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Disce quasi semper victurus; vive quasi cras moriturus.

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## Memories.

Barker, friend, the olden time  
To-night is looming o'er me,  
And I seek the distant clime  
Where summer blooms before thee.

Why should friendship's golden chain  
E'er lack a hand to brighten:  
Miles but tenses draw the strain  
Which truest hearts unite in.

Happy days have made us one  
When thought was free as nature,  
And that love is never gone  
Which fed our growing stature.

Up and down old Huron's banks,  
How often, you remember,  
Summer's glow and boyhood's pranks  
Made bone and sinew limber!

How we tumbled from the dam,  
Where maddened surges pouring  
Swept us like the struggling lamb  
Before the tempest's roaring!

Down the stream in blissful glide,  
What joys could match our pleasure;  
Sated, up the sun hill-side,  
What dreams employed our leisure!

And when Sunday morning came!—  
Remember you those mornings,  
All the East in soft rich flame,  
All earth in June's adornings?

Arbor, then across thy hills,  
Young love our souls absorbing,  
Wayward strayed our wanton wills,  
While every grove was warbling.

And when morn rose high and higher,  
How sweet the distant chiming  
Swelled from every glancing spire,  
And closed our mountain climbing!

These were days, my boyhood's friend,  
Would light the eye of pleasure,  
Though misfortune, blighting fiend,  
Had touched the heart's last treasure.

Barker, years have rolled away  
Since we have met together,  
But my heart is warm to-day  
As in that glowing weather.

Well I know you too return  
Along those holy places,  
Where we wandered life's fair morn,  
Nor sought for kindlier faces.

Constant nature will revere  
The blessed ties of kinship,  
But the noble hold as dear  
The bonds of early friendship.

Then let sun-lit lands awhile  
Be banished from your thinking:  
Memory lights her lovelier smile  
O'er days in dreamland sinking.

A.

## Improvvisatori.

The name *Improvvisatori* is given, in Italy, to those poets who compose and declaim, extemporaneously, a poem on any given subject, or sing it, accompanying their voice with a musical instrument. Among barbarous nations, where the imagination is strong, lively, and unrestrained, the gift of composing poetry extemporaneously, especially when aided by music, is not uncommon; and from passages in the writings of the ancients it has been thought that the older Greek poets extemporized. In modern times, this talent seems a natural production of the Italian soil; while Spain too, and especially Valencia and the island of Minorca, appear to be possessed of traces of a similar poetic character. The troubadours, like the bards of the British isles, sometimes sang their lays on the inspiration of the moment, and by them the art was introduced into Italy, where the easy rhythm of the language caused it to be cultivated. Petrarch appears to have practiced it, and it is certain that he introduced the custom of the *improvvisatori*, accompanying his songs on the lute. This art had not been brought to high perfection until about the beginning of the sixteenth century, for until that time Latin was the language of the learned; but when what is called the revival of learning began, persons of both sexes began to compose poems in this manner, and of considerable length. The love of poetry under the reign of Leo X became a passion at the courts of Mantua, Ferrara, Urbino, Milan, and Naples. One of the oldest poets was Serafino d'Aquila, a poet now forgotten, but in his own day the rival of Petrarch. He was however surpassed by his contemporary, Bernardo Accolti, called "the only Aretino." It is related of him that when he repeated his verses in a public place the aspect of everything was changed, the shops were closed, all occupations ceased, and the ignorant and the learned all rushed to hear him. Of almost equal fame was the Florentine *improvvisatori* Christoforo, surnamed the Highest.

When in the sixteenth century the learned Greeks fled from Constantinople to Italy, they spread everywhere their customs, as well as their taste for their language and literature. In the different cities they introduced the symposia, in which were joined the pleasures of the table and

the pleasures of the mind. Leo X was very fond of literature, and with great willingness invited learned men to his table. Among these was his favorite, Andrea Maroni, an accomplished *improvisatori*, of whose talent the authors of the time relate wonderful things. He was banished from the Vatican by Adrian VI, but was recalled by Clement VII. A poet named Querno was a sort of court-fool to Leo. As he was very fond of wine he obtained permission to drink from the Pope's own glass at table, with the condition however that he would make two Latin verses on every subject proposed to him, and if they were bad, his wine was mixed with an equal amount of water.

One of the most celebrated *improvisatori* was Silvio Antoniano, who was born at Rome in 1549. He was of an obscure family; but, well acquainted with the ancient languages, and skilled in the sciences, his talents raised him to the dignity of Cardinal. He was possessed of great power of improvisation, and thus acquired the surname of Poetino. It is said that "on one occasion he began to recite to a numerous circle, in a little grove in the country, when a nightingale, apparently attracted by his song, perched upon a neighboring tree, and, emulating him as it were, began to sing with extraordinary vivacity. The astonishment of the hearers at this unexpected contest gave a new impulse to the poet, and, excited by these circumstances, he left his former subject, addressed the nightingale, and praised the melody of her voice and the beauty of her song, in verses so full of harmony and feeling as to draw tears from those around him." Another celebrated *improvisatori* was Perfetti, born at Sienna, in the year 1680. According to Fabroni, who wrote a biography of this poet, says a writer, "he could throw a peculiar charm over every subject, and possessed such a wonderful memory, that in his last verses he recapitulated the substance of all that he had said before. He had the appearance of an inspired man, and when he had finished he was generally exhausted and overcome with fatigue. He recited his verses in song, that he might gain time to think, and might better follow the metre, and was very willing to be accompanied by the guitar. His favorite metre was the octosyllabic. The most celebrated day of his life was that upon which (during the papacy of Benedict XIII) he received, through the interest of the princess Violante, of Bavaria, the crown of laurel at the Capitol—an honor which was then the more flattering because it had not yet lost its value by being frequently given, since Petrarch and Tasso had alone been judged worthy of it. The rights of a Roman citizen, and the privilege of adding a laurel crown to his arms, were new honors given to him."

When a boy, Metastasio showed an extraordinary talent for this kind of poetry; but in later years the exercise of it cost him much effort. It is said that after he had recited for some time his strength was exhausted and it became necessary for him to be carried to bed and revive him by medical means; but his strength did not return for twenty-four hours. For this reason he was obliged to give up the practice of this art, so dangerous to his health. Females have also distinguished themselves in the exercise of this faculty. Four have especially been praised, Cecilia Micheli, of Venice, Giovanna de Santi Barbara of Corregio, a nun, and Maddalena Morelli Fernandez. This last obtained great fame in the pontificate of Pius VI. She was called among the Arcadians Corill Olympica, and lived in Tuscany, where she excited the admiration of all travellers. Pistoia was her native city, and there, by diligent study,

her powers of improvisation were first developed. The Emperor Francis I, induced by the applause accorded her by all Italy, invited her to Vienna, where she was received with the highest distinction and loaded with favors. She was invited to St. Petersburg by the Empress Catherine, but was prevented from going thither by her dread of the cold climate. She was chosen a member of the Academy of the Arcadians, and publicly crowned in Rome in 1776, receiving from the Roman Senate the title of *nobile cittadina*. Leaving Rome, she removed to Florence, where she died in the year 1800. Other females were gifted with the power of improvisation, of whom the celebrated Lanti was noted for the fertility of her imagination, the richness and purity of her language, and the harmony and regularity of her versification.

Zucco, the distinguished *improvisatore*, died at Verona in 1764, leaving behind him a worthy successor in the Abbé Lorenzo. The improvised poems of Francisco Gianni were published in 1785, and have acquired considerable reputation. In 1816 Tomasso Sigricci, of Arezzo, produced in Florence an extemporaneous tragedy of which the subject and characters were given by the spectators. In 1826 he declaimed with great applause in Paris the tragedy of Misolonghi, and in Turin he produced the tragedy of Hector, which was taken down by the stenographer Delphino and printed. In Florence he declaimed a tragedy on the death of Mary Stuart.

The printed poems of the *improvisatori*, even the most admired, have never attained anything above mediocrity. Perfetti would never allow any of his improvisations to be printed, and it is doubtful whether Metastasio would have produced the beautiful works he did were he not obliged to give up extemporaneous composition. Bouterweck, in his "History of Italian Poetry," says: "Among the poetical curiosities of modern Italy, the art of the *improvisatori* has higher claims to our attention than most printed collections of modern Italian poetry. Their art shows with what flexibility and power an Italian fancy, when once excited, can string together words and images in verse. It thus becomes manifest how an Italian, even with a moderate cultivation of mind, is able to increase, by a little volume of pretty good verses, the number of those which he already finds, when he has once by heart the poetry of his predecessors. The artificial and yet happy enthusiasm of modern *improvisatori* is a living monument of the former achievements of Italian intellect."

It is a curious fact that the large majority of the *improvisatori* have been born in Tuscany and Venice, and principally at Sienna or at Verona, and that the art has been transmitted in uninterrupted succession.

