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Disce quasi semper victurus; vive quasi cras moriturus.

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[Selected.]

If I Should Die To-Night.

If I should die to-night,
My friends would look upon my quiet face
Before they laid it in its final resting place,
And deem that death had left it almost fair;
And laying snow-white flowers against my hair,
Would smooth it down with tearful tenderness,
And fold my hands with lingering caress,—
Poor hands, so empty, and so cold to-night!

If I should die to-night,
My friends should call to mind, with loving thought,
Some kindly deed the icy hands had wrought;
Some gentle word the frozen lips had said;
Errands on which the willing feet had sped;
The memory of my selfishness and pride,
My hasty words, would all be put aside,
And so I should be loved and mourned to-night.

If I should die to-night,
Even hearts estranged would turn once more to me,
Recalling other days remorsefully;
The eyes that chill me with averted glance
Would look upon me as of yore, perchance,
And soften, in the old familiar way.
For who could war with dumb, unconscious clay?
So I might rest, forgiven of all to-night.

Oh! friends, I pray to night
Keep not your kisses for my dead, cold brow,
The way is lonely, let me feel them now,
Think gently of me; I am travel-worn;
My faltering feet are pierced with many a thorn,
Forgive, oh, hearts estranged: forgive, I plead!
When dreamless rest is mine I shall not need
The tenderness for which I long to-night.

Prof. Huxley's Third Lecture.

THE DEMONSTRATIVE EVIDENCE OF EVOLUTION.

Considerable time has elapsed since our review of the first and second lectures of Prof. Huxley, but during all this time we have been studying the question at issue with as much attention as circumstances allowed. We have weighed the arguments for and against his theories, and we hope that what we shall say will so clear the ground taken by him that every one may see clearly through the artifices of the Professor. In his first and second lectures Mr. Huxley was only preparing the road for what he is pleased to consider the direct proofs (?) of evolution, and all we had to do was to show the insuperable difficulties in his way. Now we are no longer to act on the defensive, merely parrying the feints of the Professor; he has in his third lecture

thrown off the mask, and there is no alternative left but to pierce him in some of the many vulnerable points in the armor of casuistry in which he has encased himself. It is evolution or nothing with him. Evolution, in the sense in which he takes it, we cannot grant him; therefore to the contest.

Prof. Huxley endeavors to bring demonstrative evidence in favor of evolution; we will meet him with counter-evidence, or try to reconcile evolution with natural facts. We do not say with religion, for religion remains altogether out of the question. It is not out of religious hatred, as we have already remarked in the review of his first lecture, but on purely natural and scientific grounds, we are forced to reject evolution. That Mr. Huxley is a great naturalist, we do not call in question, but that he exhibits a sorry intellect in regard to logic must be evident to all. How many times in our preceding articles did we not find him in the logical error of begging the question, *assuming* here and there in the points in dispute the very thing which was to be proved! And how many times did he not travel the *circulus vitiosus* and was unable to extricate himself from it! But to our present object. Mr. Huxley says: "I had occasion to place before you evidence derived from fossil remains, which, as I stated, was perfectly consistent with the doctrine of evolution, in fact was favorable to it, but could not be regarded as the highest kind of evidence, or as that sort of evidence that we call demonstrative." With regard to this, we have already proved, and proved clearly, in our review of his second lecture, that the evidence he brings is not true. In fact the Professor while endeavoring to prove his statement wriggled so far out of his assumed course that he contradicts himself in the very words he uses to show the truth of this evidence. Concerning the relations between birds and reptiles, he says: "We find in the mesozoic rocks animals which, if ranged in series, would so completely bridge over the interval between the reptile and the bird that it would be very hard to say where the reptile ends and where the bird begins," then draws his conclusion, saying: "Evidence so distinctly favorable to evolution as this is far weightier than that upon which men undertake to say that they believe many important propositions; but this is not the highest kind of evidence attainable" (*sic*); the latter part of his sentence demolishing the argument assumed in beginning it, and proving the contrary of what he intended, or what he thought he had proved before; "for this reason, that, as it happens, the intermediate forms to which I have referred do not occur in the exact order in which they ought to occur, if they really had formed steps in the progression from the reptile to the bird; that is to say, we find these forms in contemporaneous deposits, whereas the requirements of the demonstrative evidence of evolution demand that we should find the

series of gradations between one group of animals and another in such order as they must have followed if they had constituted a succession of stages, in time, of the development of the form at which they ultimately arrive. In other words, the complete evidence of the evolution of the bird from the reptile—what I call the demonstrative evidence, because it is the highest form of this class of evidence; that evidence should be of this character, that in some ancient formation reptiles alone should be found; in some later formation birds should first be met with; and in the intermediate strata we should discover in regular succession those forms which I pointed out to you, which are intermediate between reptiles and birds."

