences on which lectures will be delivered. We have said that they may acquire a *general* knowledge of these subjects—and here again, we maintain, is the advantage of attending well-conducted lectures, that in a short time a person can acquire a general and very satisfactory knowledge of a science which would otherwise require long and patient study. This is especially true in the Physical Sciences. Let, for instance, a person attend one or two lectures on Light—Electricity—Magnetism,—in which the various laws and phenomena are illustrated by experiments, and we can vouch that he will afterwards have a clearer idea of these forces than if he had been poring over some treatise on these subjects for weeks. When the series of lectures begins, we hope to see Science Hall filled by Juniors, Seniors, and all, for we are certain from our knowledge of the lecturer that he will spare no pains to make them entertaining and instructive.

Our Centennial Number.

Some time since we received from a committee appointed by the Indiana State Board of Education a circular in which the members state that they are to prepare an exhibition of the educational resources of the State, which shall illustrate the intellectual and moral progress of the people. Such an exhibition, they believe, would be far from complete if it did not include the public press. They desire that every newspaper and periodical published in the State,

should be exhibited at Philadelphia, believing that nothing would better illustrate the march of improvement than such an exhibition.

They go on to say: "We therefore respectfully request you to assist us in our representation of the intellectual resources of the State by issuing a Centennial edition of your paper on the 22d of February, or during the week ending February 26th, 1876. We suggest that your paper of that date contain a history of the paper, a sketch of its founders, and of its present managers, and an exhibition of the cause it advocates, whether religious or political. It is especially desirable that it shall contain a history of educational efforts in both public and private schools, as well as a brief sketch of libraries, museums, cabinets, scientific associations, medical associations, musical societies, and of any other existing agencies for the diffusion of knowledge. A history of the locality in which the paper is published, together with an exposition of its natural resources and of its business interests, should form no inconsiderable part of the issue. Cuts of prominent buildings and business houses, a map showing the location of the prominent buildings, another exhibiting railroad facilities, etc., etc., would also make a valuable feature. Inasmuch as such an edition would be sought for and preserved for future reference, the business men could undoubtedly be induced to advertise largely in it, and to furnish cuts of their buildings for it."

In compliance with the wishes of the committee, in the next number of the SCHOLASTIC we will give a complete history of Notre Dame and all the societies, etc., connected with the College. Our readers will, we know, be pleased with this; in our next number they will not expect the usual essays on literary subjects, and they will pardon us if we do not give the usual amount of local and other items. All desiring extra copies of our Centennial number should leave their orders at the Students' Office.

The Coming Exhibition.

The Exhibition to be given by the members of the Thespian Society on Tuesday, February 23, Washington's birthday; will, if the young gentlemen forming the Society act their parts reasonably well, be one of the most successful ever given in Washington Hall. The two plays to be given on the occasion will be "William Tell," by J. Sheridan Knowles, and "The Nervous Man."

The play of "William Tell" was produced for the first time at Drury Lane Theatre in May, 1825, and has been repeated with great success at intervals. In the original there was a comic underplot running through the drama, which then consisted of five acts; in the edition now printed, and which will be used on the occasion we have at present under consideration, it is entirely omitted, and the play is reduced to three acts. The original *William Tell* of the play was the great Macready, who, according to able critics, threw his whole heart and soul into the part, and gave a noble picture of heroic resentment and domestic affection. He delivered the speeches of the patriot in a voice fit for the mountain echoes to answer, and embodied the pride, the love, and the sorrow of the father, with a truth which came home to every heart. This part was also frequently taken by Edwin Forrest, and served to exhibit some of the most impressive traits of his acting. On all those occasions, says one of his admirers, where a certain rugged magnanimity was to be depicted in connection

with deep passion, his acting was incomparable; and his personation of *William Tell* was at once strong, pathetic and eloquent.

We, of course, do not expect the young gentlemen of the Thespian Society to give us the artistic rendering of the parts assigned them which we would from a Macready or a Forrest; yet as in former years the Thespians have enjoyed an excellent name for amateur acting, we shall expect that they will bring out with some skill those touches of pathos,—that genuine passion and those passages of poetic merit which abound in the play. We desire that they keep green the laurels earned by their predecessors, and with that we will be satisfied.