### Horace Vernet.

The greatest painter of battle-scenes was Horace Vernet. He was born in Paris, in the year 1789, and came of a race of painters like the old Caracci, the Bassani and the Holbeins. It may almost be said that he was born a painter, and to have taken to it as children take to play. From his earliest youth he devoted himself to drawing, and when but eleven years old he executed a picture of a tulip for which he received the sum of twenty-four sous. In his thirteenth year he was able to acquire a livelihood by painting. When in his twentieth year, by the advice of his father, who wished to keep him from

joining the army, the young painter married, and took upon himself the cares of a family. By his talent in the profession he contrived to make his way, and prosper, through all the great political changes which happened in France in the course of a long life. In the year 1814, when he was in his twenty-fifth year, he received from Napoleon Bonaparte the Cross of the Legion of Honor; and before he had reached his fortieth year he was elected a member of the Institute. In 1828 he was made Director of the French Academy in Rome, where he resided for nine years, at the end of which time he returned to his native country. In 1844 his daughter was married to Paul Delaroche; but her death, which took place one year after her marriage, threw the first heavy cloud over the genial temper of her father.

In the year 1855 Vernet was awarded, at the Paris Exhibition, at which he had exhibited twenty-two of his pictures, a gold medal of honor. He died in 1863, having reached the seventy-fifth year of his age.

The author of "Modern Painters and their Paintings" says of him: "Vernet was a typical Frenchman, brave, frank, kindly, good-humored, and innocently vain, with immense powers of work, and a wonderful memory, to which he trusted, in place of subjecting himself to the restraint and delay involved in the use of a model. He painted well, with peculiar rapidity, so that the public had hardly finished reading the last news of the combats when the artist (returned in many cases from witnessing the scenes) had placed them on the canvas, and offered them to the popular gaze." He was fond of the soldiers whom he so often painted. They would call him 'Colonel,' a title which he liked, and to which he had the claim being a colonel in the National Guards. He was thus enabled to appear in uniform on occasions.

In addition to his paintings of the great Napoleon, Vernet portrayed on canvas the War in Algiers and other military events of the reign of Louis Philippe, in a series of pictures for the Constantine Gallery at Versailles. He worked on the largest canvases used by painters in modern times, almost equal in size to those used by Tintoret, putting every detail on at once, and, says Hamerton, "where his brush had once been, there it went no more." Interruption during work had no effect on him, and no amount of disturbance made him cease from his labors. "His studio," says Hamerton, "was a regular lounge, where idlers chattered and smoked, and fenced and sang, and played or brayed the French horn all day long."

Vernet cannot be said to have belonged to either the Romantic or to the Classical school of painting. He was a realist. "He was possessed of great talents," says a writer, "rather than genius, being notable for a certain kind of imagination." "He had well-developed technical ability," says Hamerton, "a store of knowledge of men and animals—of the horse, above all; the faculty of grouping very cleverly large bodies of men; a genuine sympathy with, and an inexhaustible animation in, the representation of martial action, which were calculated to make his pictures very effective. He was not a good colorist, as an habitual modern battle-painter could hardly be. He had little perception of, or desire to portray, individual character in fine and delicate details; these were foreign to the practical salient fire of his general traits.' It seems a true criticism of Horace Vernet's work, that which considers it, able and vigorous as it was, but a 'commemoration of military events,' 'an art for barracks.'"

For a season, whilst residing in Rome, Vernet ceased painting the pictures of battles, in which he took such pleasure, and produced his "Raphael and Michael Angelo meeting on the steps of the Vatican," founded on the following incident related in the lives of these two great artists. When Raphael went with his pupils to the Vatican, many of his admirers joined them, making a very imposing train of attendants. One day, Michael Angelo, who always went alone, seeing Raphael surrounded by the brilliant suite, murmured with some bitterness,—"Accompanied like a king!" "Alone like a hangman!" replied Raphael.

The following anecdote is told of Vernet by the author of "Modern Painters and their Paintings": "It could not be in reference to the picture of Vernet's which represents 'Joseph Vernet (the grandfather of Horace, if I mistake not) lashed to the mast of a vessel, and sketching a storm,' but in reference to another picture of a total wreck, that an anecdote is told of Horace Vernet's craving for accuracy, and of the readiness of resource by which he gratified it. The painter wished to represent a shipwrecked sailor reduced to his shirt, and drenched with spray, clinging to a fragment of a wreck, but he could not be satisfied that his art was giving the soaked and clinging linen, as he is said to have been in the habit of giving with curious fidelity the folds and creases of regimental cloth. In his difficulty he induced a younger brother to divest himself of the necessary clothes, to mount and stretch himself on a temporary erection of sparred wood, and to submit to be plentifully watered at intervals from a watering-can, till the painter was convinced that he had caught the dank limpness of wet linen."

Vernet was a painter of battle-scenes, and when he departed from this, his native element of art, he was never particularly successful; more especially was this the case when he entered the domain of religious art.

### Primogeniture.

The right of primogeniture, which confers an estate in lands on a person by virtue of his being the eldest of those inheriting, seems anciently to have prevailed only among the Jews. In the patriarchal ages, the first-born had a superiority over his brethren, and in the absence of the father was the priest of the family. Among the ancient systems of law, the preference of sons to daughters was common to many; but few or none of them recognized what in our day is known by the custom of primogeniture. Among the Jews, the first-born male was entitled to a double portion of the father's estate. Among the Greeks, if the father died without making a will the property went to the nearest male relative. If he made a will, the property was bequeathed to the future husbands of the daughters and not to them. By the earlier Roman law, daughters were excluded from inheriting; and it was not till the reign of Justinian that they were allowed to share in it equally with their brothers. By the Mohammedan law, though the daughters were allowed a share, a twofold portion was given to the sons. The Empire of the West, making the later Roman law the basis of its jurisprudence, did find in that code the doctrine of primogeniture. Thus, for instance, in France, all historical evidence proves that under the first two races of kings all the brothers shared equally with the eldest son. This was more especially the case in the succession to the crown in those reigns where we would most naturally expect to see the eldest succeed if the right

of primogeniture was in force. It was only when the family of Capets came to the throne that the prerogative of succession to the throne was reserved exclusively to the first-born. As was natural, the nobles imitated their sovereign and secured their fiefs to their oldest sons, and thus began in France the *droit d'aînesse*. It matters not what may have been the immediate origin of primogeniture in any country, the custom without doubt was the result of the peculiar policy of the feudal system. In order to render the military service efficient, which was the reason of the grant of feuds, it became necessary to make these indivisible. The eldest son was naturally the fittest one to do military service, and hence became the successor to the original holder; and to the eldest son the feudal law accordingly always transmitted the father's land.

In England the feudal constitution was introduced by William the Conqueror. Before his time the descent of lands was to all the sons alike. Socage estates frequently descended to all the sons equally until the time of Henry III, when in imitation of the lands of chivalry they had almost entirely fallen into the right of primogeniture; except in Kent, where they gloried in the preservation of their ancient gavelkind tenure, of which a principal branch was the joint inheritance of all the sons, except in some particular manors and townships, where their local customs continued the descent sometimes to all, sometimes to the youngest son only, or in some other more singular methods of succession.

"The insolent prerogative of primogeniture, as Gibbon calls it, exists to this day. Still, large landed estates are perpetuated far less by this custom of primogeniture than by the system of settlements and entails, which rest on principles quite distinct from the former. The English law at one time allowed land to be entailed interminably; but this power has been reduced, until, now, the longest settlements can extend only twenty-one years beyond the lives in being when it is made, and the preference of the eldest son, though universal, is in this case altogether voluntary, as in that of a will. Yet the entail rarely expires with the original limitation, as the first heir on coming of age may join with the existing possessor in resetting the estate and so prolonging the entail. In the case of personal property the right of primogeniture does not exist.

In the United States, this right of primogeniture does not exist; and estates cannot be entailed beyond the life in being when it is made. In France it was abolished in 1789, and since then the tendency of legislation in all countries except England has been to abolish it.

### The Poetry of Provence.

Provence was one of the old provinces of France, in which was included all the country situated between the Rhone and the Von, besides Languedoc, Gascony, Auvergne and Burgundy. These countries were united in the beginning of the twelfth century, under Raymond Berengarius IV, previously Count of Barcelona and by marriage Count of Provence. Afterwards Arragon and a considerable part of Spain was annexed to the country. The inhabitants were called Provençaux, and were separated from the less polished French by the river Loire.

Southern France received at an early period considerable refinement by colonization from Greece and by its vicinity to the Romans; besides, favored with a milder cli-

mate and a freer government, it was until the eleventh century far in advance of the North in civilization. It possessed a language composed of Roman and Teutonic words, and distinguished for clearness, tenderness, sweetness and copiousness.

The cultivation of the nobles and their intercourse with the East, imaginations highly awakened, and minds enlarged by adventure and travel, together with the wealth accumulated by commerce, contributed to foster genius and awaken the spirit of poetry. The poet took for his themes war and adventure, religion and love, receiving encouragement and applause from all, but more particularly from the ladies, whom they celebrated in their verses.