Evidently the lecturer has here dug his own grave, or rather the grave of his demonstrative evidence, for he acknowledges that the bird fully existed at the same time that the transitory or intermediate stages between serpent and bird were taking place, clearly showing that the bird could not have come from the reptile, since the bird is found to co-exist with those forms intermediate between reptiles and birds. So much for Mr. Huxley's self-refuting assumption with regard to the evolution of birds from reptiles. And now we come to the main part of the lecture, where he treats of the question of the development of our common horse from the *erohippus* of the Eocene, through the intermediate stages of the *mesohippus* and *miotippus* (Anchiterium) and *prototippus* (hipparion) of the Miocene, and the *pliohippus* of the Plaiocene, to the present *equus*. The splint-bones of the modern horse may have a relation with the *hipparion*, for aught we know; but, then, we cannot see any reason why Mr. Huxley regards those "spurious hoofs" of the miocene horse as a specific difference. Does not this occur every day? Are there not several varieties of the dog with spurious hind toe, whilst others show, now and then, the same as may be seen occasionally in the mastiff? Are those fossils not the remains of different varieties of the same species? Who knows? Does Mr. Huxley know better than any one else, or, rather, does he know what no one else knows about them? We would rather say that these remains are nothing more—and they certainly do not prove anything more—than an evidence of the multiplicity of the varieties of the horse or *equus* occasioned by the different ages and climates, just as we find our hares white in the north and darker in color towards the south. Who has not heard of the dogs the English brought to Mexico to hunt deer, and which were themselves unable to run as fast as the deer? that the next generation of those dogs became so modified that the species was hardly recognizable? Now these dogs are only varieties of the old species, with modifications caused by adaptation to their present condition.

Next the Professor enters largely into the description of the limbs and teeth of the horse, and shows great knowledge and skill in natural pursuits. To everything he says relative to this we have no objection, for it shows a clear mind with respect to natural facts. He then passes to an enumeration of the typical characteristics of the mammals. He says, for example, that the unmodified mammals have five distinct toes, and because the present variety of horse has not these five toes therefore it must be evolved from the type of the horse which had five toes. But how in the world does Prof. Huxley know that the unmodified mammalian must have had five toes? has he ever seen it? But suppose we take Mr. Huxley's statement in regard to the unmodified mammalian for granted, and ask him if the

typical horse had five toes while the present one has but one real and two abnormal toes, could then the present horse be evolved from the primitive horse? is it not rather a retrogradation from it—and is not this fact in itself contradictory to the vital principle of evolution, as the evolutionists commence everything with the most simple and end with the most complex? For example, evolutionists pretend to trace man back to a gelatinous mass, out of which they develop a medusa, then a mollusk, then an articulate, then a fish, then a newt or frog, then a reptile, then a bird, then a mammal, as the monkey or ape, and finally the complex man. But man has five toes and five fingers—how was he then developed from the mammalian type if one toe only be a sign of evolution? For Mr. Huxley says because the unmodified mammalian has five toes and the present horse has only one, it must therefore have been evolved from the unmodified. Now applying this to man's case, how will the principle of evolution hold good? There is evidently a contradiction. And as to his assertion, when speaking of the different forms of those different varieties of the horse: "In this succession of forms you have exactly that which the hypothesis of evolution demands," we answer: "Not by any means!" And again: "An alternative hypothesis is hardly conceivable, but the only one that could be framed would be this, that the Anchiterium, the Hipparion, and the horse had been created separately and at separate epochs of time. For this hypothesis there could be no scientific evidence, and it is not pretended that there is the slightest evidence of any kind that such successive creation has ever taken place." Mr. Huxley contents himself here with a simple denial of the existence of successive or derivative creation; let him *prove*, however, that it cannot be; for our part, we believe strongly in a derivative creation: namely, that God created many species, not *in actu*, but *in potentia*, to be produced by natural powers into their different forms. Some Catholics will be startled probably at this doctrine, but if they consult Suarez and many other theologians they will find that such is really the case, and that therefore we may accept this view since it is reasonable and is not contrary to religious teaching.

Prof. Huxley concludes his series of lectures with the usual epilogue of a lecturer. Here we may put the question: What did Mr. Huxley accomplish in his three lectures? Some of his admirers may say, "Very much"; but others, more earnest, and with greater freedom of judgment, will say, "Nothing except the relation of some old facts of natural history." And in truth this is about all the lecturer did do. If he gave us in his lectures *all* the evidences in favor of evolution, then we must conclude that the theory can never be universally accepted. In his first lecture, Mr. Huxley, according to Dr. McCosh, put up a target and shot it down; in the second, according to our view, he demonstrated that geology neither favors nor proves evolution; and in his third, he simply assumes as true at every step that which he proposed to prove and proves *idem per idem*, or "*post hoc ergo propter hoc*." As, for example, he asserts that the unmodified mammalia have five fingers and five toes. This is what he has to prove, in order to be able to conclude that our present horse had in ages gone by five toes; and then it would be clear that it must have come from such a form. But he only assumes that the typical horse had five toes, and then concludes that our present horse is developed from such an assumed horse, because it has one toe only instead of five toes! And next, "*post hoc*

ergo propter hoc," he maintains that the equus of the recent period was developed from the pliohippus of the Pliocene, and the pliohippus from the protohippus or (Hipparion) of the Pliocene, and this in return from the miohippus or (Anchiterium) of the Miocene, and the latter from the mesohippus, and this, lastly, from the orhippus of the Eocene, simply because they are successive forms of different varieties of horse and because they follow one after the other in the geological strata. Now what would Mr. Huxley say if we remarked that Aristotle lived before Pliny, but Pliny lived before Albert the Great, and Albert the Great before Cuvier, and Cuvier before Huxley, therefore Huxley is a lineal descendant of Aristotle because of one accident or attribute, *i. e.*, the being an expert in natural science. This would be ridiculous, as is Mr. Huxley's argument *post hoc ergo propter hoc*. This animal existed after that, therefore it must have been produced from that. Absurd!

