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Disce quasi semper victurus; vive quasi cras moriturus.

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Indian Summer.

BY THE AUTHOR OF "JOHN HALIFAX, GENTLEMAN."

Weep, weep, November rain :
White mists fall like a shroud
Upon the dead earth's ended joy and pain ;
Wild blasts, lift up your voices, cry aloud,
Dash down the last leaves from the quivering boughs,
And wail about the house,
O melancholy wind,
Like one that seeketh and can never find.

But come not, O sweet days,
Out of your cloudless blue,
Ghosts of so many dear remembered Mays,
With faces like dead lovers, who died true.
Come not, lest we go seek with eyes all wet,
Primrose and violet,
Forgetting that they lie
Deep in the mold till winter has gone by.

—Till winter has gone by !
Come then, days bright and strange,
Quiet, while this mad world whirls reckless by,
Restful, amidst this life of restless change.
Shine on, sweet Indian Summer, tender, calm,
The year's last thankful psalm
To God you smiling bring.
—We too will smile : and wait the eternal spring.

The Age of Louis XIV.

A LECTURE DELIVERED IN PHELAN HALL, NOTRE DAME,
NOV. 30TH, 1876.

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

The age of Louis XIV is no exception. While it represents the apogee of the literary culture of France, it also represents the apogee of French influence and power.

Louis XIV was unquestionably one of the most remarkable men that ever occupied the throne of France. Yet it would be difficult to find another whose character, abilities and influence on society have given rise to a greater diversity of opinions and judgments. It has always been the fate of men who have left a great and durable impression on human affairs, who have powerfully affected the interests or thwarted the aims of great communities, to be represented in very different colors according to the point of view at which the historian places himself. Those whose interests they have promoted, whose sectional vanity, or national pride they have flattered, or whose personal ambition they have gratified, laud them with as great, often with as intemperate a zeal as is displayed by others whose party has been humbled, prejudices excited or designs baffled, in vilifying them. The nature of men, and especially of great men, is so essentially complex—it admits of so many contradictions, variations and inconsistencies, that it will scarcely ever fail to furnish matter to justify any preconceived opinion. Those whose glance is fixed only on the bright and shining side of their hero's character are in general so dazzled that their sober judgment is in serious danger of being blinded; those, on the other hand, who have eyes only for stains and dark spots have not unfrequently reason to profess themselves shocked at the picture which they discover. Bolingbroke, considering only the genius of Marlborough and the unparalleled succession of triumphs with which his efforts had been crowned, could with some show of justice speak of him as "that great man, whose virtues I admire, and whose memory I honor as that of the greatest general and minister our country or any other has produced." Macaulay, on the other hand, considering only the many blotches in the same great general and minister's moral character, could without positive untruth say that "his nature rioted in the very luxury of baseness," that "his treasons were furnished with all that makes infamy exquisite," that "he was the very San Cappelletto of the political calendar," to speak of whose abandoned villainy as it deserved would scarcely seem decent. Carlyle, seeing only the great results brought about by the genius of Cromwell, sees fit to canonize him as a man among men, as the great central figure of English history, and deserving of all the enthusiastic hero-worship in which the average Briton is so happy to be able to indulge; while the Irish peasant, to whom a tradition of two centuries has brought concerning the same Cromwell only a record of atrocities for which we would vainly seek a parallel in the annals of civilized warfare, might with reason inquire of his pastor: "Sure, Father, if Cromwell is not in hell what's the good of having a hell at all?" Napoleon, shrouded in a halo of light and glory, appears to Thiers as something more than human and but little less than divine; but alas!

how shorn of his beams is this same bright Lucifer, the Son of the Morn, when viewed through the mist of prejudice which obscures the vision of an Alison or a Scott!

This therefore seems to be a general rule to which all are subject who have obtained a prominent share of the attention of mankind; but in no instance, we may say, has it been so thoroughly verified as in the case of Louis XIV. Extravagantly lauded by some, inordinately censured by others, impartial history has scarcely yet decided what place to assign him. The general tendency already alluded to has in his case been deepened by the opposite and apparently inconsistent features of his character. Gibbon tells us that at the age of fourteen he went up to college with an amount of knowledge which would have puzzled a doctor, and a degree of ignorance which would have made an apprentice blush. On the same principle we may perhaps say that with many shining qualities which would entitle Louis XIV to be considered the greatest, most high-minded and magnificent prince that ever filled the throne of France, Charlemagne, St. Louis, and Napoleon alone excepted, there were yet in his character defects and foibles which we would scarcely pardon in the most insignificant of those court marquises so pitilessly lashed by Molière. While we admit therefore that there are solid reasons for the magniloquent eulogies of his admirers, we must not attempt to conceal the fact that there is more than a little truth in the impassioned invectives of his enemies.

This is the age of progress and change—everything has been revolutionized, even down to the manner of writing history. Modern historical writers, desirous of achieving popularity, are apt to consider truth a less important factor in their calculations than the prospect of creating a nine days' sensation by propounding startling and novel views of men and events. They are generally distinguished by two very notable peculiarities—the one being a tendency to depreciate all the established reputations of the past, the other an apparent desire to rehabilitate the memory of those on whom the conscience of the human race has long since pronounced the final verdict. The rage for this latter species of intellectual effort has in our days gone to most extravagant lengths; Tiberius, Robespierre and Nero have found apologists; Mr. Froude boldly stands forth the panegyrist of Henry VIII; while De Quincey cannot after all see so very much to condemn in the conduct of Judas Iscariot. On the other hand, one reviewer gravely speaks of the obstacles thrown in the path of intellectual advancement by such antiquated and reactionary collectors of rubbish as Thomas Aquinas and the Schoolmen; another lays violent hands on Lord Bacon and pronounces his philosophy as absurd and shallow as his conduct was base; while a third conjures up such harrowing scenes as an octogenarian Pontiff blessing daggers to be plunged into the hearts of heretics and marching in public procession to thank Heaven for the assassination of one hundred thousand Huguenots. This tendency may perhaps afford another explanation of the fact that the reputation of Louis XIV generally fares so ill at the hands of our very modern essayists and critics. Two centuries ago, and even one century ago, no one would have dreamed of questioning his claim to the title of Great; is not that alone sufficient reason why Buckle should speak of his reign as a stain in the annals of civilization and Macaulay should speak of him as a "vain and feeble tyrant—the slave of priests and women—little in war, little in government, little in everything, but the art of simulating greatness"?

Louis XIV must now undergo the reaction of the exaggerated eulogies of which he was the hero—of the fanatical idolatry of which he was the god. It is now often claimed that he was a luminary shining only with borrowed light—that his glory was only a reflection of the glory of those who surrounded him, and that his only merit consisted in knowing how to appropriate all the credit of the merits of others.

History, whatever Victor Cousin may have said to the contrary, cannot be written *à priori*. Ideas should conform themselves to facts; facts can never be bent to suit preconceived ideas. The only way to form a correct judgment of a man or an age is to study carefully the principles professed and the actions performed by that man or the events of leading importance which occurred during that age. And applying this rule to Louis XIV and the age to which he has given his name, every impartial student, not laying too great a stress on the point of principles, must acknowledge that if brilliant qualities, if magnificent tastes, if a faculty of exciting in all those around him sentiments of admiration and veneration approaching even to idolatry—finally, if a half century of uninterrupted triumphs in every enterprise engaged in can render a monarch worthy of the title of Great, then no one can venture to dispute the magnificent Louis's claim to it. If military glory, literary pre-eminence, artistic splendor and scientific renown suffice to render a nation and an age illustrious, what nation has ever had a better right to consider itself such than the France of the 17th century?

Of course in the narrow limits of a lecture it is impossible to enter into the details of a reign so long and eventful as that of Louis XIV, or to attempt anything beyond the most meagre outline of it. That it was the longest in the annals of France—covering a period of seventy-two years—that the early part was disturbed by the boisterousness and turbulence of contending factions, the king and queen-mother being twice obliged to fly from the capital during the troubles of the Fronde, which it required all the skill of Mazurin to appease; that on the death of this minister in 1666, Louis, at the age of twenty-three, concentrated all power within his own hands and thenceforth for a period of forty years kept all Europe dazzled by the splendor with which he environed his throne; that he waged three successive and, useless to add, successful wars, not against single nations but against coalitions of the leading powers—dictating peace at Aix-la-Chapelle, Nimeguen and Ryswick—that finally his overweening pride and ambition raised up in arms against him almost the whole of Europe,—that his last days were as filled with disasters and calamities as his early ones had been crowned with triumphs and glory,—that Louis showed himself in everything superior to adversity and defeat—that he struggled on manfully, hoping against hope, till at length his constancy had received its reward—these are facts with which all, no doubt, are familiar.

[TO BE CONTINUED.]

Music Among the Ancients.

In proportion as the general history of man in the first ages is enveloped in deep darkness, broken only in very few instances by a clear view of facts which time and age could not destroy, we find it almost an impossibility to trace the origin of music. Nay more, the

history even of nations, as the Greeks, the Romans, and others, may be presented to us, but inasmuch as regards the study of the fine arts, and especially music, we remain shut out from it by the veil of uncertainty. What a contrast do we not find when, reading the literature of ancient music, we compare it with the history of our compositions? Music, one of the three sister arts—Poetry, Painting and Music—is to-day, we can say without hesitation or arrogance, the most popular, attractive and pleasing of all the studies which have occupied the mind of man, and whose progress seems to be the special charm and aim of our century.

Music, from the Greek *mousé* (a muse), may be defined as the science of harmonic sounds, or as the art of producing emotions by the combination of sounds. There is nothing in nature which elevates and arouses the feelings of the human heart more than music; whether it be an expression of joy or of sorrow, the outcry of despair or the overwhelming pleasure of the multitude—whether it be the roar of the winds, of waters or of thunder, or the soft inflections of the gentle murmuring breeze, our heart is equally susceptible to that sense of joy or pain which music awakens in us.