The taste and love for poetry being once awakened, became general among the nobles and men of education in Provence, the princes of the country particularly favoring the poetic art. The courts of Raymond Berengarius IV, and V, became one of the most refined in Europe, and in them it became customary to assemble poets of noble birth. At every feast, poetry and song, accompanied by the lute or harp, were demanded and furnished. To accommodate the frequent demands for song, many poets wandered from place to place to enliven the festivals, and the word Provençal became synonymous with that of poet. Their songs, which were in rhyme, and which proceeded less from inspiration than from a spirit of imitation, were divided into three principal classes: 1. The *causo*, or chivalric love song, in which they celebrated the beauty or virtue of their ladies, or gave expression to chivalric passion. In numbers as well as importance, poems of this kind far exceeded those of all others, as the *causo* was considered superior to all other kinds of amatory poetry. 2. The *sirvents*, or satires, were all poems in which love was not treated seriously, or in which the troubadour assailed the vices of the age and the brutality of feudal lords. 3. The *tensores*, or poetic combats, in which two or more interlocutors are represented as supporting opposite sides on some point of the philosophy of chivalric love. This, though a favorite, was necessarily the most didactic and least poetical form in which their productions were written. There were other classes of poetical composition among them, but these three are the most important, and to them all others may be reduced.

These poems of the Provençaux are not as a whole much to our taste; yet they occasionally contain fine passages; and if they as a rule have little poetic merit and consist rather of fantastic concerts and hackneyed rhymes, we cannot dispute the fact that they were of great advantage in their age, forming the mind as they did, enriching the language and exciting men to action and women to virtue. The Provençal language was called the Romana because it was principally derived from the Latin, and the poets were called Romans and also troubadours.

The oldest troubadour poet whose name and poems have come down to us is William, Count of Poitiers and Guienne. He was born in the year 1071 and sang the adventures of his Crusade. There must have been other singers before him, for Raymond discovered a Provençal poem written in the year 1000, but by whom is not known. The period during which this school was most flourishing extends from the year 1090 to 1290, while its popularity was at its highest about the year 1140, and at the time when Berengarius III received from the Emperor Frederick I the investiture of Provence. The nobles and ladies all partook of the enthusiasm in its favor, and many foreign

princes, and notably Richard the Lionhearted, became charmed with it. It is stated by a writer that "the charms of the Provençal poetry and language were first fully felt in Italy (where Folchetto was the first known poet of this school) and in Spain (the country of the Limousin Provençal poets) where many princes were poets, and later in Sicily. The history of Romeo de Villenove, who was minister of the tenth Count of Provence, Raymond Berengarius, and who is praised by Dante, deals in the marvellous, and was considered by Baudier as a romancer. Provençal poetry began to decline in the fourteenth century, for the understanding had taken the place of fancy in the compositions, the nobility had lost their splendor, chivalry ceased to exist, and the French line of kings who succeeded the princes of Provence favored the French language instead of the Provençal which came to be almost forgotten.

### Owls.

Perhaps in the whole class of birds, comprising as it does some ten or twelve thousand species, you will not find a family so renowned for dignity and majesty of appearance, or one possessed of instinct so nearly approaching intelligence, as the strigidæ, or owl family.

All birds of course possess more or less instinct, which directs them in the building of their nests, the procuring of food, and the selecting of a climate genial to their mode of living and capable of affording a supply for their wants. It is in these instances that we find the owl superior to other birds. We never see it but where it is surrounded by food, never but where the climate and surroundings are suitable to its manner of living. Its nest is never met with by the wayside, nor foolishly exposed on a branch; nor is itself seen lounging around idly in the light. No; the nest of the owl is generally built in the hollow trunk of a tree, and there it keeps itself during the day, until the evening comes, when it emerges forth from its hiding place and on silken wing directs its smooth and rapid flight through the forests and neighboring woods and barnyards in search of food.

This bird belongs to the order of raptores, or birds of prey, and is a bold yet cunning robber. It comes next in order after the falconidæ family, and stands side by side with the bold eagle, defying, as it were, to be outdone in the courageous and almost intelligent capturing and killing of its prey.

Owls are principally nocturnal or crepuscular, and are well-fitted by the size of their eye-pupils for this kind of life. There are, however, not a few that are diurnal, and these are well-suited to the light.

The general characteristics of the owl are body stout and short, legs moderately long, especially in the case of the great horned owl, and feathered down to the toes. The bill is hooked and sharp, the claws in like manner. Its bill has no cere, the nostrils are oblong and almost covered with recumbent bristly feathers. The head is large, and in the case of those with ear-tufts much resembles that of a cat. The eyes are large and stationary, the auricles also large, and the tongue bifid.

With reference to their appearance, they are divided into two kinds, those with horns or ear-tufts and those without them. The horns or ear-tufts are simply bunches of feathers which are erected more or less at the pleasure of the bird. There are about one hundred and fifty species known, forty

of which belong to America; the remainder are scattered all over the world. The following are a few of the principal: the Great or Rufus horned owl, the Virginian owl, the Scandinavian, Ceylon, Chinese, Coromandel, red, and American owls; the speckled, tawny, mountain, Arctic, Ural, Little Mexican, Canada, Coquimbo owls, and many others. They are of various colors and plumage, their feathers loose and silky, which accounts for the easy passage through them of the air, and the noiselessness of their flight.

Owls have been generally regarded as birds of ill omen and messengers of war and woe. The Athenians, however, were above these prejudices. They not only considered the owl as the emblem of wisdom, but even held it as sacred to Minerva, and regarded it not with abhorrence but with veneration. The owl thus venerated appears to have been a variety of the species Budo or great horned owl.

Of the different kinds of owls we have already mentioned we would say further that the horned owl is a little inferior in size to the eagle. Its general color is ferruginous, varied with brown and blackish spots. It exists commonly in Germany, and is the largest species of owl. The Virginian owl is a native of America, and stands next in size to the great horned or eagle owl. Its colors are: sides and breast orange, under-parts of a pale ash color, the remainder tawny, streaked with brown. The Scandinavian owl is whitish, with black spots. It is as large as a common turkey, and dwells in the mountains of Lapland. The Ceylon owl is in general of reddish brown, under-parts reddish, or rather yellowish-white. The Chinese owl is much the same as the Ceylon owl, but a little darker beneath. The American owl has its upper parts cinereous, its under-parts rusty, hinder part white, spotted with black, the tail rusty. This species was supposed by Buffon to be a variety of the long-eared owl or otus. Owls lay from two to five eggs; when hatched, the young are covered with a white down, which after fifteen days begins to assume the color of the particular species.

Owls do not feed on carrion, but to relish their food they must kill it themselves. They feed upon other birds, and even attack the larger domestic fowls; they also relish hares and rabbits, rats and mice and grouse. They never eat one another, at least it has not been so observed.

M. W. C.

### Influence of Music on Animals.

It is wonderful in what manner music affects the different races of animals. Among men there are none who are not pleased with it in some form. The modest barbarian has his chant, and even among civilized men those who affect a contempt for the higher forms find pleasure in melody, while the more refined take the keenest pleasure in the higher forms of the art. Such, however, is not the case with all lower species of animals, as is well illustrated by the remarks of Mr. Moore in his "Encyclopædia of Music." He says: "Dogs are affected in a very lively manner by music; but it is difficult to determine the nature of the impressions which they receive from it. Many naturalists believe that its effect is disagreeable; an opinion which is strongly supported by the fact that dogs, if left at liberty, take to flight, with howls, as soon as the music reaches their ears. It has even been noticed that those dogs which are insensible to ordinary noises, and which the explosion of a cannon would not startle, will nevertheless shudder,



and give utterance to involuntary groans, on hearing an instrument of music. Dr. Mead affirms that a dog died of the painful sensations excited by music, which he had been compelled to hear for a considerable time, and which caused him to utter piercing cries. Examples are given of many other animals, and likewise of owls, killed in a similar manner. Cats, also, mew loudly on hearing the sound of musical instruments; but they appear to be more seldom and less painfully affected than dogs.

"It is well known, on the other hand, that birds, and especially the canary bird, testify the liveliest pleasure when airs are played to them. They sometimes approach the instrument, and remain immovable so long as the sounds continue, and then clap their wings, as we should our hands, in testimony of their approbation of the performance. The horse, also, is extremely sensible to music. The trumpet, and all kinds of copper and brazen instruments, appear most to his liking. Martial airs animate and incite his ardor; his mane bristles; his eyes sparkle; he snuffs and snorts with his nostrils, pricks up his ears, and beats time, as it were, with his feet. In equestrian performances, horses dance with perfect accuracy, in cadence to the sound of instruments. Some wild animals are likewise susceptible to the influence of musical tones. The hunters in the Tyrol, and in certain parts of Germany, affirm that they are acquainted with a method of enticing stags by singing, and female deer by playing upon the flute. Beavers and rats are also said to possess a musical taste; and eight of the latter animals have been seen to dance the rope, at a fair in France. Neither are reptiles nor insects destitute of a musical ear. The lizard displays tokens of being singularly fond of harmony. The instant that he hears vocal or instrumental music, his movements display the most agreeable emotions. He turns over, lying now on his back, now on his breast, now on his sides, as if to expose all parts of his body to the action of the sonorous fluid, which he finds so delightful. He does not, however, bestow his approbation on all sorts of music, but is very refined in his taste. Soft voices, and tender and plaintive airs, are his favorites; but hoarse singing and noisy instruments disgust him.