The historical incident on which the play is founded is familiar to everyone, and need not be repeated here. Whether the story of the apple be apocryphal, as is claimed by many, or not, it is tolerably certain that Tell was the chief instigator of the revolution which delivered the Swiss cantons from the German yoke in 1307. As Tell was the leader of the Swiss in their war for freedom, the play is a suitable one with which to celebrate Washington's Birthday in this the centennial year of American independence, and the sentiments expressed in the play will find the hearts of all assembled beating in unison with them.

On the subject of this play, Schiller has founded an interesting drama. With greater fidelity to history, the great German dramatist depicts his hero as a sturdy, honest rustic, but little conversant with abstract notions of liberty, and needing the sense of personal wrong to work him into enterprise. Sheridan Knowles represents his hero from the first as brooding over the wrongs his country suffered from the tyrants commissioned by the Emperor to rule it, and as watching for the moment when these wrongs could be avenged and the country freed. In this he has gained in dramatic effect what he may have lost in historical accuracy; for what a man dares to do for his country affects us more than what he does because of personal wrongs.

The second play is an excellent comedy, and will serve to send us all to bed in good humor. We trust that the young gentlemen will be well up in their parts, and act them well. They should remember that there will be many friends and strangers here from Chicago and other cities to witness the performance. Their friends they may expect to pardon faults, but strangers will not do so unless they be but trivial ones.

As the crowd which assembles here on the 22d is too large to be accommodated in Washington Hall, all persons not having invitations will have to procure tickets to obtain admittance to the Entertainment. The price of admission is fifty cents, gallery twenty-five cents. A further reason for charging for admittance is that the Society wishes to add to their wardrobe, and the funds acquired on this occasion will be used for this purpose. It is to be hoped that the many living in the neighborhood who have attended the free exhibitions given here, will now, that they must purchase tickets, attend as usual. Of course, the members of the Society make the Entertainment free to all the students.

—Bunnell, of the *Dansville Advertiser*, has been compelled to abandon his type-writer and return to the goose quill and lead pencil. His ideas—the scintillations of genius, so to speak—flowed so rapidly through the type-writer that they set the machine on fire; and the insurance men threatened to treble his rates if he didn't stop using it.—*Lyons (N. Y.) Republican*.

Personal.

- E. B. Gambee, of '74, is out in California.
- Louis Hilsendegen, of '69, is in Detroit, Mich.
- David Fitzgerald, of '68, is living at Kildare, Wis.
- Homer C. Boardman, of '69, is doing well in Lyons, Iowa.
- Sturgis R. Anson, of '68, is residing at Marshalltown, Iowa.
- William A. Walker, of '68, is in business at Malden, W. Va.
- Rev. President Colovin spent a day this last week in Chicago.
- Miss Walsh, of Chicago, was visiting St. Mary's on Tuesday last.
- W. T. Ball will read an original poem on Washington at the Thespian Entertainment.
- M. T. Corby, of '65, will be here on the 22nd. He has promised to take part in the singing.
- Quite a number of friends are expected from Chicago, to attend the Thespian Entertainment on the 22d.
- Rev. Richard Meagher, for the last year and a half stationed at Watertown, Wis., is now at Notre Dame, Ind.
- Mr. Wm. Ryan, of Dubuque, Iowa, brought his third son to the College on Monday last. Our Dubuque friends are always welcome.
- Mr. Moses Livingston, the enterprising clothier, of South Bend, was at Notre Dame on Tuesday last. He is ready to make as many nobby suits as wanted.
- Fred. Muller, who was here last year, writes that he is unable to return this year but will be back in September next. He is keeping books for his father in Richton, Ill.
- Mr. Edward Bunbury, of Niles, Mich., the father of Thomas Bunbury, of '61, died in that city last week. He was buried at Bertrand, Mich., a priest from Notre Dame preaching the funeral sermon. He was highly respected in Niles, and the funeral was very large. Quite a number of friends from Notre Dame attended.
- A correspondent of the *Texas Catholic*, writing from Austin, says: "I had the pleasure of meeting your good friend, P. D. Page, of Bryan, who introduced me to Rev. Father Spillard, whom I found to be a schoolfellow and classmate of my old confessor, Father McManus, of Vicksburg; this fact of course endeared him to me." Father D. J. Spillard, and Father John McManus are both of '64.
- Very Rev. Father Sorin writes to us from Rome of a very pleasant interview with Monsignor Roncetti, who was the bearer of the beretta to his Eminence Cardinal McCloskey and who visited Notre Dame last spring. In the course of this conversation, Very Rev. Father Sorin invited him to return with two or three more Cardinals' hats, to which Monsignor Roncetti replied that nothing could give him greater pleasure, and hoped that His Holiness would commission him to do so.