A taste for music is natural to us all, but to each in a different manner. For instance, we may hear the performance of a musical composition which in the judgment of others is beautiful and perfect, but which for us has few or no charms, no attractions. We may find some men who remain unmoved by the combination of melody and harmony, while others by the same musical arrangement are wrapt up to the highest delirium of delight. But if, naturally, we and almost every living being are susceptible to music it is not nature alone which makes the musician; education also has to fulfil a great part with regard to it, and may be said even to create it. So we may remark that education and civilization have, equally with nature, a part in the creation of music. This principle, then, guides and enlightens us in our inquiries concerning the origin or the beginning of music. The first instance given us is in the Bible, (Genesis, iv. 21) where it says: "And his [Jubel, son of Lamech] brother's name was Jubal; he was the father of them that play upon the harp and the organs." We can infer from this that music was already in a somewhat advanced state even before the flood, or about the year 1,000 after the creation of the world. We know also that under David and Solomon singers and players, with masters at their head, played at the public worship.

Passing to the Egyptians, we find that their commerce and the general standing of this country, called the Gift of the Nile, was flourishing, but we cannot obtain any insight into the state of their music. We know only that harps imported from Egypt to Greece were far superior to those manufactured in that country, which leads us to believe that musical art was perhaps better known and cultivated among the inhabitants of the valley of the Nile than among the worshippers of Apollo. In studying attentively the history of music as well as the classical literature of the Greeks and Romans, we remark a quasi-invisible connection between these three principal arts: Poetry, Painting and Music. What great honor, glory and worth the ancient Greeks attributed to music may be easily shown by the fact that by it they measured the standing or the civilization of a nation. This was also the case with the Chinese, and an example of it is found in Confucius, who wrote 100 years before Plato: "Wouldst thou know if a

people be well governed, if its manners be good or bad, examine the music which it practices." And why did the ancient philosophers recommend so strongly the practice of sounds or of music? It was because they considered the study of this art as the concentration of all moral principle; it was because they knew that if man were sensible to the impression of music, the principle of order and good reason, which would and should bring him to happiness, would be established in him. As the Greeks had a deity for every art, to music they gave a god also. To Apollo, the son of Jupiter and Latona, it was given by them to preside over the fine arts. To him is attributed the invention of music, and by his music it was fabled that he raised the walls of Troy:

"Troy you shall see, and walls divine admire,
Built by the music of Apollo's lyre."

Besides Apollo, they celebrated as a patroness of music Euterpe, one of the nine Muses, who was said to be especially famous for the sweetness of her voice.

Although music was one of the most cultivated arts of the Greeks, still we cannot discover among them well arranged melody. Theirs was simply, according to the most probable opinion, a musical recitation, which may be compared to the intonation and recital of the Epistle or Gospel in the Catholic Church. It is not easy to form an idea of their different melodies, but each kind of music seems to have had a particular species of poetry arranged for it. In fact, among them we find that the public speakers practiced numbers of years, and that all their speeches were recited in some sort of melody; wherefore poetry and music were always taught together at the schools. Yet, with all their culture, harmony was unknown to them.

If we cross the Adriatic, and study art among the Romans, we very soon discover that they were not a musical people. Their nature being uncouth, grave and warlike, they could not occupy themselves with an art which they deemed was too effeminate. All their music was simply a copy of that of the Greeks, and continued so even to times long posterior to the downfall of the Roman Empire. And in the same state, as regards music, we find the Persians.

Notwithstanding the slight positive knowledge of music in those ages, we can nevertheless form some idea of it in that which is now heard in Japan, China and Hindostan, since among these nations we find all the usages, associations, political forms, etc., as they existed one thousand years ago among the Greeks, from whom they received them. Even some historians of music try to find some resemblance between the old Scottish songs and the melody of Greek dramas. To illustrate the want of musical knowledge and understanding of musical harmony of the Japanese, an anecdote may suffice. A French musician, on a tour to Japan, once attended a musical assembly. But what was his astonishment when, instead of a well arranged musical piece, he heard each performer play a different melody, all of which, however, were in the same measure. After the performance he asked the director if this chaos of heart-breaking sounds was a real composed morceau. The astonished director answered: "How can you doubt it? Certainly it is." And this kind of music is to them most agreeable, it being impossible for them to listen to our European productions.

M. P. F.

The English Satirists.

A satire is a keen and defensive weapon used by certain parties in order to decry and ridicule vice, or simply for the purpose of silencing those on whom no other kind of admonition would have any effect. It is also a very powerful instrument in the hands of those who can and know how to use it to the best advantage in letting political parties, as well as those holding the reins of government, know where or in what way they have erred, whom they have injured, what principles they have violated, and what morals they have trampled upon. Is it not but too often the case that those to whom we should look for instruction—who should show the example, who should be a credit and an honor to their country and themselves, who should strive diligently and perseveringly to do all in their power to promote social happiness, to develop and instruct the minds of those under their charge, to bring about or cause to be brought about whatever is necessary for the prosperity and welfare of their country and for the promotion of religious liberty—instead of being ornaments in those respects in the eyes of society at large, are, on the contrary, unprincipled, selfish and ambitious individuals, caring nothing for friend or fellow, for foe or anyone else, provided they reap a bountiful harvest from the pockets of their neighbors, the laboring class? Is it any wonder, then, that men have stood up boldly and fearlessly against such persons and told them in plain and intelligible language—language that penetrates the very soul—what they are and what they have proved themselves to be?

With the didactic poet who assumes the rôle of an educator or instructor, who aims at forwarding man's common interests, guiding him in the paths of virtue and peace, imparting wisdom and knowledge, conveying lessons of truth and morality, may be contrasted the satirist, very appropriately called the *ensor morum*. Those who particularly excelled in this kind of poetical composition were Donne, Hall, Dryden, Pope, Butler, Byron, Churchill, Moore, and Peter Pindar. Satire is divisible into three classes or kinds, political, personal and moral. The first class is used against those who by their principles or contemptible qualities have rendered themselves unbearable to the opposite faction; it also successfully attacks the leading statesmen, and those other despicable wretches who never can say in reality what principles they hold,—only that they are whatever they think suits them best, one thing to-day and another thing to-morrow, never standing on firm footing, acting in whatever way the strongest party acts, because they think that it is to their advantage to do so. For such is the satire affective in an especial manner; it ridicules them, and by showing their conduct to the world they become a laughing-stock for all.

The most vigorous if not the most direful of all the satires of which our language is possessed is Dryden's "Absalom and Achitophel"; it was occasioned by the quarrels and controversies in which he became involved by the instigation of Rochester, and the ridiculing he received from Buckingham in his "Rehearsal," as also by the scheme played and contrived by Shaftesbury for placing on the throne after the king's death the Duke of Monmouth, to the exclusion of the Duke of York. Shaftesbury was drawn under the character of Achitophel, the Duke of Monmouth under that of Absalom, and Buckingham that of Zimri. In this bold and powerful satire he displays unusual tact, for it is justly considered the most beautiful, varied and ex-

cellent production of the kind in the language. It immediately raised him above all his contemporaries. The character of Shaftesbury is described in the following well-known lines:

"Of these the false Achitophel was first,
A name to all succeeding ages curst.
For close designs and crooked counsels fit,
Sagacious, bold, and turbulent of wit;
Restless, unfix'd in principles and place,
In power unpleased, impatient of disgrace;
A fiery soul, which, working out its way,
Fretted the pigmy body to decay;
And o'er-inform'd the tenement of clay.
A daring pilot in extremity,
Pleas'd with the danger when the waves went high,
He sought the storms; but, for a calm unfit,
Would steer too nigh the sands, to boast his wit.
Great wits are sure to madness near allied,
And their partitions do their bounds divide;
Else why should he, with wealth and honor blest,
Refuse his age the needful hours of rest?
Punish a body which he could not please;
Bankrupt of life, yet prodigal of ease?
And all to leave what with his toil he won
To that unfeather'd two-leg'd thing a son;
Got, while his soul did huddled notions try,
And born a shapeless lump, like anarchy."

The true spirit of the whole poem may be inferred from the foregoing example.

The next extraordinary satire of this class which attracts the attention is Butler's "Hudibras," a work which for its intensity of wit, versification, and classical language, is universally admired. Its aim was to ridicule the Puritan faction, especially the leaders, who rendered themselves intolerable by their extravagant and absurd ideas, which consisted chiefly in their dress, language, manners, and their hypocritical and enthusiastic opinions with regard to religion. They even considered themselves destined by Providence to throw off the yoke of corruption which was then around the neck of the Saxon. The characters are Sir Hudibras, Ralph, Sidrophel, etc. Each character should not be considered as an individual; it is in reality applicable to a whole species, which it was evidently intended for.

Churchill's best satire is the one ascribed to this department of literature; it is an uncalled-for attack upon the whole Scottish nation, written under the name of the "Prophecy of Famine," and inscribed to John Wilkes, with whom he was on intimate terms of friendship, perhaps to his own discredit. The cause of this production was Lord Bute's administration, during which he had appointed his countrymen to certain offices in preference to the English; hence arose the national prejudice to which he gave vent in his poem.

John Walcot, under the pseudonym of Peter Pindar, published some lively and not altogether extravagant effusions, principally against the leading public men of his own day. There is one especially that deserves to be mentioned, not on account of its beauty or any other very remarkable quality, but its extreme vulgarity, and the ridiculous incident that gave it rise; it is the "Lusiad," hurled against George III and his household, founded on some report real or imaginary, which spread itself abroad, and afforded a rich field for the coarse genius of Walcot, who unscrupulously handled the subject thus afforded in a manner that goes to show that his mind stood in need of cultivation, and that in no small degree.

Hence it is obvious that the fall of satirical poetry from Dryden to Churchill was not in the same proportion as that from Churchill to Peter Pindar.

The main object of personal satire is to expose the individual, to hold him up before the world, to unmask him and exhibit his qualities or principles. In Dryden's *Mac Flecknoe*, which is an attack upon Shadwell, a rival poet, we have a splendid example of this kind of satire. The severe criticism that Byron's "Hours of Idleness" received from Jeffrey in the *Edinburgh Review* caused him to produce a pungent satire entitled "English Bards and Scotch Reviewers," in which were ridiculed nearly all his contemporaries. He, however, afterwards acknowledged his mistake, as the object of the satire was to annoy Jeffrey, and he did all he could to recompense the injury done his brother poets.