"An account is given, in a book of travels, of the taming of rattlesnakes, in Guiana, by playing tunes on a flageolet, or whistling so as to resemble that instrument. M. de Chateaubriand, in his travels in Upper Canada, positively affirms that he saw a furious rattlesnake, which had penetrated into his encampment, lay aside his rage on hearing the music of a flute, and that the serpent followed the musician to a considerable distance. Among insects, the spider shows the greatest sensibility to music. Immediately on hearing the sounds of instruments, she descends rapidly along her thread, and approaches the quarter whence it proceeds; there she remains immovable for whole hours, if the music continue so long. Prisoners, during long confinements, have tamed spiders in this manner, and converted them into companions.

"One of the most remarkable instances of the effect of music on animals occurred at the Royal Menagerie in Paris, where a concert was given about thirty years ago, and two elephants were among the number of the auditors. The orchestra being placed out of their sight, they could not discover the source of the harmony. The first sensation was surprise; at one moment they gazed earnestly at the spectators; the next they ran to caress their keeper, and appeared to inquire of him what these strange noises

meant. But perceiving that nothing was amiss, they finally gave themselves to the lively impressions which the music communicated. Each new tune seemed to produce a change of feeling, and caused their gestures and their cries to assume an expression in accordance with it. But it was still more remarkable, that when a piece of music, the correct performance of which had vividly excited their emotions, was incorrectly played, they remained cold and unmoved. They must necessarily have possessed, therefore, if not discernment, at least a perception of combined sounds, and a distinct sensation resulting from them.

### Curiosity.

One of the most commendable features in the character of a young man is a disposition to be curious, to be of an inquiring turn of mind. I mean a well-regulated curiosity. It is a sort of ambition that stimulates him in his most laborious duties. It gives him an idea of the real value of time: for if he loses a moment he regrets it. Even in recreation he finds an opportunity of introducing some topic calculated to give instructions to his hearers and to keep himself in a state of recollection. How much good a person of that class can do by introducing a debate, say on the subject of study for the day! There is no more interesting or more profitable way of spending a recreation than discussing some point in history; some branch in science; the merits or demerits of an author, or criticising his productions. The impressions made in this way in social intercourse are much more firmly imprinted on the mind than any explanation given even in class. It is by this means our greatest geniuses have distinguished themselves. The lives of our most distinguished literary men are sufficiently familiar to all to convince us of the good that may be achieved even when taking the relaxation allowed by the rule of the institution or the custom of the place.

There have been many eminent men who had no other time for study than after a hard day's work, and those men amassed a store of knowledge by private study, or by conversing with persons from whom they could acquire information. Those men being without riches and wealth, were obliged to earn a means of subsistence by their daily toil; yet they merited the first place in the rank of heroes, poets and statesmen.

In the lives of the saints we have also a striking example of men devoting much time to prayer, leading a most austere life; they labor much; they talk only when the rule allows; and even then only with their associates. Yet these men penetrate the depths of science, sacred and profane. When they speak they do not gratify idle curiosity, but always debate on subjects that bear the mind beyond the sphere of human perception. Their ruling desire was for discoursing upon spiritual matters; nevertheless they did not exclude those profane studies that tend so much to the enlightenment of the human intellect. They so united them that they made what was profane holy, and what was holy, more holy. They mortified their natural curiosity by curbing those desires of indulging in chit-chat; of prying into the affairs of others; of criticizing the faults and shortcomings of their neighbors; or of novel-reading; in a word, of avoiding everything that might be frivolous and distracting. Could we possibly get a model student more perfect than an Aloysius or a Berchmans?

The student of the present day has a great propensity

for novel-reading. I admit such a tendency is not the worst. Yet it has its evil results. Some novels are very instructive in delineating character, but, as a rule, novels contain ideas and passages calculated to contaminate the minds of the innocent. They are not written altogether for instruction. The novelist generally frames his subject to suit the taste and inclinations of human nature. The novels of the present day that contain a moral truth are so few that they should be read with a certain amount of caution, and should not be allowed into the hands of youth before undergoing a careful inspection at the hands of an intelligent parent or an experienced teacher. There is another evil that arises. The narrative is so captivating that students invariably neglect their more important studies rather than lose the connecting link of the tale. This is a great temptation. They even go so far as to take the novel to class, and during the hour keep it before them under pretence that it is the text-book. This is an idle curiosity and one that should be corrected. I mean it should be corrected by the student, because the teacher may not perceive the deception. Such a student should remember that he is now entering on life; that he is expected to acquire those virtues which should adorn his career through life and merit for him a place of honor among men; that his vocation demands that he should edify all those with whom he comes in contact; that his fortune in after-life, depends on the good or bad use he makes of his time; and that those evil habits which he now acquires will make him impetuous, despised, unhappy, rejected, and avoided by all; even to himself he will be a burden; in a word, he will be as bad as the man with the nerves.

Thus, curiosity while under the laws of moderation is exceedingly praiseworthy; but when allowed to degenerate into a habitual passion it becomes hateful in the eyes of God and man.

P. M.

#### Art, Music and Literature.

—It is stated that M. Gounod is at present engaged in the composition of a new Mass.

—A second series of "Hours in a Library," by Leslie Stephen, is announced for publication.

—Mr. Thomas D. Jones, the eminent Washington sculptor, has just completed his bust of the late Hon. Reverdy Johnson, and it is a marked success.

—Meissonier, the painter, has been appointed President of the Academie des Beaux Arts, Paris, and Louis Francois, engraver, Vice-President, for the ensuing year.

—It is credibly rumored that an early edict may be expected from Cardinal Manning, restricting Church music in the Archdiocese of Westminster entirely to Plain Song.

—A volume from the unpublished papers of Sydney Dobell, under the title of "Thoughts on Art, Philosophy, and Religion," with notes by Prof. John Nichol, is just ready abroad.

—Colossal statues of Hendrick Hudson, Robert Fulton, and Professor Morse are to be placed upon the piers of the new railroad bridge across the Hudson River at Poughkeepsie.

—Mr. Furnivall has prepared a paper "On the Links between Shakspeare's early plays and the back and forward reach of his late second-period comedies," for the new Shakspeare society.

—The use of bells has been permitted to the Christians in the Church of the Holy Sepulchre. The sound of bells has not been heard in Jerusalem since the day Saladin made his entry there in the 12th century.

—It is now settled that Herr Rubinstein will include London in his farewell tour as a pianist, after the close of

which he will devote his time exclusively to the completion of his grand opera "Nero," and to composition generally.

—An edition of the doubtful plays of Shakspeare is to be collected and published in London shortly. It will include "The Two Noble Kinsmen" and "Edward III.," in the composition of which some authorities hold that Shakspeare took part at least.

—The Archæological Museum of Madrid has lately acquired a fine and varied collection of Roman antiquities, collected by Señor Caballero Infanta. The interest is considerably increased by the fact that every specimen has been found in the provinces of Spain.

—The two colossal bronze statues of the Winged Horse, Pegasus, which were for some time the principal ornamental pieces at the Grand Opera House, Vienna, and were purchased by a Philadelphia connoisseur, have been erected upon solid granite pedestals on each side of the Centennial Art Building. Beside each has been placed a colossal Minerva, who is in the act of throwing the golden bridle over its head.

—Madame Lefebure Wely, the wife of the celebrated organist of the Madeleine, and the author of many popular organ and piano pieces, notably "Les Cloches du Monastère," of which over a million of copies have been sold in this country, died at the end of last month in Paris, having buried her only son a short time ago. She was herself a very able singer and professor, being one of Mme. Cinti Damoreau's best pupils.

—The first book of the Princess Salm-Salm's "Ten Years of My Life" is devoted to the campaigns of the late Prince in our civil war, where he was a General in the Federal army. The second book is occupied with Mexico, and has a most graphic account of the last months of the unfortunate Maximilian's reign. The latter part is occupied with the Franco-Prussian war, in which the Prince Salm-Salm fell at Gravelotte.

—The success of the little series of "Ancient Classics for English Readers" has induced the English publishers to project a supplementary series of eight or ten volumes, of the same style and price. A resumé of Livy will be the first volume, and will be followed by Aristotle, Thucydides, Demosthenes, Lucretius, Ovid, Catullus (with Tibullus and Propertius) Anacreon, Pindar, &c. The series will be issued in this country by J. B. Lippincott & Co.

—The Royal Academicians of England, at a meeting held in February, and since the recent election of M. Alma Tadema as an associate, resolved to increase their list of associates by the admission of four new members. A proposition of this character was adopted last season, but was afterwards rescinded. The readoption of the resolution is received with favor by the English artists, as it is supposed to indicate that the exclusiveness which has heretofore governed the action of the academic body is to be in a measure relaxed hereafter.

#### Books and Periodicals.

THE PUBLIC SCHOOL QUESTION AS UNDERSTOOD BY A CATHOLIC AMERICAN CITIZEN. A Lecture delivered by Right Rev. B. J. McQuaid, Bishop of Rochester, before the Free Religious Association (Free-Thinking), of Boston. Fully revised by the Author. Boston: Jas. L. Duffy & Co., 27 Boylston street. 1875. 44 pp. Price 15 cts.