And now let us examine a little this doctrine of evolution. In a religious point of view, no one need be alarmed, for it is not in contradiction to Catholicity, at least in as far as the general theory of evolution is concerned. It is no more in opposition to the doctrines of the Church than the Copernican theory or that of Galileo. A little patience will clear the ground. No doubt there are among Catholic scientists some who accept this theory, and this without forfeiting their religion. The infidel upholders of this theory thought to have found, according to Professor Huxley's own words, that "the position of complete and irreconcilable antagonism which [in his opinion] it occupies to the Church, is 'one of its greatest merits in my eyes'?" And a similar, though less striking, theological prejudice is also exhibited by Mr. Darwin. He tells us in his "Descent of Man" that in his "Origin of Species" his *first object* was "to show that species had not been separately created"; and he consoles himself for admitted error by the reflection that "I have at least, as *I hope*, done good service in aiding to overthrow the dogma of separate creations." For this reason, namely that the doctrine of evolution is not of necessity opposed to Catholicity, Prof. Huxley was not a little astonished at a declaration of Prof. St. George Mivart in a late controversy. We have Mr. Huxley's own testimony, for he says that Prof. Mivart's arguments were not only "most interesting," but also that his "astonishment reached its climax." Listen to Prof. Mivart, and then condemn evolution on religious grounds, or say that religion and evolution do not harmonize. Prof. Mivart is an orthodox Catholic, Ultramontane if you will: "Let it be borne in mind that in view of the popular conceptions current in England on the subject, my argument was that if even those who receive the teaching of St. Thomas Aquinas and the Jesuits, and who look to Rome for doctrinal decisions—if *even those* are free to accept evolution, then, *a fortiori*, other Christians, supposed to be comparatively untrammelled, need not hesitate as to the harmony and compatibility of Christianity and evolution." And he continues: "Of all I said in my book on the subject, I have nothing to retract; but I repeat yet more confidently than before" that "evolution is without doubt consistent with the strictest Christian theology"; that "it is notorious that many distinguished Christian thinkers have accepted, and do accept both ideas"; that "Christian thinkers are perfectly free to accept the general evolution theory"; and finally, that "it is evident that ancient and most venerable theological authorities distinctly assert *derivative* creation, and thus their

teachings harmonize with all that modern science can possibly require." "The point I had to prove was, that the assertion of the evolution of new species (whether by Mr. Darwin's natural selection or according to my hypothesis) was in no opposition to the Christian faith as to the creation of the organic world." By derivative creation Mr. Mivart does not mean evolution, but means that doctrine taught by theologians, such as Suarez, that the different species of animals were not created all at once *in actu* but that they were produced simply *in potentia*, *i. e.*, they were created so as to be developed by natural powers. This strange doctrine to many may seem difficult of acceptance, yet it is supported by a great many theologians of the highest authority. We name only St. Thomas, St. Bonaventure, Albertus Magnus, Denis the Carthusian (1470), Cardinal Cajetan (1530), Melchior Canus (1560), Cardinal Noris (1673), Tonti (1714), Serry (1720), Berti (1740), and many others down to the present day. In regard to the creation, St. Thomas says: "With regard to the creation of the world, it is of faith that the world has been created, and this all accept. But the manner and order of creation is not of faith if not *per accidens*, in as far as it is given in Holy Scripture, of which there are several expositions." (2 Sent., Dist. 12, q. 1, a. 2.) To the ignorant, science and religion seem to disagree at the present time, but only to the ignorant or those who are prejudiced,—that is, those who endeavor to make science conflict with religion, but who, if they compare natural facts rightly, can never succeed. Between science and religion there cannot be any contradiction; if there is any, it is only apparent, and proper researches and reasoning will clear the ground. We hope that from the present struggle between science and religion in regard to evolution, a conclusion will come forth that is neither on the one side irreligious, nor on the other unscientific, for one would be almost as bad as the other.

Where evolution, so-called, conflicts with religious principles is when the former is pushed beyond its legitimate bounds, and evolutionists attempt to prove that man, body and soul, is developed from the ape, which is simply absurd. Evolutionists or any other scientific men can reach the soul in no other way than through the teachings of revelation; to go beyond this is simply scientific lunacy. But the attempt to prove the evolution of the body from some lower animal is not more antagonistic to Holy Scripture than it is to scientific facts. And where is the necessity for having recourse to such extravagant theories when the truth that is sought to be impugned is much more simple and reasonable than the theory these scientific monomaniacs would impose upon us in the name of science? Is it not much easier to believe that God formed man from the slime of the earth and then breathed into him the breath of life, than to endeavor to account for his existence in ways that are, to say the least, neither plausible nor satisfactory; when science, so far from bearing out the shallow reasoning of evolutionists, contradicts it in the broadest and most unequivocal terms? And here we leave the reader, hoping that he has profited some little by our considerations, and that he has at the same time a fairer idea of evolution in its relations with religion and science.

A. M. K.

—A memoir of Mr. Lane, the well-known editor of one of the best editions of "The Arabian Nights," and who was a distinguished Arabic scholar, is in preparation in England by Mr. S. Lane Poole.

Ludwig von Beethoven.

[The following beautiful anecdote of the great master Ludwig von Beethoven has been translated from the German by a friend, and kindly sent us for publication. We gladly give it a place in our columns and hope our readers will often be favored with other such delightful morceaux from the same pen.]

While I was in Bonn, the birth-place of the great composer Ludwig von Beethoven, I made the acquaintance of an old musician who had known the genial master; naturally I made some inquiries concerning the celebrated man.