Local Items.

- "Gimme yer card."
- New arrivals every day.
- "William Tell" on the 22d.
- Classes are all progressing finely.
- The Infirmary is not overcrowded.
- Have you a ticket for the Scientific Lectures?
- Who will be "right short" in the B. B. Clubs?
- There are three mails every day at Notre Dame.
- A new pulpit has been built for the new Church.
- The flowers in all the halls are thriving this year.
- "The Nervous Man," by the Thespians, on the 22d.
- The German classes this year have a large attendance.
- The monthly competitions are productive of excellent results.

—We will print as many personals as our friends may send us.

—Mr. Shickey has to make a trip or two to the College every day.

—We expect to see a very large crowd in Washington Hall on the 22d.

—Everyone should be careful to have his name appear on the roll of honor.

—Mr. Curran treated us to a fine ride behind his horse on the 13th. Thanks!

—The number of students in the Scientific Course has been increased largely.

—The anti-shavers cease, or rather commence operations, next Tuesday morning.

—The Orchestra has been rehearsing for the Entertainment to be given on the 22d.

—Signori Gregori has finished the "Christ Walking on the Waters" in the new Church.

—They are digging trenches along the road leading from the new church to the Scholasticate.

—We understand that there are to be ten men and ten innings in baseball this coming season.

—Tickets for the Thespian Entertainment to all except invited guests and students—50 cts.

—The cabinet of sciences is beginning to look fine. Mr. Otto, the taxidermist, does his work well.

—Enry Smith has a table of his own in the Junior hall. He received the balls and cues from home.

—Miniature billiards are all the go. The tables are easily made, and marbles answer for them.

—A number of vocalists made a certain house lively with "The Star-Spangled Banner" on Wednesday last.

—Such has been the general mildness of the weather that it has set the members of the B. B. Clubs to reorganizing.

—The Minims treated themselves to a grand oyster supper on the 15th. No report of the speeches was sent in.

—A correspondent writes us that two mules were at work on the Junior Campus and two Jacks were behind them.

—The *Catholic Citizen*, of Newark, N. J., says: "The SCHOLASTIC is one of the gayest and liveliest of college journals."

—There was an Italian opera troupe, whether grand or not, deponent saith not, in the College parlor on last Wednesday afternoon.

—Is the Band going out serenading on the 22d? By the way, wouldn't it be well to ring in the 22d? We have bells enough to do it.

—Remember that there is to be a meeting of the Associated Alumni to-morrow afternoon at three o'clock. All are requested to attend.

—To-morrow week the Forty Hours' devotion will commence in the new Church. We understand that the repository will be very rich and beautiful.

—We hope that the different gentlemen who have promised us histories of the different Societies will kindly give them to us at the beginning of the week.

—Mast. A. H. Hatt won a first-rate baseball the other day by working out the solution of a problem in mathematics. The ball was given by B. Leander.

—"Spot" deserted his friends at the College and returned to St. Mary's, where his master gives him all the fresh beef he needs. It's like pouring water down a rat-hole.

—Remember that we will send a copy of the SCHOLASTIC ALMANAC to every one subscribing for the SCHOLASTIC for one year. We do not send it to those taking the paper for five months only.

—We have of Volume VIII of the SCHOLASTIC, bound in good binding, but two spare copies left. We will sell them at \$2.50 per volume. Address Editor Notre Dame SCHOLASTIC, Notre Dame, Ind.

—The bluebirds were around last Saturday. This in ordinary years would be taken as a sign of spring; but in

this centennial year, when the weather is so uncertain, we don't know what it is a sign of.

—We saw several flocks of wild pigeons flying north on Saturday and Sunday last. We thought that the flight of these birds was a sign that the winter was over, but on Tuesday last a snow-storm set in.

—Those young men who were in such haste to order skates are greatly disappointed. Only one half a day's skating! We will have to build a rink, as the lakes can't be trusted any longer. They won't freeze.

—The following are the members of the Active Baseball Club: J. Cavanaugh, c.; E. Riopelle, p. and captain; E. Hall, 1. b.; A. Pilliod, 2. b.; W. J. Davis, 3. b.; G. Sugg, s. s.; E. Davenport, l. f.; D. Ryan, c. f.; E. F. Arnold, r. f.