Messrs. James L. Duffy & Co. have published in pamphlet form the able Lecture of Bishop McQuaid on the School Question and are prepared to furnish it at a small price. We need not call the attention of our readers to the fact that the utterances of the Bishop of Rochester on the school question have ever been received with the greatest deference by all parties. He is the great champion of Catholic education, and he gives us in this Lecture a full statement of the Catholic claim made in reference to the public schools. Since it is the duty of Catholic laymen to be able to answer charges made against the Church as regards education as well as on other points, it is important that this pamphlet be in the hands of every one. It is a complete and thorough statement of the Catholics' claim to justice in school legislation.

# 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, March 18, 1876.

## Newspapers at the Centennial.

Mr. George P. Rowell, of New York city, has, at the suggestion of the Centennial Commission, worked up a plan for a complete exhibition of newspapers at Philadelphia. As newspapers are the truest representatives of the people, and show better than anything else the progress made by the country during the first hundred years of our independence, it is certainly but right that so important a branch of American industry as they represent should have a generous treatment at the Centennial.

From the New York *Sun* of the 14th of February we clip the following description of the plan adopted for the exhibition of the newspapers of the country:

"At the Centennial grounds in Philadelphia, a building is in course of construction to be used solely for an exhibition of newspapers. It occupies a conspicuous position near the miniature lake, on a line between the United States Government Building and Machinery Hall. The plan of exhibition is an alphabetical arrangement of partial files of each newspaper or periodical in such a manner as will make them instantly accessible; the space devoted to each bearing a label with the name of the publication printed thereon and further designated by a number, by means of which a stranger upon reference to his catalogue will be able at once to approach the section of the building where the particular journal which he desires to examine or refer to may be found. The cases containing these files will form alcoves similar to those in public libraries for the arrangement of books; these alcoves forming long tiers, one on each side of the building throughout its entire length, a portion of the space between being reserved for the accommodation of attendants, leaving a passage way for the public eighteen feet in width extending from one end of the structure to the other. The second story, approached by four flights of stairs, is devoted to reading rooms for the accommodation more especially of newspaper men, and will be supplied with conveniences for correspondents. A catalogue giving the name of each newspaper, its frequency of issue, and the number which designates the position allotted to it, together with such statistical information as will serve to convey a comprehensive knowledge of the nature and extent of the business of newspaper publishing in America, will be issued in a compact form, not differing very much in size and appearance from the Official Catalogues of the four departments of the principal exhibition. Mr. Geo. P. Rowell, of New York, will assume the management of the enterprise, and with him will rest the responsibility of making it what it should be. For the suggestion of this Exhibition of Journalism in the full and complete manner proposed, the press and public are indebted to Gen'l Jos. R. Hawley, President of the Centennial Commission, himself a newspaper man of large experience and advanced views, who knows better than most men that in this particular interest the United States are not only in advance of any other country, but that they fur-

nish more and better papers, having a larger aggregate circulation than those of all the other nations of the world combined."

The Commissioners could not have selected anyone more fit for the position of manager of this enterprise than Mr. Rowell. If enterprise alone be the quality required to make the exhibition of newspapers a complete success, then such it will most assuredly be; for Mr. Rowell possesses it in an eminent degree—and more too, he has experience, and is, like Gen. Hawley, a man of advanced views. He has our wishes for the success of his department in the great Exhibition.

## The Exhibition.

The day before St. Patrick's Day began with rain, which lasted until late in the afternoon. About half-past four the air began to get colder, and at five it was snowing heavily. A high wind was blowing, it was both sleety and sloppy. and at seven we had the most disagreeable weather of the season. Hence a large crowd, which would have otherwise attended, could not have been expected in Washington Hall on the night of the Exhibition. Even those Professors who reside in Lowell and South Bend were afraid to venture out in the storm that raged; and when we inform our readers of this fact, they can judge of the severity of the weather.

The audience, then, which greeted the Columbians on the eve of St. Patrick's Day, although a pretty full one, was mostly made up of students and members of the house; yet we noticed a few strangers present. These last, no doubt, expecting a rich treat from the young gentlemen of the Columbian Club, braved the elements in order to attend.

The Entertainment, which began shortly after seven o'clock, and continued until ten o'clock, was very interesting. The addresses were all read very well. Jas. Caren read the address from the Senior Department, A. Burger that from the Junior, and F. McGrath that from the Minim. The Latin address was read by J. H. Cooney; the French by A. Hertzog; the German by R. P. Mayer, and the Columbians, by Wm. P. Breen. As we said before, all the addresses were well read, while the matter was excellent. Yet are not seven addresses too many for one Entertainment? We are tempted to suggest that the additional request be added to the Litanies: From seven addresses, O Lord, deliver us! for no matter how well read or how interesting the addresses may severally be, when more than two come at one Exhibition we don't believe in them—it is too much of a good thing.

The music by the Orchestra was up to the usual standard. The song ("Kathleen Mavourneen") by Mr. Charles Robertson was rendered in a like manner to all that the young gentleman favors us with. A few more good songs would not be out of the way at all our Entertainments.

The play ("The Moor of Sicily") was well-acted. All the parts were played in a manner superior to what one would expect from amateurs.

Of the individual acting we cannot help praising, for all took their parts well. Joseph Campbell (de Buille) conceived his character truthfully, and rendered it in a corresponding style. W. P. Breen (Malcour) acted his part in a manner superior to any other taken by him. Wm. Fogarty (Sontelle) played with great spirit. Thos. Logan, (John di Procida, the Moor of Sicily) assumed his rôle with the grace and ease displayed by him on former occasions.



Logan Murphy (Leon di Procida) appeared to great advantage, acting the crazy man with much truth. Joseph McHugh (Valentine) was graceful in the rendition of his part. We were particularly well pleased with the modest yet natural manner in which Mr. George McNulty assumed his rôle. Although not gifted with a strong voice, his appearance was such as to gain the good will of the house from the start. Mr. Ambrose Hertzog took the character of *Alessandro* in excellent style, and Mr. J. H. Cooney played the foolish *Maggaroni* very well. Henry O'Brian, John Obert, R. Maas, J. D. McIntyre, Willard Smith, L. McCollum, F. Maas, F. Bearss, M. Regan, and G. Sullivan assumed the other rôles very satisfactorily.

The military drill was quite a feature in the Exhibition, and plainly asked the question: What is there to prevent our having a military company here? How will the question be answered? The bear-dance was a good take-off on the "show" given by the French Canadians here last year.

The closing remarks were made by Rev. President Colovin. As most of our readers are familiar with his style of oratory we need only say that they were up to his usual standard, and they will know that they were good.

#### Lecture in Science Hall.

On Saturday last, Rev. Father Zahm gave the second lecture of his courses on Physics and Chemistry, his subject being but a continuation of that of the previous lecture. In starting out he gave a review of the first lecture—stating that water was but a compound body, as was seen by its decomposing by means of the electric fluid; that the two gases of which it is composed are known as oxygen and hydrogen, the former being comparatively heavy and the latter the lightest form of matter known; that oxygen is a good supporter of combustion, and burns readily in air, while hydrogen does not support combustion, though it burns in air or oxygen. He then gave a few experiments tending to show the extreme lightness of hydrogen; which gas, as he stated, is taken as the standard unit of measure for all matters. He also gave us some curious experiments with the instrument known as the philosopher's lamp, in order to show the phenomena noticed when the flame of burning hydrogen is introduced into tubes. The Rev. lecturer then stated that in the first lecture he had proved the composition of water by analysis, but now he intended to prove the same fact by putting together the constituents of water in their proper proportion of two to one, or, to state the fact in chemical language, by synthesis, or putting together.

The first experiment was burning hydrogen in a bell-glass, the hydrogen in this case uniting with the oxygen of the air, and water forming on the sides of the bell-glass. He next mixed the two gases, and by applying a light to them caused the gases to unite with an explosion and produce water. The last experiment was to place the gases in their proper proportion in an eudiometer, and, by passing the electric spark through them, to produce water. As these experiments were necessarily performed on a small scale, and the results not apparent to all, the Rev. lecturer showed plainly by means of the magic lantern the analysis, or decomposition, of water, and the gases forming on the screen. Then by way of showing the means a chemist has at his disposal in the lantern for showing to a large audience experiments that otherwise could not be shown, he showed

the forming of crystals of lead by the decomposition of acetate of lead. As a final experiment and a conclusion to his entertaining and interesting lecture, he exhibited anew the power of the oxyhydrogen blowpipe, showing the brilliant white light of burning iron, the blue of zinc, and the green of copper.

#### Personal.

—Thomas Dillon, of '71, is with Cavanaugh & Bodle, Chicago, Ill.

—Mr. P. Gramling, of Indianapolis, was visiting his son here this last week.

—Rev. President Colovin, of Notre Dame, lectured at Niles, Mich., on St. Patrick's Day.

—Rev. P. P. Cooney, of Notre Dame, preached on St. Patrick's day in St. John's Church, Monroe, Mich.

—Hon. P. M. Dechant, of '67, visited Notre Dame on the 13th. Mr. Dechant is a member of the State Senate of Ohio.

—We are sorry to say that many who are able to furnish us with personals fail in their duty by neglecting to give them to us.