The satirical writings of Donne, although showing indications of wit and general vividness of character, are defective in many respects, particularly in style and sensibility, and can only be considered on the whole as rough and clumsy productions, abounding in uncouth and awkward expressions, as is generally acknowledged by those qualified to judge.

"Donne, not first, but greatest of the line,
Of stubborn thoughts a garland thought to twine;
To his fair maid brought cabalistic posies,
And sung fair ditties of metempsychosis;
Twists iron pokers into true-love knots,
Coining hard words not found in polyglots."

Hall's satires, published under the title of *Virgidemiarum*, aim principally at objects in general, mingled with some reflections on humanity. He is considered the first that wrote satirical poetry in a style remarkable for precision and elegance.

Swift's productions in this department of literature are to some extent worthy of the noble mind from which they emanated. His satires are vigorous and full of beauties and excellence as regards style of composition; they show, too, that wit, humor and genius were concentrated in the source whence they proceeded. "Whoever reads Swift a second time," says Campbell, "laughs more than at the first perusal. At least I do. He represents the mass of mankind just what it is in respect to its nationality. How superstitious and grovelling is its spirit!"

Pope, who may be regarded as having excelled in almost every kind of literary composition, holds a conspicuous place in the list of English satirists. His chief works of this kind are his "Moral Essays," "The Prologue to the Satires," "The Epilogue to the Satires," and the "Dunciad." It is scarcely necessary to say anything with regard to these famous productions. However it will not be out of place to say what the "Dunciad" was written for, and how it was received by the public. The plan of this immortal poem seems to be taken from Dryden's "Mac Flecknoe," but it can very well claim originality on account of the diversification and enlargement of the whole design. It was undertaken by Pope, Swift, Parnell, Lord Oxford, Aurnthnot, Gay, and others, to hold up to ridicule the false tastes of style and composition. "Memoirs of Martinus Scribblerus" was intended to be the title under which the work was to be written. The project was, however, abandoned; but to it we owe the "Treatise," and the work in question, the "Dunciad." The "Treatise" appeared in 1728, when the authors whom it attacked retaliated the injuries done them, and even went so far as to threaten

violence to his person. This incensed the spirited mind of Pope to such a degree that he resolved to crush forever all those who had recourse to retaliatory measures, as well as the whole school of "scribblers." He accordingly made preparations to execute that famous poem "*The Dunciad*." At first Theobald was the hero, who had incurred Pope's displeasure for the manner in which he treated his "Shakespeare." He was afterwards dethroned and his place given to a more worthy individual, Colley Cibber. The publication caused an unusual sensation. On its presentation to the king he was pleased to affirm that it was what it should be, and that Pope "was a very honest man." The "dunces" did not think as the king, for on the morning of its publication they did what they could in order to prevent its sale; this proving ineffectual, they strove to concert hostilities, for which they regularly held meetings. Notwithstanding all this, Pope gained a complete victory over them, and raised himself to the highest pitch of his genius, as is manifest from the spirit, vigor, and the causticity of this truly noble poem. The powerful stroke of satire which appears in this poem against *atheism* is worthy of quotation:

"All-seeing in thy mists we want to guide,
Mother of arrogance and source of pride!
We nobly take the high *priori* road,
And reason downward till we doubt of God:
Make nature still encroach upon His plan,
And shove Him off as far as e'er we can;
Thrust some mechanic cause into His place,
Or bind in matter or diffuse in space,
Or at one bound o'erleaping all His laws,
Make God man's image, man the final cause,
Find virtue local, all relations scorn,
See all in self, and but for self be born;
Of nought so certain as our reason still,
Of nought so doubtful as of soul and will.
Oh hide the God still more! and make us see
Such as Lucretius drew, a god like thee:
Wrapped up in self, a god without a thought,
Regardless of our merit or default.
Or that bright image to our fancy draw
Which Theocles in raptured visions saw
Wild through poetic scenes the genius roves,
Or wanders wild in academic groves;
That nature our society adores
Where Tyndall dictates, and Silenus snores."

Moore's satires are the "Twopenny Post-bag," "The Fudge Family in Paris," "Fables of the Holy Alliance," "Literary Advertisement," etc. These in their own way are not inferior to any in point of wit, humor, fancy, and an exquisite adaptation. Much amusement is found in them. They seem to satisfy something which we find wanting in reading many of the satirical productions of those whose names appear in the list of satirists. R.

The Cumæan Sibyl.

The sibyls, of which the two prominent ones were the Cumæan and the Delphian, resided in gorgeous temples erected over caves, from which vapors arose which had an exhilarating and anæsthetic influence, similar to that of nitrous oxide or laughing gas, on those inhaling them. The author of a well-known book, entitled "Art Magic," who for some time lived at the locality where the Cumæan sibyl once resided, states that it is one of the wildest, grandest, and most awe-inspiring gorges of the mountains around

Lake Avernus, which itself is the inundated crater of an extinct but once mighty volcano; while the whole region around, now fertilized by the waters of the lake, bears the marks of the ravages of fire, presenting a most gloomy appearance. The clefts in the savage rocks abound with caverns, exhaling mephitic vapors and bituminous odors. The scattered inhabitants of the surrounding district once believed that the largest grotto was the entrance to the lower world, and that the hummers of the Titans, working in the mighty laboratories of the Plutonic realms, might be heard reverberating through the sullen air. The dark waters of Lake Avernus were supposed to communicate directly with the silent flow of the river of death, the Lethean stream made dreadful by the apparitions of condemned spirits, who floated from the shores of the lake to the realms of eternal night. In this grotto resided the famous Cumæan sibyl: and from the exhalations, which were more or less poisonous to birds and other small animals which came near, the weird woman appears to have derived that fierce ecstasy in which she wrote and raved about the destiny of nations, the fate of armies, the downfall of kingdoms, and the decay of dynasties. Even monarchs and statesmen often acted according to her pretended revelations, as it was supposed that the purposes of the pagan gods were made known to her as to a counsellor and a mouth-piece. She sometimes wrote her soothsayings upon palm leaves, which she laid at the entrance of the cave, suffering the winds to scatter them and bear them whither the gods directed. To the Cumæan sibyls is attributed the authorship of the famous sibylline books, of which many strange stories are told, but of which very little is left that can be regarded as genuine. It is said that she foretold the eruption of Vesuvius, in which Pliny perished, and the cities of Herculaneum and Pompeii were destroyed. She declared of herself: "Why must I publish my song to every one? And when my spirit rests after the divine hymn, the gods command me to prophecy again, so that I am entirely on the stretch, and my body is so distressed that I do not know what I say: but the gods command me to speak." If we substitute in the latter expression the word spirits for gods, we have a declaration identical with those of the spirit mediums of the present day.—*Scientific American*.

Scientific Notes.

—Count Gaston de Saporta, the distinguished French botanical palæontologist, has recently been appointed to a professorship in the Jardin des Plants, in Brongniart's place.

—In 1845 a laboratory for analyzing gratuitously any substance presented was founded at Paris in the School of Mines. Why should not our American Mining Schools follow the example?

—The Academy of Natural Sciences at Davenport, Iowa, has issued its first volume of proceedings, covering the time from 1867 to 1876. The volume is well illustrated with archæological plates.

—The ravages of the locusts in the trans-Mississippi States have been so alarming as to necessitate the organization of a society whose particular aim is to devise means of stopping or mitigating their ravages.

—Several distinguished personages lately met in Boston to organize a society for the promotion of the study of the metric system in the United States. The society took the name of the "American Metric Bureau."

—The inhabitants of Morocco consist of: (1) Two races of European physiognomy, the one blonde, the other brown, corresponding to the two races, blonde and brown, found

in France (Libyans *par excellence*); (2) A brown race with Southern characteristics, but still European (Getules?); (3) A brown race of Oriental origin (Numidians?); (4) A brown race, probably of Barbary, but crossed with the black race (Melano-Getules). These statements are made by Mr. Tissot in the third number of the *Revue d'Anthropologie*.

—Prof. John W. Draper delivered his inaugural address as President of the newly formed chemical society, entitled "Science in America." He began by stating that the progress of the sciences depends on two elements: our educational establishments and our scientific societies. He refutes the charges made against Americans of backwardness in science, concluding with the words taken from the *London Times*: "In the wider and multifarious provinces of art and science she runs neck to neck with the mother-country, and is never left behind."

—Taken altogether, Washington probably affords almost if not quite as many facilities for the scientific student as any other city on the Continent. Its principal scientific libraries are: the General Library of Congress, with 300,000 volumes and at least 60,000 pamphlets; the library of the Surgeon-General's Office, relating almost exclusively to medical art and chemistry, containing 40,000 volumes and 40,000 pamphlets; the Patent-Office Library, consisting mainly of works on applied science, though other works of science are well represented among the 23,000 volumes on the shelves of the library; the Library of the U. S. Naval Observatory, a special library on Astronomy, numbering some 7,000 volumes; a Library on Hydrography and Geodesy, collected by the United States Coast-Survey Office, containing in all 6,000 volumes; a collection of works on Meteorology by the Signal-Service Bureau of the War Department, numbering some 2,900 bound volumes and 419 pamphlets. In fact all the sciences are well represented in this list, with the exception of Natural History. In Baltimore there is the Library of the Peabody Institute, 58,000 volumes, well representing all departments of science and especially Natural History. In Philadelphia the Academy Library has about 30,000 volumes and 35,000 pamphlets, chiefly relating to Natural History; the Library of the American Philosophical Society contains about 20,000 volumes and 15,000 pamphlets, every branch of science being tolerably well represented. But, above all, the Scientific Libraries of Boston, Cambridge and Salem are the best furnished with scientific works. Cambridge, which may be called the home of Agassiz, possesses all the works collected by him; they may be found in the Museum of Comparative Zoölogy.

Art, Music and Literature.

—A memorial bronze bust of the late Horace Greely was unveiled at his grave on the 4th of December.

—William Morris' new poems, "The Story of Sigurd the Volsung and the Fall of the Niblungs," is just ready in London.

—An unique feature of the *Atlantic Monthly* for 1877 will be contributions to each number of original music by such composers as J. K. Paine, George L. Osgood and Frances Booth, with words by some of the most distinguished *Atlantic* poets.