—Workmen have been levelling off the Campus just east of the Junior ball-alley. The large hollow which had in former years been such an inconvenience to ball-players and others has been filled up, and the ground entirely levelled.

—It is the intention to erect a large cross on the ground formerly used as a Catholic cemetery near the St. Joseph's River, close by Mr. Leeper's residence. We understand that the remains of quite a number of persons lie buried there.

—The carpenters have been busy for some time erecting scaffolding in the new Church, to enable Signor Gregori to finish the frescoes on the ceiling. These frescoes will be in the highest style of art, and superior to any fresco work in the Northwest.

—Why is it that you cannot find a student who sings, that does not feel that those desiring to "bring him out," are under obligations to him, when the fact is he is really indebted to them. It seems that a good voice is the worst thing a young man can have about here.

—All desiring extra copies of next week's SCHOLASTIC should leave their orders at the Students' Office by next Friday. Besides the report of the Exhibition to take place on the 22d, this number of our paper will contain histories of all the societies connected with the College.

—At a meeting of the Centennial B. B. C., held Feb. 13th, 1876, the following officers were unanimously elected: Captain, P. Hagan; President, A. Ryan; Vice-President, F. Rosa; Secretary, W. G. Morris; Treasurer, H. Faxon; Censor, J. French; Field Directors, A. McIntosh and W. Roelle.

—At a meeting of the Active Baseball Club, held Feb. 13th, 1876, the following officers were elected: Director, Bro. Leander; President, E. F. Arnold; Vice-President, E. Davenport; Field-Captain, E. F. Riopelle; Secretary, A. Pilliod; Treasurer, G. Sugg; Field Directors, E. Hall and D. Ryan; Censor, J. Cavanaugh; Sergeant-at-arms, W. J. Davis.

—We have been requested by Rev. President Colovin to call the attention of the students to Halsey's Historical Chart, which the Messrs. Ginn Brothers, of Boston, Mass., are prepared to furnish to students at 50 cents. Though contrary to our rule ever to notice anything of the kind unless sent to the Editor, we can recommend this chart as a great aid in the study of History.

—The following are the officers of the Junior Branch of the Archconfraternity of the B. V. M.: Very Rev. A. Granger, Director; Rev. C. Kelly, Assistant Director; E. F. Arnold, President; J. T. Foley, Vice-President; W. G. Morris, Recording Secretary; W. Kuffman, Corresponding Secretary; F. Ewing, Treasurer; P. Hagan, First Censor; W. Arnold, Second Censor; C. Walsh, Standard Bearer.

—The 16th regular meeting of the Columbian Literary and Debating Club was held Feb. 13th 1876. Declamations were delivered by Messrs. R. J. Maas, "The Alarm Bell"; W. D. Smith, "Vengeance of Midera"; M. J. Reagan, "Napoleon's Address to the Army of Italy"; H. E. O'Brien, "Anthony over the body of Caesar." Mr. Cooney read a criticism on the proceedings of the previous meeting.

—Foster & Marsh announce that as the Mendelsshon Quintette Club would give them no satisfactory date, they have substituted for them the Boston Philharmonic Club, which will appear at the Opera House, on the evening of

March 9th. Many of our readers heard the Philharmonic on their former visit and know there are no finer musicians travelling. They have for soprano singer Miss Laura Schirmer, who has a wide reputation.—*South Bend Register*

—Very Rev. Father Sorin writes to us from Rome that he had called upon Monsignor Roncetti at the Propaganda. The accomplished Ex-Ablegate remembers with pleasure his visit to Notre Dame, and more especially does he speak of the Minim departments at the College and St. Mary's. At his request, Very Rev. Father Sorin will on his return bring a present to each and every student in the Minim departments at each institution. The presents will be of value, and the better the notes of the student, the finer will be his gift. Look to your notes then, youngsters.

—“The SCHOLASTIC ALMANAC for the year of our Lord 1876, second edition, compiled by J. A. Lyons. Notre Dame, Ind. The Scholastic Printing Office. Price, 25 cents.” This valuable and interesting publication, to hand, is replete with important chronological information, supplemented by a choice compilation of essays and articles on various topics, many of them published from time to time in the SCHOLASTIC, the well-edited weekly issued from Notre Dame University. Special care was evidently taken in preparing the matter for the Almanac, and the result is certainly creditable to the compiler as well as the publishers.—*Catholic Journal*.