—Dr. M. J. Skilling, of '69, we learn, has a large and lucrative practice in Philadelphia, Pa. We are pleased to hear that he is doing so well.

—We are happy to learn that the members of the Boston Philharmonic Club were so well pleased with their visit to Notre Dame and St. Mary's. We hope that on their next trip West we may be favored with their presence, and that they may have more time at their disposal in order to see the different departments here.

—Mr. William Hake, of Grand Rapids, Mich., so well and favorably known here, and the father of Wm. Hake of '75, has been re-elected President of the St. Joseph's Benevolent Society, of Grand Rapids. As he has held this office twice before, we judge that there are quite a number of "third-termers" in Grand Rapids. His friends serenaded him on the evening of his re-election.

—We received last week a visit from M. R. P. Yorkston, of the Campbell Printing Press and Manufacturing Co., 39 Beekman St., New York city. Mr. Yorkston is a thorough gentleman, and well worthy to represent a house like that of Campbell's. He expressed his pleasure and surprise on seeing the excellent work issued from our office. His trip West, we are happy to say, has been a most successful one, as the recent valuable improvements of Mr. Campbell on the cylinder press are giving those of his make a rapid introduction.

#### Local Items.

—Is that the French horn?

—There will be ordinations here soon.

—The season for burning leaves is at hand.

—Sunshine, rain and snow all in one day!

—Who will take charge of the Botanical Garden this year?

—"How to Get Rich" is being read in the Junior Refectory.

—On the 17th the Faculty called upon Rev. Patrick J. Colovin.

—The dry grass just north of the Professed House was burned last Monday.

—Some new scenery was introduced by the Columbians at their Entertainment.

—It was supposed that "Spot" was killed. He has, however, come frisking about.

—About twenty guns were lately purchased in Chicago for the use of our young dramatists.

—Rev. A. Louage was Celebrant at the Solemn High Mass sung at Notre Dame on the 17th.

—The bad weather prevented a large crowd from assembling at the Columbian Entertainment.

—They were fishing for rats in the Junior Hall on Wednesday last. They succeeded in catching one only.

—The costumes used by the Columbians were very rich. They were procured from Mrs. Kellogg of Chicago.

—There has been baseball playing every month since the beginning of the scholastic year. How's that for weather!

—There was quite a celebration of St. Patrick's day in South Bend. The three societies there turned out in force.

—A letter from Very Rev. E. Sorin to the Juniors was read in their refectory on Thursday, and greeted with great applause.

—Already the annual cleaning up of the walks, etc., north of the upper lake, has begun. The Novices are at work at it.

—To-morrow is the feast of St. Joseph, the Patron of the Universal Church. Solemn High Mass will be sung at the usual hour.

—Green badges were quite plentiful on the 17th. Even many of those who were not of Irish descent became Irish for the day at least.

—The military drill took well at the Exhibition. Who will move in the matter of forming a military company here? By all means let's have one.

—The benches for Science Hall are all now finished. B. Charles has done his work in excellent style. The benches are both neat and substantial.

—We hope that the Botanical Garden will be kept in better order than it was last year. It is too bad to let the work of four or five years be entirely lost.

—The Juniors at St. Mary's Academy are getting up a manuscript paper. Of course it will be an excellent one, for where there is so much talent it could not be otherwise.

—A great number of trees are being planted in the strip of ground lying between the Presbytery and the Professed House. There will in the course of years be quite a grove there.

—Any one desiring a very good little paper can get one by sending fifty cents to the Messrs. Wilbur Brothers, Lockport, N. Y., who will mail to them the *Catholic Visitor*, weekly, for one year.

—The cats take full possession of the old steam-house every night, and the concerts they give, if not harmonious, attract a large and appreciative, audience who manifest their applause with sticks and stones.

—An annual eclipse of the sun, visible throughout the United States as a partial eclipse, will take place on the 25th of this month. It begins here at 2.46 p. m., and ends at 4.19. Get your smoked glasses ready.

—We understand that "Robert's Rules of Order," published by Griggs & Co., Chicago, have been adopted as the standard authority on parliamentary law by most of the College Societies here. It is an excellent manual.

—Either the cat was a poor one or the rat was very bold, for there they were eating from the same plate! Perhaps the rats have drawn up a categorical statement of their wrongs, and the cats, moved to pity, ratified a treaty of peace.

The Columbians return thanks to Rev. J. O'Connell for arranging music for their Exhibition; also to Prof. Lyons, the Prefects of the different departments, and B. Simon, B. Albert, Wilfred, Bruno, Crispinian, and to Carl Otto, for favors received.

—St. Patrick's Day was properly celebrated at Notre Dame. St. Patrick is almost regarded now by Catholic Americans as their Patron Saint; and no wonder, for an American when converted to Catholicity becomes Irish to a certain extent.

—Dr. Cummins, the popular dentist, of South Bend, met with an accident at the College on Wednesday last. Just as he was turning the northeast corner of the College, his horse gave a start, causing his buggy to upset, throwing the doctor out. Luckily he escaped injury.

—Solemn High Mass, *i. e.*, with deacon and subdeacon,

was sung at Notre Dame on St. Patrick's Day. The sermon was preached by Rev. President Colovin, in his usual masterly manner. The day passed off very pleasantly, the students enjoying themselves as usual on days of the kind.

—Frère Simon is gradually extending the road from the Scholasticate to the farm house. When he shall have constructed the road around the lower lake, and turned the old waste places into green meadows, that lake will begin to rival the upper lake. Success to Frère Simon in his work!

—The Paris Opera Comique, notwithstanding its subvention from the Government, has become bankrupt. This theatre, which saw the masterpieces of Auber first produced on its boards, has of late years brought out little that was new, and, in these days of musical progress and rapid creation that is a high crime.

—"Ode to a Neighboring Editor" is affectionately dedicated to us by a crispy ink-slinger in the SCHOLASTIC. We reproduce it as a mathematical as well as poetical curiosity, trusting if we are "owed" by any man out at the college they'll permit us to call the account square without resort to a dictionary or shot-gun.—*South Bend Daily Herald*.

—The 25th regular meeting of the St. Cecilia Philomathean Association was held March 14th. Essays were read by Messrs. A. K. Schmidt and P. M. Tamble. Declamations were delivered by E. Arnold, A. Ryan, D. Ryan, J. French, E. Riopelle, M. Kauffman, and C. Clarke. After this a vote of thanks was unanimously tendered to B. Philip Neri for many acts of kindness to the members.

—The 16th regular meeting of the St. Stanislaus Philopatrian Association was held March 12th. At this meeting the following declaimed: F. Hoffman, J. Hally, C. Walsh, W. Irvine, S. Goldsberry, D. Nelson, J. Mosal, N. Vanamee, C. Hagan, W. J. Connolly, C. Peltier and J. Reynolds. Master W. Irvine was then elected 2d Vice-President, N. Vanamee was elected Secretary, and J. Mosal Marshal.

—Another lot of apparatus for the Physical Cabinet arrived this last week. Those attending the Course of Lectures on Physics may expect to witness some brilliant experiments, especially in connection with the lectures on Light and Electricity. A large amount of chemicals, etc., for the Laboratory have arrived also. A couple of boxes are expected in the course of the week for the Cabinets of Zoology and Mineralogy. Many of the graduates of former years, ever mindful of the interests of their *Alma Mater*, are collecting specimens for the Cabinets of Natural History, and it is hoped that others may imitate their good example.

—We have received from the publishers of the *Irish Citizen*, No. 59 Warren Street, New York, two superb portraits, the one of Cardinal McCloskey, by Sarony, the other of Charles O'Connor, by Bogardus. They are magnificent likenesses and are splendidly mounted on imported French card-board of large size, and richly decorated with gilding. No more elegant ornament for the parlor of an Irishman or a Catholic could be devised. They are given away gratis to every subscriber to the *Irish Citizen*. All our readers should send for a specimen copy of this excellent Irish Catholic newspaper. Every week it publishes a splendid original illustration. This week's has a large picture of the Centennial Fountain. It is a live, energetic paper in every sense.

—On account of the great amount of work done in the printing office here, it is found necessary to put in a new press. We expect in July next to have a fine Campbell cylinder book-press in addition to the Adam's press that has done service here for a number of years. The large and increasing circulation of the SCHOLASTIC and the *Ave Maria* renders this necessary in order to reach subscribers in time. The *Ave Maria* has in San Francisco alone—distant 2,000 miles—a circulation of nearly a thousand copies weekly, while in Canada, New Orleans, New York, Philadelphia, Baltimore, etc., etc., there are correspondingly large lists; while the circulation of the SCHOLASTIC is now much larger and taking in a greater compass of territory than in any former year.