—Col Chester is compiling for the new "Shakespeare Society" a volume of the wills of actors and authors of Elizabeth's and James I's time, to form part of the Society's eighth or miscellaneous series. The volume will also contain notes by Col. Chester on the ancestry and descendants of every testator, with extracts from the very extensive collections of parish registers, etc., in his possession.

—Henry de Gondrecourt, a voluminous French novelist of high merit, author of some 40 novels, among which were "La Guerre des Amoureux," "Peches Mignons," "Serjent Laviolette," and the like, familiar to our readers of French fiction, died recently, aged somewhat over 60. Besides being an author, Gen. de Gondrecourt attained eminence in the profession, rising to the charge of the School of St. Cyr.

—The Crown Prince of Germany has made his debut as an author. Under the title "Meine Reise nach dem Mor-

genlande im Jahre, 1869," the prince has described the incidents of his visit to the East, when he took part in the opening of the Suez Canal. The world at large will have small chance of making itself acquainted with the prince's work, as the present edition is limited to 40 copies, all of which have been bestowed by the writer on the companions of his travels.

—The Literary Editor of the *N. Y. Independent* in noticing Mr. Longfellow's charming series of "Poems of Places," thus kindly writes of the volume devoted to Irish Poetry:—"The book is to us even more enjoyable than any of its predecessors. There is a tender charm about Ireland, and the songs the poets have offered her, that appeals to the most bigoted Saxon and the most ferocious Know-nothing. One is very willing to catch the enthusiasm with which this pretty and appropriately green-clad volume glows."

—The Duke of Marlborough's library at Blenheim Palace is not only remarkable for the large number of volumes, but for the many valuable editions it possesses. Among these are a fine edition of the Greek and Latin classics of 1500, the Florentine *Elitio Princeps* of the Iliad and the Olysey of 1488, the vulgate Bible (Mainz: Fust and Schöffer, 1462), Dante's *Divina Commedia* of 1472, Boccaccio's *Decameron* of 1471, and Petrarch's *Sonnets*, Venice, 1470. Among the manuscripts are a parchment codex of the works of St. Chrysostom of the twelfth century, the original manuscript of Dante's *Inferno*, and the diplomatic and personal correspondence of the great Duke of Marlborough.

—The Rev. Father Mori has presented the New York Cathedral with a beautiful statue of the Immaculate Conception, which arrived from Italy on the steamer *Alexandria*. The statue will remain in the old Cathedral on Mulberry street until the new Cathedral is ready to receive it. The statue was made by Chevalier Aristodemo Costoli, of the Royal Academy of Fine Arts, Florence. Costoli is best known for his statue of "Columbus" and the "Dying Monecco," for which latter he obtained a gold medal from Rome. The statue of the Immaculate Conception represents the Virgin Mother with her foot pressed upon a serpent, one hand held to her breast and the other extended. The face is cast down and the expression sweetly sad. It is made of Carrara marble, is six feet high, weighs five tons, and cost \$3,000. Its position in its present quarters does not show it to advantage, but in the new Cathedral it will be placed where its beauties may be seen by all.

—The notion of putting up public statues to great men, which had its latest manifestation on Saturday in the Daniel Webster statue, has grown with great rapidity in this city, which almost deserves to be called the city of statues. Before the war we had nothing to show in that line besides the equestrian Washington: but in the present year we have put up three, to wit, Lafayette, Seward, and Webster, and in addition to these, we had, within a few years previously, put up Lincoln, Franklin, Shakespeare, Walter Scott, and Prof. Morse, besides busts of Humboldt, Schiller, and Goethe, to say nothing of such figures as the "Indian and Dog," the "Angel of the Fountain," the Seventh Regiment statue, and some other pieces in the Central Park. The next statues that are promised are those of Daniel O'Connell, Robert Burns, and Fitz-Greene Halleck. The admirers of Alexander Hamilton are also talking about a statue to him.—*New York Sun*.

—The committee of artists appointed by the Director-General for the selection of American works of art protests against being held responsible for a number of such works which were admitted to the galleries without its approval. The protest is signed by D. Huntington, Chairman; T. Hicks, Secretary; Jervis McEntee, J. Q. A. Ward, H. K. Brown, R. M. Stagg, T. Robinson, and says: "Notwithstanding the pledge to our committee that our decision should be final, and should in no way be supplemented by any of the authorities of the Centennial Exhibition subsequently, not only many American works of art have been exhibited in the art galleries which never received the approval of the Committee of Selection, but works which were rejected by us have been admitted in defiance of our decision. We remonstrated by letter, but have received no reply. We therefore earnestly protest against this deliberate violation of the compact by the chief of the Art Bureau,

acting under the authority of the Director-General; and we disclaim all responsibility for the mass of crude and ill-arranged works which lower the tone of the American art exhibit."—*American Art Journal*.

—An important work of Christian art has been found in the beautiful old Church of S. Pietro in Vincoli, during the course of work for renewing the high altar. Under the pavement between the high altar and the apse was found a sarcophagus of white marble, more than two metres in length, adorned with reliefs, which in style and finish entitle it to rank among the best known works of the fourth or fifth century, the sculptures being of not earlier date than the former epoch. The subjects are of the kind usually found in Christian sarcophagi of that epoch:—"The Raising of Lazarus," "The Miracle of the Loaves and Fishes," "The Saviour admonishing Peter for his triple denial"; and also two subjects much less commonly produced in such association—viz., a group of Christ with the Samaritan woman beside the well, and the bestowal of the symbolical keys on St. Peter, the last pertaining to the comparatively late class of Christian sculpture at Rome. The sarcophagus is divided interiorly into seven compartments, each containing a little black ashes. This peculiarity has a curious relation to sacred archæology. According to a tradition of the Roman Church, the mortal remains of the seven Maccabean brothers were transported from Judea to Rome and buried before the high altar of the Basilica Eudosianna. An inscription on a plate of lead, in characters of the sixteenth century, refers to the translation.

Books and Periodicals.

—We have received the January number of *Vick's Floral Guide*, a dainty quarterly, useful to all who have the cares, if they may be called such, of a garden on their hands. It is published at Rochester, N. Y., by Vick, the great gardener.

—The Christmas number of *Church's Musical Visitor* comes to us in a new and dainty dress of black and red, which sets this excellent musical monthly off in a real tasty style. The music of the number consists of a "Christmas Anthem" by George F. Root, Wagner's "Centennial March" (abridged), "Going to Sleep" by H. R. Palmer, "Lovers Return" by R. Goerdeler, and "Welcome Footsteps" by Geo. W. Pearsley. The contributed articles by Messrs. Mathews, Root, Challoner and Crowest are all readable and instructive. The editorials are well written and the correspondence lively and entertaining.

POEMS OF THE FARM AND FIRESIDE. By Eugene J. Hall, Author of *Stories of a Winter Night*, etc. Chicago: Jansen, McClurg & Co. 1875. 114 pp., price \$1.75.

The poems of Mr. Hall are after the manner of Will. Carlton, and to those who admire the simple, homely style of the author of "Over the Hill to the Poor-house" they will be welcome. As the author states in his preface, these poems are written for the people, that is the working people with whom he has spent much of his life, and their purpose is to expose many of the abuses common in society. In doing this the author does not, after the manner of the demagogue, endeavor to stir up strife between the employer and the employee, between capital and labor. His design is rather that of one who has the real interest of the laboring man at heart, and creating a kindly feeling towards the poor and lowly to assist them in their struggles. He is very happy in delineating some of the peculiar phases of human nature which he has attempted to describe. It is elegantly printed, and bound in blue and gold.

—It is related of Foote that he, being once much annoyed by a fiddler straining harsh discord under his window, threw sixpence to him, at the same time requesting him to take his departure, as one scraper at the door was sufficient.

—An author, reading his drama in the green room, remarked, that he knew nothing so terrible as reading a piece before such a critical audience. An actress present said she knew something more terrible than that. "What is it?" exclaimed the author. "To be obliged to sit and hear it," she replied.

Notre Dame Scholastic.

Notre Dame, December 9, 1876.

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Guides in Reading.

The first people who, for the benefit of the wayfaring man, set up mile-stones along the roads traversing the country, were the Romans. Those possessed of wealth could, when they wanted them, take guides, to save themselves labor and trouble; the professed tourist had experience, skill and science enough to find his way by the great guides of nature, the sun, moon and stars, and the landmarks erected by his predecessors; but the business man required these mile-stones directly in his way to guide him on his journey. In the paths of knowledge there is a similar want. Those who have leisure and who are not forced to measure time by hours, or distances by time, can pace along at will, and find amusement and instruction in everything presented to their sight; the professed scholar has acquainted himself with the tracks of his predecessors in the walks of literature, and can examine all the monuments they have established with no anxiety or fear, for he can easily rectify his errors should he have the misfortune to fall into any. But there are others who, having merely received an education sufficient to enable them to transact the ordinary duties of a business life, find their attention so occupied with the cares of their state, that literature is to them an incidental matter. These suffer frequently for a want of practical directions in getting the most information from the best sources in the shortest possible time. They need mile-stones to guide them in their wanderings, and these mile-stones are the compendiums of the history of literature which are now so plentiful. A man with mature judgment can easily keep the road in sound knowledge by following the directions given by them.

There is another class of persons, however, who are forced to attend to more than mere mile-stones along the paths of literature, and these are the young and inexperienced. They need guides, men who have already travelled the roads, and are therefore competent to direct them what paths to avoid and what roads to traverse. If they attempt by themselves to travel outside the great highways, they may fall into the snares that are laid for the unwary by an insidious foe.

At this day no one who would be respectable can remain ignorant. For the demands of society in almost every grade of life, so long as that grade is respectable, a good share of knowledge is requisite. The workshop and counting-room demand a portion of intelligence as well as does the office, and all who would figure in them to advantage must comply with this demand. He who can, should have a director, in order that his time may not be lost.