"You are aware," said my friend, "that Beethoven was born in one of the houses on the Rheingasse; when I became acquainted with him he lived in a poor house on the Roemer-Platz. He was at the time very badly off in his circumstances, and so poor that on account of his shabby clothes he would not go out but after dark to take a walk. He still kept a piano, however, and in spite of his privations he had many very happy moments in his retirement. At that time he was not afflicted with his deafness, and he could at least enjoy his own compositions, a consolation that was denied to him in his last days.

"I called on him on a winter evening to invite him out to walk, and after that to sup with me. I found him seated at the window, the moon shining in on him, without fire or light, his face buried in his hands, and shivering in every limb, for it was extremely cold. I succeeded by degrees in changing the current of his thoughts, and persuaded him to accompany me. He went with me indeed, but this evening he seemed so gloomy and downcast that he was inaccessible to every consolation.

"On our way back to the city we passed through an obscure dark street near the Coblenz gate. He stopped suddenly. "What is that?" said he. I listened also, and heard the weak notes of an old piano which proceeded from one of the houses near us. The melody was a plaintive one, and in spite of the badness of the instrument the player gave such a touching expression to the piece that it went to the heart. Beethoven looked at me, his eyes glistening, and said: "This piece is an extract from my Symphony in F; here is the house. Do but listen! What feeling and expression there is in the playing!"

The house was very small and unattractive; the light shone through a slit in the window-shutter. Beethoven, who had advanced some steps, stood still to listen. In the middle of the *finale* the music broke off abruptly, and there was a momentary pause, when a soft voice said: "I can go no farther, Frederick! This evening I can play no farther."

"And why not, dear sister?"

"I don't well know myself. It may perhaps be the beauty and loftiness of the piece, which make me unable to re-echo the thoughts of the composer. Oh! what a pleasure it would be to hear this piece well executed!"

"My good sister, one must be rich to procure for one's self such a pleasure! Hence we cannot hope to gratify our wish. God grant that we may earn enough to pay the rent of our lodging!"

"You are right, Frederick. But while my fingers are running over the keys, I cannot get rid of the wish, were it only once in my life, to hear the music of this great master from a master hand, which would place before me the ideal that I am following without being able to reach. But where is the use of wishing? For my wish will never be gratified."

There was something singularly touching in the tone of

voice in which these last words were spoken. Beethoven looked at me and smiled. "We must enter!" he said, in a decided tone. "I will play the piece for her! She has spirit and feeling; I will play it for her, and she will understand me!"

And before I could interpose an objection, his hand was on the knob of the door. It was not locked, and opened readily. I followed him across a dark passage towards a half-open door. He shoved it open, and we entered a poor room, provided with a few articles of furniture, and with a cook-stove in one corner. A pale young man sat at a bench working on a shoe. Near him, with a sad expression of countenance, her head bowed down over an old piano, sat a young woman. Both rising, turned towards us as we entered.

"Excuse me!" said Beethoven, somewhat confused, "but I heard music, and could not resist the temptation to enter. I am a musician."

The young girl blushed; her brother looked serious.

"I also overheard some of your conversation," continued Beethoven. "You wanted to hear—that is, you would like—in a word, do you wish me to play the piece for you?"

There was something so characteristic and straightforward, and at the same time so kind and inviting in the words and the manner of Beethoven, that all feeling of being strangers was at once banished. "I thank you," said the young shoemaker, "but our instrument is bad, and we have no music."

"No music?" repeated the master; "how then did the young lady manage?"

He stopped short and blushed; for the girl turned towards him, and he perceived by her lacklustre and clouded eyeballs that she was blind. "I most sincerely beg pardon," he stammered; "but I did not notice—You play by ear then?"

"Yes, sir."

"And where did you hear that piece?"

"I heard it played by a lady near whose house we lived two years ago in Brüll. Her window used to be open on summer afternoons, and I walked up and down near her house to hear her play."

"And you never heard it besides?"

"Never—but on the street."

The blind girl seemed to be uneasy, so Beethoven said no more, but seated himself quietly at the instrument and ran his fingers over the keys. Scarcely had he struck a few notes when I felt that the great master, inspired by the circumstances, would be truly grand. I was not mistaken. Never in the long years since I knew him did I hear him play as on that evening for the blind girl and her brother, a poor shoemaker. Genius alone, that gift of God, that ray of light from heaven, could produce anything so grand. God causes flowers to bloom in the lonely valleys, sows pearls on the bottom of the sea, and hides diamonds and precious stones in the bowels of the earth! Never had I formed to myself any idea of such fulness, strength, and pathos, of that swelling of the harmonic accords, of such transporting melodies. When his fingers touched the keys the sound of the instrument seemed to grow sweeter, and the poor piano to change into a masterpiece of mechanism.

We remained perfectly still, and hardly ventured to breathe. The brother and the sister seemed to be transfixed with pleasure and astonishment. The former dropped his shoe, the latter inclined her head gently to one side and stood near the instrument; she held her

two hands across her bosom as if she feared that the beating of her heart at these sublime sounds might break it. It seemed as if we all felt ourselves under the influence of some wonderful dream, and feared to awaken too soon.

Suddenly the light blazed up; the wick, just burning out, bent down and was extinguished. Beethoven ceased to play; I opened the shutters and let the moon shine in; it was almost as bright in the room as before, and the light fell still clearer on the master and the instrument.