## Roll of Honor.

## SENIOR DEPARTMENT.

J. Brown, V. Baca, D. Byrnes, F. Bearss, F. Belford, J. Campbell, F. Claffey, J. Connolly, T. Carroll, P. Corbett, J. Coleman, H. Dehner, I. Dryfoos, W. Dechant, J. Dempsey, J. Ewing, L. Evers, A. Hertzog, J. Harkin, J. Handley, J. Herrmann, F. Keller, P. Kennedy, J. Krentzer, W. Kelly, J. Kelly, J. Krost, J. Lambin, E. Monohan, Peter Mattimore, Patrick Mattimore, H. Maguire, R. Maas, F. Mass, J. Miller, S. Miller, P. McCawley, G. McNulty, L. McCollum, R. McGrath, W. McGorrisk, J. McEniry, P. McCulough, M. McCue, S. McDonnell, P. Neill, J. Neidhart, H. O'Brien, James C. O'Rourke, A. O'Brian, J. Obert, L. Pilliod, W. Pollard, L. Proudhomme, T. Quinn, C. Robertson, M. Regan, W. Smith, C. L. Saylor, G. B. Saylor, G. Sullivan, F. Schlink, F. Vandervannet, R. White, E. S. White.

## JUNIOR DEPARTMENT.

E. F. Arnold, A. Bergeck, A. J. Burger, J. F. Carrer, W. Connelly, E. Collins, W. Corbin, E. C. Davenport, F. C. Ewing, J. T. Foley, J. French, F. Flanagan, P. Frane, C. C. Gustine, S. B. Goldsberry, H. Faxon, C. Faxon, P. H. Hagan, C. L. Hagan, W. Hake, F. Hoffman, J. Healey, M. E. Halley, M. Kautzauer, J. P. Kinney, M. B. Kauffman, C. V. Larkin, G. J. Lonstorf, R. P. Mayer, M. P. McAuliffe, W. G. Morris, W. M. Nicholas, C. O. Orsinger, J. A. O'Meara, C. Peltier, F. Pleins, F. Phelan, E. F. Riopelle, F. Rosa, J. P. Reynolds, A. E. Ryan, W. Ryan, H. B. Scott, A. K. Schmidt, G. J. Streit, G. Sugg, F. Smith, W. L. Taulby, N. H. Vanamee, C. F. Walsh, W. J. Roelle, W. Irvine, C. E. Roos, J. English, J. Treaver, E. B. Hall, W. T. Turnbull.

## MINIM DEPARTMENT.

P. P. Nelson, P. Haney, O. W. Lindberg, J. O. Stanton, Lee J. Frazee, P. Heron, J. Davis, M. Gustine, G. Rhodius, H. Hake, A. J. Bushey, J. Haney, J. Seeger, W. McDevitt, W. Coolbaugh, B. Morris, C. Long, E. Oatman, H. McDonald, C. Bushey.

## Class Honors.

FOR THE WEEK ENDING THURSDAY, MARCH 16, 1876.

## PREPARATORY COURSE.

SENIORS.—H. Maguire, L. Evers, J. P. Quinn, A. H. McBriar, D. Byrnes, S. Miller, L. Pilliod, J. Miller, W. Byrne, J. Connolly, J. Perea, C. W. Robertson, E. Pefferman, H. Millen, J. D. McIntyre, F. J. Maas, S. P. McDonnell, W. McGorrisk, F. Belford, J. Evans, L. W. Proudhomme, J. M. Rorke, M. Regan, J. D. Kelly, J. Egan.

JUNIORS.—O. Beall, J. Carrer, P. Schnurrer, F. Ewing, C. Campau, J. Healy, F. Pleins, J. Nelson, B. Heeb, W. Nicholas, F. Smyth, W. Taulby, A. Hatt, O. Ludwig, E. Hall, P. M. Tamlbe, T. Byrnes, C. Orsinger, M. McAuliffe, J. Kenney, J. P. Byrne, J. French, C. Faxon, W. Davis, M. Halley, A. Ryan, E. Smith, J. English, A. Burger, W. Roelle, E. Collins, A. Hamilton, L. Smith, F. Phelan, A. Pilliod, W. Corbin.

## MINIM DEPARTMENT.

G. W. Lowery, P. Heron, H. Hake, C. F. Campau, S. O. Stanton, T. F. McGrath, J. A. Bushey, R. Pleins, O. W. Lindberg, G. W. Rhodius, Lee J. Frazee, J. A. Duffield, P. P. Nelson.

## List of Excellence.

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

## COMMERCIAL COURSE.

T. Peiffer, F. Rettig, M. Kauffman, F. Keller, C. L. Saylor, T. H. Quinn, J. Smith.

# Saint Mary's Academy.

## The Philharmonic Concert.

On March the 10th, the Boston Philharmonic Club paid a flying visit to St. Mary's Academy, Notre Dame, Ind., according to the promise made last year that "they would always keep a few hours for St. Mary's, whenever they came West." We knew what a favor these words implied,

and for weeks past anticipated the renewal of the rare treat given us before. The pupils of the advanced classes had been instructed by their teachers *how* to listen, and *where* to look for perfection, both in shading and phrasing; also of the technical difficulties to be overcome on each instrument. Many were thus made the recipients of a pleasure which the uncultivated ear cannot enjoy, and after each number it was difficult to restrain a recall of the musicians; but we dared not, knowing the little time the Club could spare, being engaged elsewhere for the evening. All earthly pleasures have *thorns*, and "Time," in this instance was *one*—felt keenly by every person.

For the benefit of the few absent pupils who heard the splendid programme of last year, we mention in brief detail the exquisite numbers given this morning. No. 1, "Quartette in G. Major, Op. 53, Haydn (allegro, andante, allegretto)," played by Messrs B. and F. Listemann, E. Gramm, and A. Hartdegen. When these four gentlemen seated themselves we were sure the selection would be of the best, and breathlessly awaited the first draw of the bow, which so clearly defines the rank of the artists, placing the audience at once into the spirit of the performance. The joyous rippling "allegro" was beautiful indeed. The theme was like the laugh of merry children playing in the sunshine, bursting on us unexpectedly, as each instrument in turn took up the subject, from the web of harmonies under which it would dart, until forced again to the surface, to form the ornament of the whole. A slight pause—and the soft moving strains of the "andante" (one of the Haydn's holiest inspirations) stole on the ear, with the same pulse-beating movement of the "*Qui tollis*" in his celebrated 3d Mass, filling the soul with religious emotion. Such music is out of place in the concert-room of the world, and we fancied the artists felt the atmosphere of our sequestered spot while interpreting so truthfully the prayerful strain of the great master.

Mr. Eugene Weiner then favored us with a Fantasia on the flute, by Terschack—accompanied by Mr. Belz on the piano. After a beautiful introduction, the old air, "God save the King," with brilliant variations, each more difficult than the one preceding, was an agreeable surprise, forming a striking contrast to the lovely "andante" still haunting our brain. The form of the composition gave full scope to the capabilities of his very sweet-toned instrument and skillful execution.

The next number was a solo for violoncello, by Mr. Adolph Hartdegen. This simple announcement was in perfect keeping with the whole programme, and of each member in particular, who met and conquered extraordinary difficulties with such apparent ease that the music actually appeared simple. When Mr. Hartdegen stepped forward, from our recollection of the enchanting "Solo" of his own composition played last year, we were somewhat prepared for the rich organ-like tones of the splendid 'cello, from which he drew thrilling tones of melody and wondrous harmony, taking the imagination far from earth. The clear "harmonic" strain was past description, and the long-drawn final note held us breathless; then flowed forth a brilliant *finale* which showed more his mastery of technique—a fitting frame to the poetical beauty of the tone-picture he evoked from the depth of his soul.

It must be confessed that the vocal class were on the *qui vive* for the young lady vocalist—and when Miss Schirmer appeared, her modest, simple manner at once gained the audience. Her voice is pure and fresh, true to pitch, the tones even throughout—sweet, flexible, and devoid of affectation and tremulous mannerism, by which so many mar the purity of intonation. We anticipate a brilliant future for the young debutante, when her voice is more developed in strength by careful earnest study and practice.

The "Chopin Nocturne," so beautifully rendered by Mr. Bernhard Listemann, was one of those poetic flashes of genius which engulf and absorb all emotions—where we no longer see the beauties of earth, because our soul-gaze is fixed far beyond; and involuntarily we thanked God for the great gift bestowed both on Chopin and his faithful exponent, who stood so modestly before us, wrapped in contemplation over the ærial tissue of the tones floating around. To one who can reproduce the spirit of Chopin no praise is needed, but it may show our gratitude to the GREAT VIOLINIST to say we fully appreciated the selection. Last year the Bach "Chaconne" (which we never forget)

showed the wonders of his technical skill, of which we are incapable to speak, much less explain; but we thank him, and hope to hear again that renowned masterpiece. Oh! how we longed to encore, but the "Thorn" again said "There is no time." We also thank Mr. F. Listemann for his sympathetic accompaniment to his brother—none but true brothers in Art can thus play together.

Mr. Belz's solo on the French horn was one of his own composition—accompanied by Mr. Gramm. How he produced such effects on that instrument is inexplicable. The sweet, tender expression—soft, clear, yet penetrating—was a new revelation to many who never expected such tones could be produced from brass. The imitative echoes were perfect. This gentleman is certainly worthy of all the praise given by the musical press of both worlds, as a "French-horn virtuoso."