Such works as will give good solid knowledge should be those which are placed in his hands, and not those which give no instruction. Desultory reading, without any object in view, is of no service to anyone. On the contrary it is fraught with harm. Better to read books on one general subject than to take up books helter-skelter and in the end find no real knowledge derived. The mere reading for amusement is the custom of indolent and light-headed people; a book from which there is nothing to learn is useless, if not bad. Novels and romances, it cannot be denied, are the most numerous of this class, because they are for the most part carelessly written, often with no other aim than to make money, or for the sake of notoriety. The reputation of a novel-writer, if he has no other, is one that no sensible person would envy. In a novel written, strange to say, by an American, we are told about the cotton-fields of Massachusetts; and from another, by an English author of some celebrity, we get the startling information that monkeys abound in Illinois, and that a pleasure-party sailing down the Mississippi River had a charming view of the Rocky Mountains. If young people were to confine their reading to such books as these, surely their stock of general information would not be much increased.

We are not of the number of those good folk, more precise than wise, who condemn novel-reading as a heinous crime; we should not forget that the term *novel* is indifferently applied to a great variety of good books, for want of a better name.

It is really too bad to be obliged to class such writers as Eugene Sue, and a host of others, with the honored names of Thackeray and Hawthorne; to mention "Waverly" in connection with "A Dark Night's Work" is an insult to the memory of a great author. Some one who enjoys that rare privilege of coining words should invent one that we can apply to these paper-destroying, ink-wasting, day-dreaming novelists. Bad poets we can name versifiers, poetasters, rhymesters, or makers of rhymes, if they deserve such epithets; but the bad novel-writers have no name, though their number is legion. We do not mean to infer that novels of any stamp may be read continually without injury; the best sometimes present false views of human nature, and are often too ridiculous to be possible; the moral tone is usually good, and right generally—almost invariably—triumphs over wrong, but in real life it is not always the case. The trouble is, novel-reading easily becomes a habit; and when it does, it gives a distaste for all serious reading; and again, it is a great waste of time. A person who reads Miss Braddon constantly will never be able to appreciate Macaulay or Ruskin; and the class of persons that read Mrs. Wood and Pierce Egan don't trouble such authors as Irving or Parkman.

An occasional novel may be read by way of relaxation, but it should always be one by a standard novelist, in order that we may improve our style or derive some other advantage at the same time.

One more remark and we are through with novels, novel-readers and novel-writers. Dime-novel reading is simply preposterous, and the persons who read such trash are truly to be pitied; but if they would return to the pleasant paths of *literature*, let them take a week's rest from all reading, meditating meanwhile on "the last four things to be remembered," and make a generous resolution never to touch another "*Dime*." And by the blessing of Providence and careful training, they may be able, in course of time, to appreciate something better.

The Musical Soiree.

The expected musical *soirée* took place Wednesday evening last, Dec. 6th, and was the occasion of real pleasure to all who attended. We know of nothing more refining in its influence on young men than these *soirées* given from time to time during the year, and we are more than pleased when it becomes our happy duty to announce that one is to be given. The rich treat presented to us by a dramatic entertainment is enjoyed with a zest which is great; the feast of reason and the generous flow of eloquence which satiate the hunger of our mind at a literary *séance* is always welcome; but we are most delighted when we are invited to attend the musical *soirée*. It is then we feel best, and are most delighted with everything and everybody.

When we speak of the music given at this musical *soirée*, we would not have our readers imagine that the music of the performers was such as one hears when attending a concert of Thomas, of the Boston Philharmonics, of the Mendelssohn Quintette Club, or of any such organization. At such a concert every instrument is in the hands of an artist and the music rendered is as perfect as a non-critical listener like the writer could wish. Such however is not the case at these musical *soirées* which are given here, and at which the students of the College are the performers. There are many things in which even unmusical persons may see room for improvement, but this is what is to be expected. They do not claim to be artists: they are beginners, as it were, and as such they should be judged. So will we judge them in this notice.

The violin solos by Messrs. M. Kauffman, Jos. McHugh, Anthony J. Burger, and A. Sievers were fully up to their efforts on other occasions. They should however endeavor to do more; with each succeeding *soirée* they should surpass the skill displayed in the preceding one. It does not do to remain stationary until the great goal is won. In music, as in everything else, improvement should follow with each new effort, and that this may be the case, constant attention at lessons and at practice is imperatively demanded.

We were disappointed in not hearing the Orchestra, which for some reason or other did not appear. It was announced in our last number that this organization would favor us with an overture, but during the week it was decided by the members not to appear on this occasion. We regret that this determination was come to, for the oftener the members appear the better will be their music. However, to make up for this disappointment, the members of the string quartette favored us with two excellent pieces in addition to the two announced in our last issue. The Overture to "Oberon" and the potpourri from "Semiramis" were both played with great delicacy and feeling, and the other two pieces were nowise inferior. The quartette will with practice no doubt become as famous as the one in former years when Von Weller and others belonged to it. Of the excellent violin solo by one of the music teachers it is not in our province to speak, but will pass on to the remainder of the programme.

The two choruses were sung by the members of the Choral Union very prettily. They showed that the members had given attention to the instruction given them while in training. If our vocalists would only become enthusiastic in their work, and strive to throw more feeling into the rendition of their parts, we would then have singing approaching perfection. This they should do. They

ought not to be satisfied with doing a thing well; they should aim at perfection even though they do not attain it. Anyone can attain mediocrity; there is no use striving for simply that. Aim higher, put enthusiasm into your work, and practice, and practice, and practice. We do not by any means say this to the disparagement of the members of the Choral Union. On the contrary, we feel that they sang very well at the *soirée*, but we would have them do better. The duo by Masters J. W. Davis and O. Lindberg was quite pretty.

In addition to the music spoken of above, we were pleasantly entertained by a duo for cornetts by Messrs. H. McGuire and L. Evers. The quartette for brass instruments was not played, although it was announced last week.

The *soirée* was pleasant and enjoyable, indeed we may say that it was in every respect the best ever given at Notre Dame, and we await with high hopes the next given by the musical department in February 1877.

Personal.

—We ask particularly for items for this column.

—P. L. Garrity, of '60, is doing a large business in Chicago, Ill.

—F. H. Green, of '64, is living, we are told, in Grand Rapids, Mich.

—Rev. P. Lauth has returned after a successful mission at Elkhart, Ind.

—Ex-Mayor Miller, of South Bend, was among the visitors on the 3rd.

—Rev. Father Frère has been appointed assistant Chaplain at St. Mary's.

—Mrs. Bell, of Elkhart, with her son Oscar, visited Notre Dame this week.

—Mr. Krone, of Krone Bros. & Co., New York city, was at Notre Dame on the 4th.

—Mr. Cole, of the firm of Gould & Co. Chicago, visited his brother here on last Wednesday.

—Mr. Peter Donnelly, of Michigan City, Ind., spent several days at Notre Dame last week.

—Very Rev. Father General has gone to Waukesha, Wis., on a visit of three or four weeks.

—Rt. Rev. Bishops Elder, of Natchez, Miss., and Gilmour, of Cleveland, Ohio, were at Notre Dame on the 5th.

—Alexander Coquillard, the great wagon-manufacturer of South Bend, was the first student who ever entered Notre Dame.

—Peter Hoey, of '59, we learn from a friend in California, stands foremost in the legal profession in Gilroy, in that State.

—We are sorry to announce the death of Mr. Donovan, the uncle of Rev. T. O'Sullivan, of '58, and extend to the bereaved relatives our heartfelt sympathy.

—Our friend T. A. Dailey, of '74, is still connected with the *South Bend Herald*. Under the management of Messrs. Murray and Dailey the *Herald* is a most readable paper.

—We are pleased to learn from Rev. Father Noll, of Elkhart, Ind., who visited us on the 4th, that O. T. Chamberlain, of '61, C. M. Proctor, of '75, and John Cooke, of '60, are all prospering.

—We have been told that Thomas Naughton, of '60, is practicing law in New York city. We do not know whether the information is true or not. The secretary of the Associated Alumni has never been able to reach him by letter.

—We are pleased to see the able manner in which the *Catholic Columbian* is conducted. The short, crispy editorials which sparkle on the fourth page are really delicious. The locals are well written and the diocesan news gossip and full. The business management of the paper and the local department are in charge of D. A. Clarke, of '70.

—We were honored with a visit, last Monday, from our old and esteemed friend Judge Turner, of South Bend, and his son, Willis H., and daughter, Ida. Mr. Willis is an excellent vocalist and favored us with quite a number from among his choice repertory. The Judge informs us that his "South Bend Annual"—the great advertising medium of South Bend—will be ready sometime in January. We are confident that it will be as successful as in former years.

Local Items.

—The musical *soirées* hereafter will be given every two months.

—Classes will begin after the Christmas holidays on the second of January, 1877.

—The *Soirée* the other evening was very enjoyable. The next will take place in January.

—Mr. Cummings and Mr. Frain have been putting the compositors' room in ship shape.

—The amount of work now on hand in the shops at the Manual Labor School is very large.

—The Feast of the Immaculate Conception was observed at Notre Dame with the usual solemn services.

—The heavy snow, the past ten or twelve days, put an end to all out-door sports except rabbit hunting.

—Prof. Schnurrer will lecture next week. The lecture by Prof. Stace has been postponed until after the holidays.

—An additional number of steam-pipes have been put into the new church in order that it may be the better heated.

—The ice on the lakes, last Wednesday, was four and a half inches thick. The snow, however, prevented much skating.

—The Rev. President and Director of Studies expect to complete their visits to all the classes before the Christmas holidays.

—The moon has for some evenings shone gloriously, making the sleighing more than grand for those who can indulge in it.

—Eight of the paintings representing the Way of the Cross, intended for the new church, painted by Sig. Gregori, are now finished.

—Every one should make it a point to procure a copy of the SCHOLASTIC ALMANAC, an advertisement of which appears in our columns.

—To judge from the way boxes continue to arrive, the number of those going home for the holidays will be much smaller than in former years.

—We have been informed that Lady Georgiana Fullerton, the distinguished author, has been engaged to write a serial story for the *Ave Maria*.

—Prof. O. M. Schnurrer will lecture in German on the evening of the 12th. His subject will be on "Ancient Oracles and Modern Spiritualism."

—Rev. President Colovin and Father Zahm, Director of Studies, visited the various classes in the Minim department on the 4th, and found great progress manifested in all of them.

—The Minims will shortly have their own trunk-room, which will be much more convenient for them, especially for access to their Christmas boxes, the festival being near hand.