—We have received from Washington, D. C., the *Charity Box*, a neat, sprightly little four-page paper, edited by the ladies conducting the fair in aid of the St. Aloysius' Industrial School. This school is taught by the excellent Sisters of Notre Dame, in St. Aloysius' parish, under the charge of the good Jesuit Fathers. It is well edited, and includes among its contributors writers like Mrs. Admiral Dahlgren, and Mrs. Dorsey, author of the “Oriental Pearl,” “Tears of the Diadem,” etc. We hope that the generous and energetic ladies may be eminently successful with their Fair, and if they do one half as well as they edit their little paper they will have no reason whatever to be disappointed.

—The old log church which stood at Bertrand, Mich., for so many years, has been removed to Notre Dame. It was the first church erected west of Detroit and north of the Ohio River. When it was built we have not learned. It is to be placed on the site of the first church built at Notre Dame, just back of the farm-house. It is quite a relic, and will be of interest to all friends of the College not only because of its great age and its being the pioneer church of the Northwest, but also because it will mark the site of the first church built at Notre Dame, which, unhappily, has been destroyed by fire. Perhaps it may not be uninteresting to many of our readers to know that about a hundred years ago there was a Jesuit mission at Bertrand, just six miles north of us. A cross marks the spot where a Jesuit priest who died (or was killed by the Indians, we forget which) towards the close of the last century, lies buried, a few miles on the other side of Niles.

—The following is the programme of the Thespian Entertainment to be given February 22d, 1876:

PART FIRST.

- Grand National Medley.....N. D. C. Band
- Overture (La Dame Blanche).....University Orchestra
- Song and Chorus—“Star-Spangled Banner”
.....Gillespie Choral Union
- Our Centennial—a Poem.....W. T. Ball
- Recitation—The American Flag.....A. K. Schmidt
- Music.....University Orchestra

PART SECOND.

- Prologue.....W. T. Ball
- WILLIAM TELL.**
- A Play in Three Acts, Remodelled for the Thespian Association.
Characters:
- Gesler.....B. L. Euans
- Sarnem (his Lieutenant).....F. B. Devoto
- William Tell.....J. J. Gillen
- Albert (his Son).....A. K. Schmidt

- Henry (Tell's Father).....H. C. Cassidy
- Verner.....
- Erni.....} Patriots in league with Tell. { ...Carl Otto
- Furst.....} ...W. T. Ball
- Melctal (Erni's Father).....} ...J. Dechant
- Michael (Indomitable).....E. S. Monohan
- Pierre (Good-natured).....J. M. Rourke
- Theodore (Harmonious).....C. Robertson
- Rudolph.....} Austrians. {J. Caren
- Lutold.....}Connolly
- Gerard.....}H. Maguire
- Bertold.....}V. McKinnon
- Austrians, Officers, Archers and Soldiers; Savoyards,
Villagers, Citizens, Mountaineers, etc.
- Music (March Comique).....N. D. C. Band

PART THIRD.

THE NERVOUS MAN AND THE MAN OF NERVE.

A Farce in Two Acts, thoroughly Remodelled by a Member of the College Faculty.

Dramatis Personæ:

- Aspen (The Nervous Man).....W. T. Ball
- M. Shane (The Man of Nerve).....F. B. Devoto
- Lord Leech (a Patronizer).....J. G. Ewing
- Captain Burnish (a Patronizer).....Carl Otto
- Lord Lounge (a Man of Airs).....J. J. Gillen
- Doctor Oxvde (Infallible in his Recipes).....B. L. Euans
- Vivian (a Gentleman from the Country).....H. C. Cassidy
- Biggs (Aspen's Servant—Lively Fellow) .. J. M. Rourke
- Topknot (Waiter-in-Chief)E. S. Monohan
- Mr. Clacket (Genial Innkeeper of the Lion and Lamb)
.....E. G. Graves
- Dick, an Attendant.....J. Caren
- Brown, a Characteristic Youth.....A. K. Schmidt
- Merton (Aspen's Rival).....J. Dechant
- Bob, (A Facetious Youth).....C. Robertson
- McNab (Superintendent of Asylum).....R. McGrath
- Bailiff.....J. Dwyer
- BumbailiffH. Maguire
- Fitz-Simmons (A Tenant).....J. Connolly
- Fitzmorris.....J. French
- Fitzgerald.....J. Flannigan
- Fitzcharles.....L. Evers
- Fitz James.....J. Hally
- Fitzwilliam.....J. Blackburn
- Rhoderic Furst (A Busybody).....J. McEnery
- Epilogue.....W. T. Ball
- Tableau.....Washington, and Stars and Stripes
- Closing Remarks.....
- March for Retiring (L'envoi).....N. D. C. Band

N. B.—Should time permit, the Thespians will close the exercises with the laughable farce of “Do You Know Me Now?”

Roll of Honor.