But this interruption seemed to have brought Beethoven's ideas to a stop. His head sank on his breast, his hands rested on his knees, he seemed to be sunk in deep contemplation. In this position he remained for some time, like one that was favored with heavenly visions.

At last the young shoemaker ventured to approach him, and in a low, respectful voice, said: "Wonderful man, who then are you?"

Beethoven raised his head and looked at his questioner as if he did not catch the meaning of these words. The young man repeated the question. The composer smiled as none but he could smile, with an expression of indescribable goodness and benevolence. "Listen then," he whispered. And now he played the first bars of his symphony in F.

An exclamation of joy burst from the brother and sister. They had read his answer. "You are Beethoven!" they both eagerly exclaimed.

He stood up to go, but we prevailed on him to stay a while longer. "Oh!" play once more, only once more!" said the girl, whose extinguished orbs even seemed to have assumed a petitioning look. He turned back to the instrument. The bright beams of the moon shone through the window, uninterrupted by any curtains, and lit up his broad forehead.

"I shall improvise a sonata to the moon," said he, in a cheerful tone of voice. For a few minutes he regarded the bright starry heavens, and then he addressed himself to the instrument and began to play in a sad but wonderfully pleasing manner. The harmony flowed so softly from the instrument, just as the moon shed her rays over the earth. This delicious introduction was followed by a measure in three-fourth time, lively, light, agreeable, a sort of fantastic interlude like a fairy song at midnight. Then followed the finale, exciting, in breathless measure, trembling, headlong making us feel as if it were an anathema from the spirit world, exciting involuntary terror.

The sounds had died away. "Good-bye," said Beethoven, shoving his stool away hastily and stepping to the door. "Good-bye; God bless you."

"But will you not come again?" asked the brother and sister in one breath.

He stood for a while looking compassionately on the blind girl, who seemed to him to be a quiet, patient, resigned sufferer.

"Yes, yes!" said he, earnestly, "I will return and give you some lessons. Adieu! I will soon be back again."

The two accompanied us to the street in silence, a silence more eloquent than words, and remained looking after us as long as we were in sight and hearing.

"Let us hurry home," said Beethoven. "Let us hurry, that I may write this sonata before it escapes my memory." He went to his room, and wrote till almost daybreak.

I remained in the position of a listener long after the old musician had ceased to speak. His relation struck me like

the soft breath of spring, and gave me a peep into the good heart of the great master, who by his art so readily bestowed upon the poor blind girl so unexpected and pure a pleasure, animating both heart and soul.

DON.

Sonnets and Sonneteers.

Although in a certain sense a sonnet may be regarded as being unable to afford sufficient space for expressing the sentiments on a conceived subject on account of its peculiar construction, as well as being too concise for portraying the character or delineating nature's form, still it may be considered as having its qualities, and never fails to perform its duty, so to speak, when directed by a sound judgment, an accuracy in describing, a knack at painting in glowing colors that which is conceived or presented by the imagination. A sonnet consists of fourteen decasyllabic lines, generally composed of two quatrains and six tercets, made up of the first eight lines and last six respectively. In the quatrains there are two rhymes, the mean and the extreme, the first with the fourth, the second with the third, and so on. In the tercets the rhymes are arranged with greater liberality, there being generally two rhymes following each other in order. Many other arrangements may be found, especially among the sonnets of Milton, Wordsworth, and others, regarding the six last lines.

The sonnet seems to have derived its origin from the Italians, for in their language are found the oldest specimens extant, such as those written by Ludovico Veruaccia, and Pierodelle Vigne in the twelfth and thirteenth centuries. It however received the finishing touch and was carried to its highest perfection by Petrarch, an Italian by birth, who flourished in the fourteenth century. It is said, and by good authority, that his Italian poetry, entitled *Rime de Petrarca*, includes no less than three hundred sonnets, principally written at Vaucuse, his transalpine Parnassus, disturbed only by the sweet and melodious voice of the singing-bird and the harmonious sounds of Nature's voice in the distance. These sonnets, which have never been surpassed, are particularly distinguished for harmony, delicacy of expression, elegance, and sentiments in conformity with the subject clearly expressed. The other principal Italian sonnet writers were Torquato Tasso and Filicaja.

The sonnet obtained considerable favor in Spain, where it was introduced as early as the fourteenth century, and according to the authority of Ticknor the number of sonnets produced during the two following centuries far exceeded that of all the ballads of which the language was possessed. The French, on the other hand, disregarded the sonnet from the very first, and in the seventeenth century it fell into ridicule altogether. The sonneteers that wrote in German are Teick, Uhland, Bürger, Novalis, and a few others. Henry Howard, Earl of Surrey, who lived in the reign of Henry VIII, was the first Englishman that composed sonnets after the Italian model. He made the acquaintance of Petrarch and other Italian poets while travelling in that country, studied their style and adopted it as the basis of his own. His sonnets possess many fine qualities, but in them "we are surprised to find nothing of that metaphysical cast that marks the Italian poets, his supposed models, especially Petrarch." Spenser, Shakspeare, Sidney, Drummond and others wrote numerous sonnets. The sonnets of Spenser are in conformity with the rest of his poetical works. Those of Shakspeare, numbering about a hun-

dred and fifty, can scarcely bear the name, as they deviate too much in their construction from the Petrarchan model.