—A church is to be erected next spring at the St. Joseph Farm, some seven miles from Notre Dame, to accommodate the farmers in the neighborhood as well as the Community there.

—Mr. Shickey has been running a large sleigh the past ten days instead of his regular 'bus. Every one coming from South Bend to Notre Dame can by patronizing him take a first class sleigh-ride.

—The College Library will be opened regularly from half-past nine to eleven, and again in the afternoon. Any one desiring to enter the Library should call at the assistant librarian's room, on the same floor.

—On Thanksgiving day the Minims had a good skate on a shallow pond near the lower lake. We presume this is the first time there has been skating here so early, within the memory of the oldest student.

—The *Rorate Cœli*, sung at the Benediction of the Blessed Sacrament, after the *O Salutaris*, may be found in the *Kyriale*, page 8.* Every one should take his *Kyriale* as well as his Vespers with him to Vespers.

—Mr. Kirsch, the efficient assistant librarian, has been busy making many improvements in the Library. A number of desks, etc., have been put up to add to the convenience of those who frequent its shelves.

—South Bend papers are all well conducted. The *Register*, the *Tribune* and the *Herald* are all conducted in a manner highly creditable to the managers and in the interest of the city in which they are published.

—The heavy fall of snow last week made the sleighing A No. 1. Quite a number of people took advantage of the opportunity to enjoy sleigh-rides, and at times the jingling of the bells made a merry noise about Notre Dame.

—Owing to circumstances over which they had no control the St. Ceciliaans have postponed their Entertainment until the night of the 19th of December, when they will produce "The Broken Sword" and "The Virginia Mummy."

—Look out for the Entertainment of the St. Ceciliaans, which will of course be an enjoyable affair. The young gentlemen taking part in it would not be true Ceciliaans if they gave us a mediocre Entertainment. They never do.

—The singing by the students at Vespers is very good, but if more were to join in, it would be grander. Probably the reason of their not doing so is because of the want of lamps along the side aisles, a want which will soon be satisfied.

—Those of the St. Aloysius Philodemic Association who are to take part in the public debate are preparing themselves thoroughly in order that they may acquit themselves with credit and bring honor upon the Society to which they belong.

—Everybody should remember that the next Bulletins will be made out about the 26th of this month, and should strive to have excellent notes before they are sent off. This can only be accomplished by excellent conduct, well-recited lessons and good duties.

—A wild rabbit was found trespassing upon the Campus grounds on Monday last. After a grand chase it was captured by the members of the Junior Department, who presented it to Prof. Ivers, who now needn't "buy a rabbit's skin, to wrap the baby bunting in."

—Rabbit-hunting is the favorite sport with many of the older students, who with Bros. Paul and de Sales may be seen starting out every recreation day. They are generally successful, and manage to bag quite a number. Rabbits seem to be more numerous than in any former year.

—All reports of societies should be handed in promptly. Last week one report was dropped in the "box in the hall" on Saturday morning, after both forms of the SCHOLASTIC were locked up. As after this week we will go to press on Friday all reports should be handed in by Thursday.

—We intend hereafter, commencing next week, to go to press on Friday afternoon, in order that our mail may be sent on Saturdays. For this reason all local items must be handed in by Thursday evenings. The students, however, will receive their SCHOLASTICS at the usual time, at the students' office.

—There will be ordinations at Notre Dame about Christmas time. There will be two priests, one deacon and two subdeacons ordained by the Right Rev. Dr. Dwenger, Bishop of Fort Wayne. We would be only too well pleased could we have him here to officiate on the great Festival itself.

—We do not hear much now of the reading room association which was talked of about a year or so ago. We think one could be very easily formed in connection with one of the two libraries. In the College Library there are quite a number of magazines, reviews, etc., taken. These, with additional ones, would make a good beginning.

—The 13th regular meeting of the Columbian Literary

and Debating Society was held Tuesday evening, Nov. 28th. Essays were read by Messrs. J. Burke, "Napoleon," Wm. Fowler "Patriotism," V. Baca, "La cena del zorro." A vote of thanks was returned to Rev. Father Zahm for the beautiful oil-painting given in token of his regard.

—When we went around collecting items this past week everyone we met would, in reply to our anxious inquiries, begin, "Well, rabbits—" We never allowed him to finish the sentence. It was on everybody's tongue. Nobody knew anything of anything except rabbits; but it wouldn't do to have all our items about these very harmless animals.

—The Minims depend on none of their Senior associates except for regular meals, which they continue to take with the Seniors. But even there, they show their independence and take no notice of the egress of their commensals. They claim the privilege of protracting their sitting as long as they please. They have, strictly speaking, nothing to do with the other students.

—Last week we called attention to the advertisement of the *Scientific American* which we stated would be found in that issue. If any of our readers looked for it they must have had a hard hunt to discover it, as press of matter forced us to let the ad. remain over until this week. We now call their attention to this excellent weekly,—the best of its kind in the world.

—At the *soirée* on Wednesday evening we heard a number of good selections on the violin, but where were the pianists? With the exception of the excellent accompaniments played by Mr. Carl Otto none appeared. We hope to see some at the next *soirée*, which will be held in February, as there are a number who, like Messrs. Otto, Breen, Carroll, Ball, Orsinger, O'Connell, and others, are no mean players.

—To-morrow Vespers are of St. Dimasus, Pope and Confessor, (Vespers, page 112) with commemorations of the second Sunday of Advent (page 61) and the Octave of the Immaculate Conception (page 111). For psalms and hymns, see Vespers, pages 50 and 51. The Antiphon of the Blessed Virgin which is sung at the end of Vespers is the *Alma Redemptoris*, page 234. This antiphon will be sung every Sunday until the 2d of February.

—The retreat of the Catholic pupils at St. Mary's Academy began on Tuesday last, and finished on the Feast of the Immaculate Conception, on which day all the Catholic pupils of the proper age approached Holy Communion. The retreat was preached by Rev. P. P. Cooney, to the edification and delight of all. On Friday evening the Reverend Father having finished his work at St. Mary's left to preach the Forty Hours' Devotion at St. Mary's Church, Chicago.

—We would call the attention of parents to the fact that for the Christmas vacation the students going home will start on the 22d. All are particularly requested not to ask for their sons to come home before that time, as it seriously deranges the classes here. It would be far better not to have any Christmas vacation; but as many of the parents desire their sons at home during the holidays the authorities here are forced to grant it. Classes will positively be continued up to the 22d, notwithstanding any reports to the contrary which may be set afloat by students wishing to leave before that time.

—On the afternoon of the 3rd inst., thanks to the kindness of the Rev. President and Br. Paulinus, director of the farm, Br. Albert was enabled to give his noisy little nation, the Minims, a good sleigh-ride. The route taken was to the Academy and return east as far as the Niles road, then north one mile, east another mile, then south a mile and a half to the College. Passing the residence of Mr. Chearhart they stopped, and, being old acquaintance, they entered a while to warm themselves and give the team a rest. The weather could not have been more propitious or the sleighing better, consequently they enjoyed the ride as only the young and innocent can.

—The Lemoine Library Association are under obligations to Hon. W. W. Jones, of Toledo, Ohio, for a sum of money donated to the library, also to Mr. M. Regan for a copy of "Wonders of the World"; to Eugene Cammiskey, of Philadelphia, for a copy of "Going Home," by Eliza Martin. The following books have been added to the li-

brary, viz.: Rank's History of the Popes, 3 vols.; Junius' Letters, 2 vols.; Molloy's Geology and Revelation; Songs of the Southern Seas, by J. Boyle O'Reilly; Poems of the Farm and Fireside, by Eugene Hall; First Families of the Sierras, by Joaquin Miller; Poems by Chad; and "Di-erdré."

—Why could not an excellent skating-rink be made on the grounds just east of the SCHOLASTIC office? The cost of putting the ground in order would not exceed twenty-five dollars at the highest, while it could be flooded easily from the pumps in the steam-house by means of hose. A skating-rink has long been needed here. The two lakes freeze over every year, it is true, but with the ice we are always sure to have a heavy fall of snow to spoil it. By making the rink near the steam-house good ice could be had all through the winter, and, with the ice, plenty of fun and skating. Were the rink made, we venture the prophecy that during the noon and half-past-three o'clock recreations there would not be a dozen students in the recreation halls. We hope the rink will be made.

—The following is the programme of the Philodemic Entertainment to come off on the 14th:

Address..... W. T. Ball
Panegyric on O'Connell P. J. Cooney
Declamation—"The Raven"..... L. D. Murphy
E-say—"Literary Societies"..... P. A. Skahill
Declamation—"Death of Marmion"..... A. K. Schmidt
Essay—"Conflict between Cæsar and Pompey"..... J. McEniry

Debate—"Is the study of the Sciences and useful Arts better calculated to develop the mind than the study of Literature and Languages?"—Affirmative: Messrs. Ball and Otto; Negative: Messrs. Ewing and Logan.

Declamation—"Bernardo del Carpio"..... E. Arnold
We were in hopes the Society would inter-perse the Entertainment with a little music; we trust they will reconsider this matter, and cater to our weakness on this point.

Roll of Honor.

[In the following list are the names of those students who during the past week have by their exemplary conduct given satisfaction to all the members of the Faculty.]

SENIOR DEPARTMENT.

A. Ames, W. Breen, H. Cassidy, W. Dechant, J. Ewing, L. Evers, J. Fitzgerald, T. Garso, A. Hertzog, J. Hermann, J. Kuebel, T. Logan, J. Lambin, J. Larkin, H. Maguire, J. Montgomery, P. J. Mattimore, P. W. Mattimore, T. McGrath, J. McEniry, Carl Otto, J. O'Rourke, P. O'Leary, J. Proudhomme, J. Patterson, T. Quinn, F. Rettig, P. Skahill, G. Saylor, F. Schlink, P. Tamble, F. Vandervennet, J. Vanderhoof, F. Keller, J. Silverthorn, M. Regan, J. Coleman.

JUNIOR DEPARTMENT.