SENIOR DEPARTMENT.

J. Brown, V. Baca, W. Breen, D. Byrnes, M. Blackburn, F. Belford, P. Cooney, F. Claffey, J. Connolly, R. Calkins, H. Cassidy, T. Carroll, P. Corbett, J. Coleman, J. D. Coleman, H. Dehner, I. Dryfoos, J. Dwyer, J. Dempsey, E. Dempsey, J. Ewing, L. Evers, J. Evans, W. Fogarty, G. Fishburn, J. Gillen, E. Gramling, J. Gunn, J. Harkin, J. Handley, J. Hermann, P. Hennessy, F. Keller, P. Kennedy, J. Krentzer, W. Keily, J. Kelly, J. Krost, E. Monohan, Peter Mattimore, Patrick Mattimore, H. Maguire, R. Maas, F. Maas, S. Miller, J. Miller, P. McCawley, G. McNulty, R. McGrath, W. McGorrick, J. McEniry, P. McCullough, M. McCue, S. McDonnell, P. Neill, J. Neidhardt, H. O'Brien, Carl Otto, James C. O'Rourke, T. Peifer, W. Pollard, T. Quinn, C. Robertson, John Smith, C. Saylor, G. Saylor, G. Sullivan, W. Smith, F. Vandervannet, W. Wells, R. White, E. White, F. Schlink, J. Egan, J. Caren, F. Brady.

JUNIOR DEPARTMENT.

E. Arnold, O. E. Beall, A. Bergck, J. Byrne, A. Burger, W. Connelly, W. Davis, E. Davenport, J. Foley, J. Fox, F. Flanagan, S. Goldsberry, H. Faxon, C. Faxon, P. Hagan, C. Hagan, W. Hake, F. Hoffman, A. Hatt, J. Healey, W. Hansard, A. Hamilton, M. Halley, M. Katzauer, J. Kinney, J. Knight, O. Ludwig, R. Mayer, A. McIntosh, M. McAuliffe, W. G. Morris, D. Nelson, J. Nelson, J. L. Nelson, C. Orsinger, F. Pleins, E. Riopelle, P.

Schnurrer, W. Taulby, P. Tumble, N. Vanamee, C. Walsh, W. Roelle, C. Campau, J. English, J. Treaver.

MINIM DEPARTMENT.

A. J. Bushey, O. W. Lindberg, T. F. McGrath, J. A. Duffield, M. Gustine, H. Hake, J. Davis, G. Rhodius, F. A. Campau, J. O. Stanton, P. Heron, R. Pleins, W. Ryan, P. Haney, J. Haney, W. Smith, W. Coolbaugh, B. Morris, H. McDonald, C. Bushey, E. Oatman, W. Van Pelt.

Class Honors.

FOR THE WEEK ENDING THURSDAY, FEB. 17, 1876.

PREPARATORY COURSE.

SENIORS.—H. Maguire, L. Evers, D. Byrnes, S. Miller, J. Miller, W. Byrne, J. Perea, J. McIntyre, F. J. Maas, S. McDonnell, W. McGorrisk, F. Belford, J. Evans, W. Keily, J. M. Rorke, M. Regan, J. D. Kelly, J. Egan.

JUNIORS.—P. Schnurrer, C. Campau, J. Healy, B. Heeb, W. Nicholas, C. Ham, H. Scott, F. Smith, W. Taulby, O. Ludwig, C. Orsinger, M. McAuliffe, J. Knight, J. Kenny, W. Hansard, J. French, C. Faxon, M. Halley, J. English, A. Burger, A. Hamilton, H. Henkel, L. Smith, F. Phelan, A. Pilliod, W. Corbin.

MINIM DEPARTMENT.

F. A. Campau, F. McGrath, O. Lindberg, Lee J. Frazee, G. Lowery, P. P. Nelson, A. Bushey, P. Heron, H. Hake.

Saint Mary's Academy.

ST. MARY'S ACADEMY, Feb. 15, 1876.