The entertainment closed with "Lumbye's Visions in a Dream," by the whole Club. The aspen-like tremolo of the "strings," bearing aloft the sweet flute on a magnificent crescendo—glistening bright and joyous—was indeed a grateful *finale* after the severe tension of our powers of listening to the short but unique programme. Mr. Weiner during the piece laid down his marvellous flute and struck the bell-like tones of the cithern on the table before him, producing a novel change—expressive of those frequently experienced in "dreams."

We offer to the Boston Philharmonic Club our sincere thanks, and hope to hear them *all* again next spring.

**FRIEND SCHOLASTIC:**—The lecture on Astronomy by Professor Howard, given last Wednesday at St. Mary's, was so interesting and very instructive that every one hopes the Professor will at an early date continue a theme so improving and elevating. On Sunday evening the following compositions were read by members of the First Senior Class: "Life," by Miss Dunbar, "Retaliation," by Miss M. Dilger, "Sunshine and Shadow," by Miss L. Johnson. The *soirée* on Wed. Mar. 8, was quite a success. Selections from C. M. Weber, Mendelssohn, Schubert, and Goria, were well rendered. We are pleased to see our young musicians appreciate such music. A few songs and two brilliant choruses added to the entertainment. Rev. Father Cooney, in the name of the visitors present, expressed satisfaction, complimenting the pupils and their teachers. We shall expect fine music at the Commencement if the young ladies continue on in well-doing, cultivating to the utmost of their ability, the "talent" entrusted by God. The mentions in the Conservatory of Music will appear next week.

YOURS RESPECTFULLY.

For Politeness, Neatness, Order, Amiability, Correct Deportment and Strict Observance of Rules, the following young ladies are enrolled on the

#### 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, L. Johnson, M. Brady, B. Wade, M. Walsh, L. Kelly, L. Henrotin, E. Mann, S. Hole, C. Morris, M. Cravens, A. Dennehey, E. O'Neil, A. Heneberry, J. Kreigh, M. Murray, R. Neteler, M. Dailey, B. Spencer, C. Morgan, H. Russell, M. Thompson, E. Thompson, S. Moran, M. Gaynor, E. O'Connor, B. Siler, I. Maas, I. Edes, N. Tuttle, K. Casey, T. O'Brien, S. Swalley, S. Cash, D. Cavenor, H. Hand, M. Usselman, M. Markey, A. Miller, L. Leppig, C. Morrill, C. Fawcett, J. Darcy, R. Filbeck, L. Weber, A. McCormack, M. Halligan, 100 *par excellence*. Misses M. Dunbar, S. Edes, N. King, M. Siler, G. Wells, M. Hooper, L. Tighe, F. Gurney, A. Byrne, 100.

##### JUNIOR DEPARTMENT.

Misses B. Wilson\*, A. Cavenor\*, M. O'Connor\*, E. Lange\*, N. Mann\*, M. Hogan\*, L. Kinsella\*, M. Hoffman\*, N. Johnson\*, A. Morgan\*, Agnes Morris\*, A. McGrath\*, M. Derby\*, I. Fisk\*, D. Gordon, L. Merritt, A. Krechner, L. Walsh, M. Redfield, M. Ewing, H. Dryfoos, A. Harris, A. Cullen, L. Faulkner, N. McGrath, M. Davis, L. Chilton, M. Mulligan, A. Koch, I. Mann.

##### MINIM DEPARTMENT.

Misses E. Mulligan\*, J. Smith\*, M. Hughes\*, C. Hughes\*, E. Simpson\*, R. Goldsberry\*, M. Lambin\*, J. Duffield\*, M. McCormack\*, C. Trull\*, A. Duffield\*, A. Schnurrer\*, E. Hughes, A. Ewing, M. Fehen, M. McFadden, Annie Morris.

##### HONORABLY MENTIONED IN CLASSES.

2D SR.—Misses B. Wilson, A. Harris, I. Fisk, M. O'Connor.  
3RD SR.—Misses E. Lang, A. Cullen.  
1ST PREP.—Misses A. Cavenor, N. McGrath.  
2D PREP.—Misses L. Walsh, N. Mann, A. Ewing, A. Koch, M. Derby.  
JR. PREP.—Misses A. Morgan, A. Morris, L. Merritt, N. Johnson, L. Kinsella, A. Kirchner, D. Gordon, A. McGrath, N. McGrath, C. Hughes, E. Mulligan, E. Simpson.  
1ST JR.—Misses J. Smith, M. Fehen, R. Goldsberry, M. Lambin, J. Duffield.

##### ACADEMIC COURSE.

##### HONORABLY MENTIONED FOR IMPROVEMENT IN ENGLISH LESSONS.

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

1ST SR. CLASS.—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.

2D SR. CLASS.—Misses M. Walsh, L. Kelly, L. Henrotin, E. Mann, A. Byrne, A. Duncan, S. Hole, C. Morris, M. Cravens, P. Gaynor, A. Dennehey, M. Spier, E. O'Neil, R. Casey, A. Heneberry, H. Julius, J. Kreigh, M. Murray, R. Neteler, B. Spencer.

3D SR. CLASS.—Misses C. Morgan, H. Russell, E. Thompson, S. Moran, M. Gaynor, B. Siler, I. Maas, S. and I. Edes, N. Tuttle, 1ST PREP. CLASS.—Misses G. Youell, L. Gustine, L. O'Brien, S. Swalley, L. Moran, N. King, M. Siler, E. Edes, G. Wells, M. Hooper, A. Spangler, S. Cash, D. Cavenor, H. Hand.

2D PREP. CLASS.—Misses D. Locke, A. Miller, L. Leppig, F. Gurney, L. Brownbridge, C. Morrill, J. Darcy, A. O'Meara, R. Filbeck, L. Weber, A. McCormick, M. Halligan.

LATIN CLASS.—Misses M. Cravens, A. Byrnes, N. Foote, E. York, K. McNamara.

##### GERMAN.

1ST CLASS.—Misses J. Nunning, N. Tuttle, M. Faxon, L. Dennehey, A. O'Connor, R. Neteler, M. Schulthies, H. Dryfoos, A. Harris.

2D CLASS.—Misses M. Dunbar, L. Kelley, A. Kirchner, A. Koch.

3D CLASS.—Misses L. Johnson, M. Spier, L. O'Neil, S. Heneberry, E. Lange, E. Maas, M. Markey, M. Lambin.

##### FRENCH.

1ST CLASS.—1ST DIV.—Misses K. Joyce, F. Dilger, E. and M. Thompson, J. Kreigh, B. Wilson, N. McGrath, A. Harris. 2D DIV.—Misses A. Clarke, M. Riley, A. St. Clair, L. Arnold, P. Gaynor, H. Russell, K. Morris, B. Spencer.

2D CLASS.—Misses J. Bennett, A. McGrath, A. and M. Walsh, J. Holliday.

3D CLASS.—Misses L. Ritchie, M. Brady, A. Dennehey, L. Brownbridge, I. Fisk, M. Redfield.

PLAIN SEWING.—E. Yorke, K. Joyce, A. Clarke, L. Ritchie, J. Nunning, M. Faxon, M. Dunbar, M. Brady, E. Mann, E. Thompson, S. Moran, S. Edes, S. Cash, I. Edes, E. Edes, N. Tuttle, L. Weber, S. Swalley, H. Hand, M. Usselman, M. Markey, K. Casey, M. Hooper.

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Springfield, St. Louis and Texas Fast Ex. via Main Line.....	7 30 am	9 40 pm
Peoria Day Express.....	7 50 pm	9 30 am
Chicago and Paducah Railroad Express.....	7 50 pm	9 30 am
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3 Trains with Through Cars to NEW YORK.	No. 2. Day Ex. Ex. Sund'y	No. 6. Pac. Exp. Daily.	No. 4. 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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## DWIGHT HOUSE,

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

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

JERRY KNIGHT, } Proprietors.  
CAPTAIN MILLS, }



## PATRICK SHICKEY,

PROPRIETOR OF THE

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

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

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

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

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

P. SHICKEY.

## 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 45; 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.

9 10 a.m., Local Freight.

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

CHARLES PAINE, Gen'l Supt.

## Michigan Central Railway

Time Table—November 21, 1875.

	*Mail.	*Day Express.	*Kal. Accom.	†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.

G. L. ELLIOTT,

Agent, South Bend,

WM. B. STRONG,

Gen'l Supt., Chicago.

HENRY C. WENTWORTH, G. P. & T. A., Chicago.

B. CELESTINE, Ticket Agt., Notre Dame.

## Grand Central Hotel.

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Where you can purchase the

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Repairing Done in the Most Skillful Manner.

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Cross-Town Cars Pass the Door.

Broken Candy.....	15c
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Choice Mixed Candy.....	35c
Caramels.....	35c
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Proportionately Low Prices to Wholesale Cash Buyers.

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## THE FOE OF PAIN

TO MAN AND BEAST

Is the Grand Old

## Mustang Liniment,

which has stood the test of 40 years.

There is no sore it will not heal, no lameness it will not cure, no ache, no pain, that afflicts the human body, or the body of a horse or other domestic animal, that does not yield to its magic touch. A bottle costing 25c., 50c., or \$1.00 has often saved the life of a human being, and restored to life and usefulness many a valuable horse. mh 11-ly.

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

## PULLMAN PALACE CARS

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