The sonnets of Sir Philip Sidney, on which so many praises have been bestowed for their admirable and fascinating qualities, are on the whole fine specimens of this peculiar form of metrical composition. The reader, however, will find in them many conceits—many of those elaborate and overwhelming expressions puffed up by a kind of fancy that fails to convey in almost every instance the natural sentiments with which he was inspired. Drummond's productions in this department form a considerable part of his poetical works, and far surpass them in beauty and elegance of style; they are of an elevated character, exhibiting feelings of a natural order and sentiments well defined. They are universally admired, and generally considered worthy of the age in which they were written. Milton's sonnets are for the most part constructed after the genuine Italian form, and may be justly considered among the best in the language. The other sonnet writers of note were Warton, Bowles, Helen Maria Williams, Charlotte Smith, and William Wordsworth. It seems that Warton had a peculiar turn of mind for writing sonnets, some of which are deserving of merit for picturesqueness as well as a simple and graceful expression of thought rarely found in so striking a manner; yet they have few admirers at the present day by reason of the stiff and extraneous details that are entered into in all his works. It would seem that nature herself had formed and moulded the mind of William Lister Bowles for possessing all that is real and great in the writing of sonnets. In 1789 he gave to the world his first productions, a small volume of sonnets, which soon passed through as many as nine editions, a fact that goes to show how they were received. "In these sonnets was observed a grace of expression, a musical versification, and especially an air of melancholy tenderness so congenial to the poetical temperament which still after many years of a more propitious period than that which immediately preceded their publication procures for their author a highly respectable position among our authors." The sonnet to Hope by Helen Maria Williams was a happy conception in itself; it is very beautiful, and deserving of merit as being the first that she wrote. Those of Charlotte Smith were favorably received, and passed through no less than eleven editions. They are elegant and sentimental in character, and generally of a pathetic nature. The productions of William Wordsworth in this department are all that need be desired. They are too well known to need commentation; suffice it to say that he who reads Wordsworth's works once will read them again, as he finds in them something peculiar to his natural feeling and sentiments—something that touches the heart and excites the imagination—something of an elevated nature—something noble and grand.

In addition to those may be mentioned such names as Edwards, Gray, Drayton, Daniel, Aubrey de Vere, and John Clare. The sonnets of John Clare are singularly rich and beautiful as far as graphic description and word-painting are concerned. No one can read "The Thrush's Nest" without acknowledging that the quaint words of Montgomery are true to a letter: "Here we have in miniature the history and geography of a thrush's nest so simply and naturally set forth that one might think such strains

"No more difficile

Than for a black-bird 'tis to whistle."

But let the heartless critic who despises them try his own hand either at a bird's nest or a sonnet like this; and when

he has succeeded in making the one, he may have some hope of being able to make the other."

Clare was evidently a poet of nature, for in his productions may be found that something so pleasing and so well adapted for influencing the nobler part of man, the mind—an imagery and a fancy that were his own. His love of describing and painting rural scenery was such that he deemed it of primary importance to include whatever in nature presents itself to view—whatever is cognizable,—and out of the fullness of his heart made his descriptions so real, so vivid, so picturesque and so original that the reader is sometimes in doubt whether he is dealing with a mere poetical picture or a reality. We quote the sonnet to the glow-worm as a specimen of his writings, for the benefit of those who may be unacquainted with them:

"Tasteful illumination of the night,
Bright scattered, twinkling star of spangled earth!
Hail to the nameless colored dark and light,
The witching nurse of thy illumined birth.
In thy still hour how dearly I delight
To rest my weary bones from labor free;
In lone spots, out of hearing, out of sight,
To sigh day's smothered pains; and pause on thee,
Bedecking dangling brier and ivied tree,
Or diamonds tipping on the grassy spear;
Thy pale-faced glimmering light I love to see,
Gliding and glistening in the dew-drop near:
O still-hour's mate! my easing heart sobs free,
While tiny bents low bend with many an added tear."

In reference to the sonnets of Aubrey de Vere it will suffice to say that in themselves they are rich, of an elevated character, and although not possessing the imagination that characterizes the works of our most distinguished authors, they are nevertheless of a cast meditative—of a mould at once natural and strong for expressing the noble thoughts of a high and cultivated mind. They are also of that class or species so useful and so beneficial to youth, who can draw from them sound and wholesome lessons of morality, sound inasmuch as they are the expression of a heart generous and true both to religion and to God: wholesome inasmuch as they convey to mankind nothing that can in the least hurt the feelings or wound the modesty of even the most tender and Christian soul, but on the contrary they concur in promoting sentiments of a religious character and thoughts pertaining to that Supreme Being, the common Father of all, the Ruler and Giver of life. The sonnets of Aubrey de Vere, as also his other works, remind us of the end which all should have in view, no matter how engaged—no matter whether they gain their livelihood by the sweat of their brow or by that laborious and more fatiguing kind of work, the work of the mind. For whatever we have, either physically or mentally, we have it from God. It is then our bounden duty to make the best use of the talents or other endowments bestowed on us by God; and we cannot do this—we cannot perform or do what is expected and demanded of us unless, we refer all our actions to God. He should be the end of whatever we do; we should do all for His honor and glory. This should be the ruling desire, the primary object in view. Then will man do his duty as a man, as a Christian; then will he be an honor to his country and himself.

R.

—The *Athenæum* pleasantly alludes to Mr. William Morris as "the Poetry-Smith of the Northern Olympus," adding that he is soaked in Odinism, his body is in Queen-square, but his soul is in *Ultima Thule*.

Art, Music and Literature.