FRIEND SCHOLASTIC:—This week's news "items" from St. Mary's Academy may be briefly summed up. The reading of "Rosa Mystica," by the Third Seniors, on last Sunday evening. Many fine articles were contained in said paper. The poem entitled "One Kind Word," by Miss T—, was certainly creditable to the heart and head of the writer. In the poem you published last week over the signature of "M. L. F." one line had been changed by an unpoetical critic at St. Mary's. So in justice to the young writer we give the line in its original. Instead of

"We note the pensive tone,"

please read

"Pensively we note the tone."

The review of the lecture given on the 5th by the Rev. President of Notre Dame University proved that the young ladies had taken copious notes of the same, and had been most agreeably and profitably entertained. The Minims were made jubilant this week by a great big letter from Very Rev. Father General. He writes from Rome, and gives his little friends great consolation by letting them know that even the grandeurs of the Holy City cannot divert his thoughts from the Minims at St. Mary's. The new term has commenced under very favorable circumstances. The pupils are so much encouraged by their past success that they have no fears for the future, and already visions of high honors in June are floating before them. From St. Mary's Conservatory comes the following: The music pupils are hard at work practicing with renewed zeal and determination. Theoretical classes have been re-organized, and will be examined frequently during the session. We were much pleased at the examination of the Private Thorough-Bass Class. Such earnest study will lead to good results. Without a thorough knowledge of music as a science no one can judge of the true merit of any musical work. While we recommend earnest "scale" practice, young pianists must be guarded against over exertion. To play scales 239 times is too exhausting. Such practice must come *gradually*. Instead of obtaining strength they may lose altogether power of touch. "The tortoise often wins the race." No more at present from

YOURS RESPECTFULLY.

Tablet of Honor.

SENIOR DEPARTMENT.

Misses A. Clarke, H. Footé, M. Riley, E. Dennehey, K. Joyce,

A. St. Clair, L. Arnold, E. York, I. Reynolds, L. Ritchie, A. Walsh, A. O'Connor, J. Bennett, J. Nunning, M. Faxon, F. Dilger, M. Julius, L. Johnson, M. Brady, B. Wade, M. Walsh, L. Kelly, L. Henrotin, A. Byrne, A. Duncan, S. Hole, C. Morris, M. Cravens, J. Pierce, P. Gaynor, A. Dennehey, M. Spier, E. O'Neil, R. Casey, A. Heneberry, H. Julius, J. Kreigh, K. Hutchinson, M. Murray, R. Neteler, C. Morgan, H. Russell, M. and E. Thompson, S. Moran, M. Gaynor, E. O'Connor, B. Siler, I. Maas, S. and I. Edes, N. Tuttle, K. Casey, G. Youell, T. O'Brien, S. Swalley, N. King, E. Cannon, M. Siler, G. Wells, M. Hooper, L. Tighe, A. Spangler, S. Cash, D. Cavenor, M. Usselman, M. Markey, A. Miller, L. Leppig, F. Gurney, C. Morrill, C. Fawcett, J. Darcy, R. Filbeck, L. Weber.

JUNIOR DEPARTMENT.

Misses N. McGrath*, M. Hogan*, L. Hutchinson*, A. Cullen*, L. Johnson*, J. Mitchell*, A. McGrath, A. Kirchner, M. McGrath, N. Mann, M. Ewing, A. Cavenor, M. O'Connor, M. Derby, M. Hoffman, H. Dryfoos, J. Holladay, M. Mulligan, A. Koch, A. Morris, E. Lange, M. Schultheis, L. Kinsella, I. Fisk, L. Faulkner, I. Mann, D. Gordon, M. Redfield.

MINIM DEPARTMENT.

Misses J. Smith*, E. Mulligan*, M. Fehen*, M. Lambin*, C. Hughes*, M. McFadden*, J. Duffield*, A. Morris*, L* and A. Schnurrer*.

EXAMINATION REPORT.

HONORABLY MENTIONED IN ENGLISH STUDIES.

GRADUATING CLASS—In Logic, Geology, Geometry, Composition and Literature.—Misses A. Clarke, H. Foote, M. Riley, E. Dennehey, K. Joyce, A. St. Clair, L. Arnold, E. York, I. Reynolds, K. McNamara. Class Average, from 95 to 100.

1ST SR. CLASS—In Algebra, Rhetoric, History, Physiology, Composition and Elocution.—Misses 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. Class Average, from 95 to 100.