E. Anderson, A. Bergeck, W. Brady, J. Bell, G. Cassidy, A. Congar, G. Donnelly, W. Davis, F. Ewing, J. English, C. Faxon, P. Haney, J. Haney, W. Hake, J. Ingwerson, T. Knorr, M. Kauffman, J. Knight, J. Lancaster, R. P. Mayer, E. Moran, C. McKinnon, J. McTague, W. Ohlman, C. Orsinger, F. Pleins, J. Johnson, E. Poor, J. Phelan, F. Phelan, J. Reynolds, J. Rotherth, F. Rheinboldt, C. Roos, I. Rose, H. Rogers, W. Shehon, N. Vanamee, W. Widdicombe, T. Wagner, L. Wolf, E. Zeigler.

Thomas Nelson was omitted last week through mistake.

MINIM DEPARTMENT.

P. Heron, P. Nelson, R. Pleins, G. Rudius, J. Seeger, W. McDevitt, W. Coolbaugh, G. Lambin, J. Scanlan, F. Lowrey, G. Hadden, C. Reif, E. Carqueville, H. Riopelle, F. Carqueville, A. Schnert, John Inderrieden, Alo. Rheinboldt, C. Kauffman, Jos. Inderrieden.

Class Honors.

[In the following list are given the names of those who have given entire satisfaction in all their classes during the month past:]

GERMAN—J. Herrmann, W. Roelle, C. Orsinger, B. Heeb, R. Mayer, J. Hagerty, P. Schnurrer, E. Kauffman, F. Reinboldt, G. Gerlach, J. Murray, J. O'Rourke, E. Pefferman, J. Krost, R. Golsen, T. Wagner, J. Boehm, J. Ingwerson, F. Rettig, F. Vandervannet, J. English, D. Ryan, M. Cross, J. Fitzgerald, W. Dodge,

G. Fishburne, W. Ohlman, W. Widdicombe, A. Congar, C. Roos, A. Burger, C. Faxon, J. Rose.

FRENCH—G. Laurans, E. White.

PIANO.—J. Herrmann, T. Quinn, W. Turnbull, J. D. Montgomery, E. Sugg, W. Breen, F. E. Carroll, C. Orsinger, C. Clarke, A. Gerlach, W. T. Ball, W. Davis.

VIOLIN.—J. McHugh, W. Taulby, E. Moran, J. Rothert, M. Kauffmann, G. Sampson, E. White, G. McGorrick, F. Rheinboldt, A. Sievers, C. Walsh, P. Skahill, T. McGorrick.

CORNET.—L. McKernan, A. Ames.

FLUTE.—W. Chapoton, J. English.

TELEGRAPHY.—J. Proudhomme, J. Herrmann, M. E. Smith, A. Bergck, F. Ewing, H. Henkel, J. Murray, T. Fishel, M. Williams, A. Congar.

DRAWING—A. Schmidt, J. Mosal, J. Knight, P. Skahill.

PAINTING—A. K. Schmidt.

MINIM DEPARTMENT.

P. Nelson, P. Heron, G. Lambin, G. Rhodius, W. Coolbaugh, J. Scanlan, G. Lowrey, G. Hadden, W. McDevitt, C. Reif, J. Seeger, R. Pleins, E. Carqueville.

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.]

FOR THE WEEK ENDING NOV. 28.

COLLEGIATE COURSE.

Moral Philosophy—J. G. Ewing, and W. P. Breen; Latin—W. Breen, N. Mooney, W. T. Ball, W. L. Dechant, G. J. Gross, J. McEniry; Greek—A. Hertzog, L. Evers; Ancient History—J. Larkin; English Literature—N. J. Mooney, J. P. Quinn; Rhetoric—W. C. Widdicombe, W. McGorrick; English Composition—P. J. Cooney, F. Hastings; Physics—J. G. Ewing, L. Evers; Chemistry—H. Maguire; Logic—W. Breen, T. C. Logan, W. Tumble, L. Evers; Astronomy—W. T. Ball; Mechanics—J. G. Ewing, N. J. Mooney, H. C. Cassidy; General Geometry and Calculus—T. McGrath; Trigonometry—P. Skahill; Geometry—A. Hertzog, J. D. Montgomery; Algebra, J. P. Kenney; Geology—J. McEniry; Zoölogy—N. J. Mooney; Botany—A. K. Schmidt; Physiology—A. Burger.

Saint Mary's Academy.

For politeness, neatness, order, amiability, and correct deportment, the following young ladies are enrolled on the

Tablet of Honor.

SENIOR DEPARTMENT.

Misses L. Ritchie, A. Walsh, A. O'Connor, M. Faxon, M. Brady, L. Johnson, J. Bennet, A. Byrnes, M. Walsh, K. Hutchinson, L. O'Neill, A. Harris, M. O'Connor, B. Spencer, J. Cooney, A. Henneberry, H. Russel, C. Boyce, J. Cronin, J. Richards, H. Hawkins, M. and E. Thompson, E. O'Connor, L. Rodenberger, S. Moran, M. O'Mahoney, M. Carroll, B. Wilson, L. Weber, G. Kelly, C. Silverthorne, E. Bouton, M. Dalton, E. Forrey, A. Woodin, E. Pleins, L. Kirchner, K. Kelly, L. Schwass, E. Dalton, M. Pomeroy, J. Wilhelm, J. Burgert, G. Conklin, L. Davenport, M. Smalley, M. Usselman, M. Halligan, I. Cook, J. Burgie, L. Wier, C. Thaylor, J. Loman, E. Wright, 100 *par excellence*. Misses M. Julius, M. Cravens, L. Beall, J. Nunning, M. Dailey, P. Gaynor, R. Casey, M. Spier, C. Morgan, A. Cullen, B. Siler, G. Wells, N. Davis, D. and A. Cavenor, A. Koch, K. Burgie, M. Coughlin, 100.

ART DEPARTMENT.

DRAWING.

1ST CLASS—Misses M. and E. Thompson.

Promoted to the 1st Class—Miss L. Ritchie.

4TH CLASS—Misses M. Smalley, J. Richards.

5TH CLASS—Misses C. Silverthorne, L. Davenport, M. Spier, J. Cronin, A. Williams and A. Getty.

PAINTING IN WATER-COLORS.

3D CLASS—Miss A. Cullen and L. Kirchner.

OIL-PAINTING.

2D CLASS—Misses L. Ritchie, C. Morgan and P. Gaynor.

3D CLASS—Misses E. Lange, A. Koch, S. Moran, M. O'Connor, D. Cavenor and M. Schultheis.

CONSERVATORY OF MUSIC.

HONORABLY MENTIONED IN INSTRUMENTAL MUSIC.

1ST CLASS—Misses E. O'Connor, B. Spencer, H. Julius, J. Nun-

ning. 2D DIV.—Misses B. Wilson, M. Cravens, K. Hutchinson, H. Hawkins.

2D CLASS—Misses G. Wells, L. Kirchner, M. Julius, A. Harris, A. Byrne.

3D CLASS—Misses C. Silverthorne, J. Cronin, C. Morgan, M. Spier, L. O'Neill, A. Koch. 2D DIV.—Misses D. Locke, M. Usselman, A. Henneberry, M. Pleins.

4TH CLASS—Misses D. Cavenor, G. Kelly, A. Gordon, K. Burgie, A. O'Connor, J. Bennett, E. and M. Thompson. 2D DIV.—Misses B. Siler, A. Kirchner, M. Schultheis, E. Lange, A. McGrath, A. Cullen, M. Dalton, L. Hutchinson, J. Burgert, L. Johnson.

5TH CLASS—Misses L. Walsh, M. O'Connor, N. McGrath, A. Walsh, L. Forrey, P. Gaynor. 2D DIV.—Misses G. Wilhelm, H. Dryfoos, L. Weber, M. Walsh, A. Morgan, E. Forrey, J. Burgie.

6TH CLASS—Misses D. Hayes, A. Getty, M. Robertson, A. Woodin, C. Corrill, E. Dalton, M. Brady, E. Bouton, A. Ewing, L. Beall, L. Schwass, I. Cook, M. Ewing, L. Kelly, M. Mulligan, A. Cavenor. 2D DIV.—Misses G. Conklin, N. Hackett, L. Wier, K. Casey, M. Halligan, M. Coughlin.

7TH CLASS—Misses C. Boyce, L. Davenport, L. Tighe, A. Peak, J. Loman, E. Wright.

8TH CLASS—Misses L. Cox, C. Van Namee, M. Davis, E. Mulligan.

9TH CLASS—Misses L. Lambin, M. Cox.

10TH CLASS—Misses L. Ellis, E. Wooten.

HARP—1ST CLASS—Miss E. O'Connor. 2D CLASS—D. Cavenor.

ORGAN—M. Usselman.

PRIVATE HARMONY LESSONS—Misses Spencer, E. O'Connor, J. Nunning and H. Julius.

GENERAL HARMONY CLASS—Misses Wells, J. Cronin, K. Hutchinson, A. Byrne, A. Harris, C. Morgan, L. Kirchner, H. Russel, L. Weber, B. Wilson, H. Hawkins, D. Cavenor.

THEORETICAL CLASSES—DISTINGUISHED—Misses A. Kirchner, C. Silverthorne, M. O'Connor, G. Kelly, D. Locke, E. Lange, M. Usselman, G. Conklin, J. Burgert, A. McGrath, A. Getty, D. Gordon, K. and J. Burgie, L. Hutchinson, M. and E. Dalton, L. Kelly, E. Bouton, G. Wilhelm, C. Boyce, M. Halligan, C. Van Namee, N. Hackett, M. Lambin, L. Cox, C. Corrill, D. Hayes, E. Mulligan, M. R. Cox, M. Davis, L. Ellis E. Wooten.

—A Georgia colored debating society was lately discussing, "Which is the best for the laboring man, to work for wages or part of the crop?" An old "uncle" spoke the sense of the meeting when he thought "Bofe was de best, if dey could only be brung togedder somehow."

—"Frank," said an affectionate mother, the other day, to a promising boy, "If you don't stop smoking and reading so much, you will get so after awhile that you won't care anything about work." "Mother," replied the hopeful, leisurely removing a very long cigar, "I have got so now."

—"Is there an opening here for an intellectual writer?" said a very red-faced youth, with the cork of a bottle sticking out of his breast pocket. The editor with much dignity took the man's intellect in, and said, "An opening? Yes, sir; a kind and considerate carpenter, foreseeing your visit left an opening for you. Turn the knob to the right."