—Henry Holt & Co. announce for early publication a volume of "Philosophical Studies," by Chauncy Wright, lately a professor at Harvard.

—Sir Julius Benedict has had conferred on him, by the Duke of Coburg, the distinction of Commander in the second class of the Saxe-Ernestine family Order.

—Mr. John Francis Barnett has completed a Sonata for the pianoforte which will shortly be published. Any new work from the pen of the composer of *The Ancient Mariner* is of interest.—*American Art Journal*.

—The death is announced, at Paderborn, of the well-known Catholic poetess, Louisa Hensel, a sister of the painter (brother-in-law of the composer Mendelssohn-Bartholdy), in the 78th year of her age.

—Prof. H. H. Boyesen, of the Cornell University, will have an important paper in the March *International Review* on the "Saga Civilization," of the literature of which he has one of the largest collections in the country.

—A French translation of Poe's poems has been made by M. Mallarmé, who has already published some specimens in the *Republique des Lettres*. The volume will contain an original memoir, portrait, and fac simile of Poe's hand-writing, and will be dedicated to Mrs. Whitman.

—Referring to Schubert's grand four-handed Pianoforte Duet, op. 140, scored by Joachim, and comparing its composer with the author of the "Pastoral," Schuman observed: "Schubert is much more gentle, more expansive, and more communicative than Beethoven; he is a child playing carelessly by the side of a giant."

—The 8th of May will be the 100th anniversary of the first performance of "The School for Scandal." The day is to be celebrated at Amsterdam, Holland, by a special performance of a translation of the comedy said to be of unusual merit, but, as yet, neither English nor American managers have declared their intention of making "a Sheridan night" of it.

—Scientific circles are anticipating with great interest the publication of Drs. Reiss and Stübel on their explorative journey to South America. In January 1868, Dr. Reiss and Dr. Stübel went to America to examine the volcanoes of Columbia and Ecuador, where they on the whole followed the same route as Alexander von Humboldt. A great feat of Dr. Reiss was the ascent of the almost constantly active Cotopaxi (5,993 metres high) in the Cordilleras of Quito, a volcano never before or after this bold action ascended.

—The Catholic Publishers' Society of Paris (*Société Générale des Libraires Catholiques*) has just brought out, in addition to the beautiful edition of *Notre Dame de Lourdes* lately published by them—a work by Père Ratisbonne entitled *Allegories*. It is a book of tales, and consists of a reproduction of stories contributed by the accomplished author to various periodicals for some years past. Père Ratisbonne is the author of the "Life of St. Bernard" and founder and director of the *Œuvre de Sion*. Each story is illustrated by an engraving.

—A performance has been given at the Imperial Opera-house, Vienna, for the benefit of the Beethoven Memorial Fund. The programme included, for the first time in this capital, Franz Liszt's Beethoven Cantata, for solos, chorus, and orchestra, the vocalists being Mesdes. Ehnn, Tremel; Herren Bignio, Roditansky, and Alexy. The Cantata was followed by *Fidelio*, with new scenery, dresses, and appointments. The principal parts were sustained by Mesdes. Materna, Dillner; Herren Walter, Beck, Scaria, Schmitt, and Hablawetz. Herr Hans Richter was conductor.

—The great Loan Collection of paintings and statuary was opened to the public view at the Academy of Fine Arts, Philadelphia, on Monday. In the exhibition there are some four hundred pictures, many of which are from the private galleries of Mr. Fairman Rogers, James L. Claghorn, A. J. Drexel, Henry C. Gibson and Col. Thomas A. Scott. The Pennsylvania Museum and School of the Industrial Arts has also contributed liberally, and especially

noteworthy is the East Indian collection of bronzes, pottery, silverware, ivory carvings, etc., presented to this institution by the British government.

—"M. Gounod's new four-act opera, in eight scenes, entitled 'Cinq Mars,' is completed," says the London *Athenæum*, "and is now in preparation at the Opera Comique in Paris; the composer has selected Mlle. Chevrier to sustain the chief soprano part, Marie de Gonzague, and M. Dereims for Cinq Mars. 'Polyeucte' is reserved for the year of the international exhibition in Paris, when it will be produced at the National Grand opera-house, M. Gounod hoping to have either Mme. Adelina Patti or Mme. Nilsson for the chief character; and, if peace be proclaimed between M. Halanzier, the director, and M. Faure, to include the latter in the cast."

—According to the London *Athenæum* the Italian opera-house in Paris is not flourishing. The director has not been fortunate in his tenors. Neither Signor Carpi nor Signor Piazza satisfied the Parisian connoisseurs. Signor Clodio, who had some success in Milan, was tried in "Aida," but was overcome by stage fright. Signor Nicolini was compelled to return to Russia, so that at present Signor Aramburo alone maintains his position as a strong tenor. Signor Masini is engaged. As regards the prime donne, Mlle. Borgia-Mamo, soprano, and Mlle. Sanz, contralto, are liked; Mlle. Chiomi (Miss A. Eyre) made her debut as Leonora, in the "Trovatore," but was too nervous to achieve a success.

—Dr. Holland, in speaking of that admirable art educational institution, the Art Student's League, under the direction of Mr. Wilmarth, says: The work exhibited at a late reception, was certainly of a very encouraging character; showing, as it did, careful training, some enthusiasm, and in the case of four or five of the students, a quality suggestive of genius. It is very evident that these young people are in earnest. They have in their ranks some of the most promising young artists in the country; and there is an air of fellowship and hospitality about the place that is delightful to outsiders, and must have in it no little encouragement and inspiration for the students themselves. The school is located at No. 108 Fifth Avenue.—*American Art Journal*.