2D SR. CLASS—In Arith., Rhetoric, Algebra, Chemistry, and History.—Misses M. Walsh, L. Kelly, E. Mann, A. Byrne, A. Duncan, S. Hole, C. Morris, M. Cravens, J. Pierce, P. Gaynor, A. Dennehey, M. Spier, E. O'Neil, R. Casey, A. Heneberry, H. Julius, K. Hutchinson, M. Murray, R. Neteler, B. Wilson, I. Fisk, A. Harris, M. O'Connor. Class Average, from 95 to 100.

3D SR. CLASS—In Arith., Grammar, Philosophy, History and Composition.—Misses C. Morgan, H. Russell, M. and E. Thompson, S. Moran, M. Gaynor, E. O'Connor, I. Maas, S. and I. Edes, N. Tuttle, A. Cullen, E. Lange, M. Schultheis, H. Dryfoos, M. Ewing. Average, from 90 to 100.

1ST PREP. CLASS—In Arith., Gram., U. S. History, Geog., and Composition.—Misses G. Youell, L. Gustine, E. Pierce, T. O'Brien, S. Swalley, L. Moran, N. King, N. McGrath, E. Cannon, E. Edes, G. Wells, M. Hooper, L. Fawcett, L. Tighe, A. Spangler, S. Cash. Average, from 92 to 100.

2D PREP. CLASS—In Arith., Gram., Geog., Orthography, and Composition.—Misses M. Usselman, D. Locke, M. Markey, L. Schwass, A. Miller, L. Leppig, F. Gurney, L. Brownbridge, C. Morrill, C. Fawcett, N. Mann, J. Darcy, N. O'Meara, R. Filbeck, L. Weber, M. Derby, M. Hogan and A. Ewing. Average, from 90 to 100.

JR. PREP. CLASS—In Geog., Arith., Gram., Composition and Orthography.—Misses A. Morgan, A. McGrath, E. Mulligan, L. Merritt, A. Kirchner, A. Morris, C. Hughes, D. Gordon, E. Simpson, N. Johnson, M. McGrath, M. Hughes and J. Mitchell. Class Average, from 90 to 95.

1ST JR. CLASS—Misses J. Smith, M. Feehan, M. Lambin, R. Goldsberry and J. Duffield. Class Average, from 88 to 90.

2D JR. CLASS—Misses L. and A. Schnurrer and A. Morris. Class Average, 80 to 85.

—"The compulsory education experiment," says the *Albany Times*, "is giving rise to considerable trouble in Boston. The public schools in that city are kept open on Saturday until noon. The newspapers report that some time since a little girl of Abrahamic descent was arraigned before a police court on the charge of habitually absenting herself from school on Saturday. When her case was under consideration her father appeared to plead her defence, and stated that as Saturday was the Jewish Sabbath he and his family attended divine service on that day. This, however, had no weight with the dispenser of justice, who pronounced the girl guilty of a violation of the compulsory education act of Massachusetts, and sentenced her to undergo an imprisonment of three months in a reformatory. If this is progress, it is progress backward, and in the direction of the blue laws.

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CONDENSED TIME TABLE.
NOVEMBER, 1875.

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

3 Trains with Through Cars to NEW YORK.	No. 2.	No. 6.	No. 4.
	Day Ex. Ex. Sund'y	Pac. Exp. Daily.	Night Ex Ex Sa & Su
Lv. CHICAGO.....	9 00 a.m.	5 15 p.m.	10 00 p.m.
Ar. FT. WAYNE.....	2 25 p.m.	11 35 "	5 20 a.m.
" 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.....			
" 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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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.

L. S. & M. S. Railway.

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 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 am 5 20 a m, Pacific Express. Arrives at Laporte 5 45; Chicago 8 20 a m.

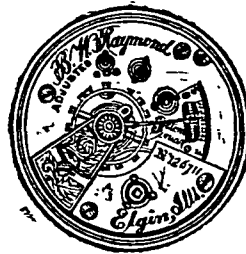
3 p m, Evening Express. Arrives at Laporte 3 55; Chicago, 6 30 5 43 p m, Special Chicago Express. Arrives at Laporte 5 45. Chicago, 8 20.

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

9 10 a m, Local Freight.

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Michigan Central Railway

Time Table—November 21, 1875.

	*Mail.	*Day Express.	*Kal. Accom.	†Atlanti 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 02 "	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 "

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

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