—The following is taken from a letter appearing in a late number of the *Bombay Catholic Examiner*: "Unlike the waters of the Indian Ocean, which are of a deep blue color, those of the Red Sea are of a bright emerald green. No one, I suppose, even imagined that they were red: but some may naturally ask how it has come to be called the *Red Sea*? To this question I am not sure that I can give a satisfactory answer. We know that the Yellow Sea of China is so called on account of the quantity of the soil conveyed into it by the Ganate King; and the waters of the Black Sea, I believe I have somewhere read, are of an unusually dark hue, though the frequent storms to which it is subject would amply justify its present epithet. As for the White Sea of Russia, it probably owes its name to its being, during a great part of the year, covered over with snow and ice. For the name of the Red Sea, I have heard two explanations; one, that when this sea continues calm for several days together, its surface is overspread with myriads of animalcules of a reddish color; the other, that the Arabian coast abounds in reefs of red coral. The correctness of these explanations I was not able to verify, as on the one hand this sea was always rough, and on the other we never approached very near the Arabian coast. In the "Lusiad" we are told that it takes its color from the bottom; but what this precisely means appears to me to be not very clear.—*Ex.*

Attorneys at Law.

SPEER & MITCHELL [N. S. Mitchell, of '72],
Attorneys at Law, No. 225 Brady St., Davenport, Iowa.

LUCIUS G. TONG, [of '65] Attorney and Counsellor
at Law, and Real Estate Agent, Room No. 2 Arnold's Block,
South Bend, Ind.

THOMAS B. CLIFFORD, [of '62] Attorney at
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Depositions.

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Randolph sts., Chicago, Ill.

JOHN F. McHUGH [of '72], Attorney at Law. Office,
65 and 67 Columbia St., Lafayette, Ind.

DODGE & DODGE [Chas. J., Notary Public, and
Wm. W., both of '74], Attorneys at Law. Collections promptly
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ORVILLE T. CHAMBERLAIN [of '61],
Attorney at Law, Notary public and Commissioner of Deeds.
Office, 93 Main St., Elkhart, Ind.

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1877.

NEW YORK.

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deserve and enjoy the hatred of those who thrive by plundering
the Treasury or by usurping what the law does not give them,
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I have the best specimens ever seen of Amazon Stone, Ruby Silver, Samarskite, Amethyst, Brookite, Columbate of Yttria, Zonochlorite, Chilenite, Chalcedony, Rutile in Quartz, Hydrotitane, Itacolomite, Nierin, Green Wavellite colored by Vanadium, Peganite, Smoky Quartz, Rock Crystal, Perovskite, Schorlomite, Aegerite, Feldspar, (pink, red, gray, brown and green,) Embolite, Melanite, Ozarkite, and Chlorastrolite.

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I have just purchased the best of the Ruby Silvers exhibited at the Centennial by the Chilean government. These are the only specimens weighing less than three lbs. that ever brought anything like \$1,000 each.

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I have several hundred volumes of rare old works on Mineralogy, Chemistry and the Natural Sciences, among them many of the most interesting of the State and Government Reports.

A. E. FOOTE, M. D.,

Prof. Chemistry and Mineralogy,

Fellow Am. Ass'n Adv. of Science.

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	Arrive.	Leave.
Kansas City and Denver Express via Jacksonville, Ill. and Louisiana, Mo.	4 00 pm	12 30 pm
Springfield and St. Louis Ex. via Main Line	8 05 pm	9 30 am
Springfield, St. Louis and Texas Fast Ex. via Main Line	7 30 am	9 00 pm
Peoria Day Express	4 00 pm	9 30 am
Peoria, Keokuk and Burlington Ex.	7 30 am	9 00 pm
Chicago and Paducah Railroad Express	8 05 pm	9 30 am
Streator, Wenona, Lacon and Washington Ex	4 00 pm	12 30 pm
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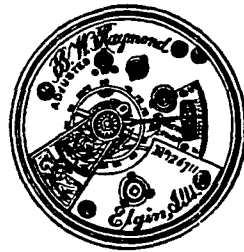
Great Overland Route to California.

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

	Leave	Arrive.
Omaha, Leavenworth and Atchison Express	10 00 a.m.	3 45 p.m.
Peru accommodation	5 00 p.m.	9 35 a.m.
Night Express	10 00 p.m.	6 50 a.m.

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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 1	No. 2.	No. 6.	No. 4.
	Day Ex. Ex. Sunday	Pac. Exp. Daily.	Night Ex. Ex. Sa & Su
NEW YORK.			
Lv. CHICAGO	9 00 a.m.	5 15 p.m.	10 00 p.m.
Ar. FT. WAYNE	2 10 p.m.	11 25 "	6 15 a.m.
" Rochester	1 04 a.m.	11 12 a.m.	5 54 p.m.
" Pittsburgh	2 10 "	12 15 "	7 05 "
Lv. Pittsburgh	2 55 "	1 10 p.m.	8 10 "
Ar. Cresson			
" Harrisburg	11 30 a.m.	11 05 "	3 45 a.m.
" Baltimore	6 25 p.m.		7 35 "
" Washington	9 07 "		9 02 "
" Philadelphia	3 30 "	3 10 a.m.	7 35 "
" New York	6 45 "	6 50 "	10 25 "
" New Haven	11 52 "	10 40 "	3 26 p.m.
" Hartford	1 27 a.m.	12 11 p.m.	
" Springfield	2 20 "	12 57 p.m.	
" Providence	5 10 "	3 48 "	7 4 "
" Boston	6 15 "	4 50 "	9 05 "

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L. S. & M. S. Railway.

On and after Sunday, Nov. 26, 1876, trains will leave South Bend as follows:

GOING EAST.

2 25 a. m., Chicago and St. Louis Express, over Main Line, arrives at Toledo 9 50; Cleveland 2 20 p.m.; Buffalo 8 10.

10 07 a. m., Mail, over Main Line, arrives at Toledo, 4 55 p.m.; Cleveland 9 45.

11 59 p. m., Special New York Express, over Air Line; arrives at Toledo 5 10; Cleveland 9 45; Buffalo 4 00 a. m.

9 10 p. m., Atlantic Express, over Air Line. Arrives at Toledo, 2 40; Cleveland, 7 15; Buffalo, 1 10 p. m.

4 53 p. m., Way Freight.

GOING WEST.

2 45 a. m., Toledo Express. Arrives at Laporte 3 55 p.m., Chicago 6 30 a. m.

5 38 a. m., Pacific Express. Arrives at Laporte 7; Chicago 8 20 p.m.

4 53 p. m., Special Chicago Express. Arrives at Laporte 5 50; Chicago, 8 20.

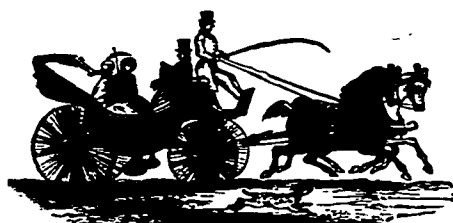
8 00 a. m., Accommodation. Arrives at Laporte 9 a. m.; Chicago, 11 30 a. m.

8 30 a. m., Way Freight.

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

J. H. PARSONS, Sup't West Div., Chicago.

CHARLES PAINE, Gen'l Supt.



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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.

Michigan Central Railway

Time Table—November 21, 1875.

	*Mail.	*Day Express.	*Kal Accom.	†Atlantic Express.	†Night Express
Lv. Chicago....	5 00 a.m.	9 00 a.m.	4 00 p.m.	5 15 p.m.	9 00 p.m.
" Mich. City..	7 32 "	11 00 "	6 30 "	7 40 "	11 15 "
" Niles.....	9 02 "	12 09 p.m.	8 20 "	8 55 "	12 35 "
" Jackson....	2 08 p.m.	3 55 "	Express.	12 40 a.m.	4 52 "
Ar. Detroit...	5 45 "	1 25 "	10 15 "	3 30 "	8 00 a.m.
Lv. Detroit....	7 00 a.m.	10 05 a.m.	4 00 p.m.	5 40 p.m.	9 50 p.m.
" Jackson....	0 40 "	12 32 p.m.	7 15 "	9 25 "	12 42 a.m.
" Niles.....	3 45 p.m.	4 23 "	6 10 a.m.	2 30 a.m.	4 30 "
" Mich. City..	5 10 "	5 35 "	7 50 "	4 05 "	5 50 "
Ar. Chicago...	7 30 "	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 00 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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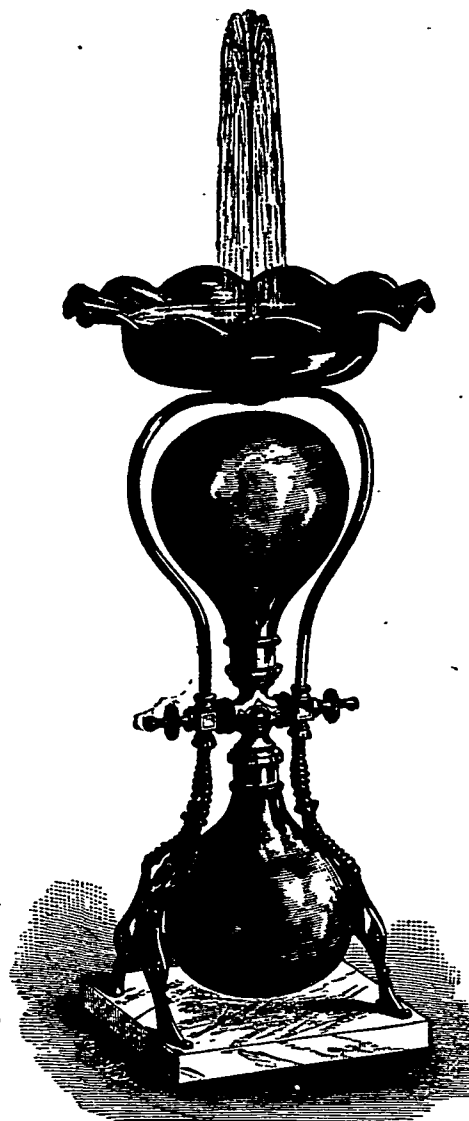
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