—The committee charged with a national memorial to Lord Byron having received £3,000, invited designs, and these, to the number of forty, were put on view at South Kensington. None of the works sent are deemed to be fully worthy of the subject, and it has been determined to invite further competition for exhibition in May next. Out of the forty designs received from English and foreign sculptors six, however, show sufficient merit to justify the committee in asking the artists to complete again. Many of the statues represent Byron in jack-boots, in tasselless Hessians, and with short-waisted tail-coat and large buttons like a hero of the French Revolution, others with the hunting boots of a stage Robin Hood. In some he has the air and address of a Greek brigand, or, as a fierce freebooter, he stamps his foot on a pile of volumes, which the artist explains are his "literary adversaries, the reviewers, while he stands inspired among the classic ruins he has so nobly described."

Books and Periodicals.

—*The Folio* for February, 1877, comes to us with the usual amount of gossip, entertaining articles. The music is up to the usual standard demanded by the readers of this monthly.

—The contents of *Church's Musical Visitor* for February, 1877, are: I, In Memoriam; II, Reminiscences of Mr. Bliss; III, Dangers of Intemperate "Practicing"; IV, A Brief History of the Music Teachers' Convention; V, The Hygiene of the Voice; VI, Franz Schubert (Continued); VII, Feuilleton from Chicago; VIII, An Answer to the "Lost Chord" (Poem); IX, Personal Notes; X, Editorial—The Music Teachers' Convention; Foreign Correspondence; Reform; A Year of Disaster; P. P. Bliss; The Musician's Workshop; Answers to Correspondents; "Dear Bliss"; Normal Corner; Correspondence; XI, Musical Hopper; XII, Publishers' Department; XIII, Music.

Notre Dame Scholastic.

Notre Dame, February 3, 1877.

THE NOTRE DAME SCHOLASTIC contains:

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The Concert.

We were unable to attend during the whole of the concert on Thursday evening last. We did not get into Washington Hall until the orchestra commenced, and were called out as the orchestra began the "Graduates' Polka." Of what we heard, then, we can alone speak.

The Orchestra shows signs of great improvement, the members seemingly taking an interest in their work. The Overture by Mozart was beautifully rendered, and redounds to the credit of the young men who have attached themselves to the organization. The Orchestra has always had our best wishes, and now under the leadership of Rev. E. Lilly, the accomplished musician, we wish it unbounded success, and trust that the young gentlemen who belong to it will redouble their efforts to furnish good music at our entertainments.

The piano solos were without exception well rendered. Messrs. Otto, Breen, Ball, Orsinger and Burger all sought to truthfully render the themes essayed by them. The piano is the great means used to interpret the soul of the artist, and is everywhere acknowledged as the first of musical instruments. We are pleased to see the great improvement made by those young gentlemen. They are worthy of praise, and it was unstintingly lavished upon them by all who had the great fortune of hearing them at the concert.

Violin solos were rendered by Messrs. M. Kauffman, A. Sievers, A. K. Schmidt and J. P. McHugh. It would be a difficult thing to say which of these performers is the best, and it would be an ungracious and thankless task also. They all are possessed of that enthusiasm so necessary to make the artist, that we feel confident in a few years we will hear of them to their credit. The easy and artistic handling of the bow displayed by some of them is more than noticeable, and the spirit and life thrown into their playing is praiseworthy in the highest degree. We expect much from them before Commencement-day.

The String Quartette gave us Weber's *Preciosa* in that delightful manner which cannot but elicit commendation, and it is to be hoped that the members of the Quartette will favor us frequently with those choice *morceaux* at once so delightful and so elevating in their nature.

We are sorry to have to report that the Choral Union did not come to time on this occasion. Singers are as a rule very difficult persons to manage. There are many good voices in both departments, but the owners of them seem to be unwilling to make any exertion, or sacrifice any time, towards keeping up an association of vocal music. This may be either owing to selfishness or to a want of appreciation of the benefits conferred by vocal culture. After all, the greatest benefit from the vocal practice necessary for an appearance in public results to the singer himself; apart from the fact that he is depriving others of a source of pleasure now, he may be also depriving himself of a means of social entertainment and usefulness in after years. We trust that our singers will endeavor to take part at future entertainments.

The Scientific Seance.

The Entertainments of this year have been unusually brilliant, and Notre Dame can well be proud of the talent which her students have displayed in them. The first part of the year saw the play "Waiting for the Verdict" reproduced with all its former splendor; a Philodemic debate just before the Christmas Holidays sent the members to their homes rejoicing; while now the session has just been chased out by the able *Séance* of the Scientific Association. In after-life, nothing will be remembered so vividly and pleasantly as the success achieved by the societies to which we were attached during our career at college. We cling with undiminished affection to the various associations by which we were then surrounded, and the society reunions and entertainments will no doubt be numbered among the most pleasing of our reminiscences.

The members of the Scientific Society gave their pleasing and instructive *séance* on Monday evening, in Phelan Hall, as previously announced. The entertainment on this occasion was one of the most flattering on the record of the year. The Hall at about half-past seven o'clock was crowded to overflowing, sitting room was difficult to find, and many persons anxious to witness the exercises were compelled to stand. The *séance* opened with the piano solo "Alpine Horn," by Mr. W. T. Ball. Artistic work was displayed by the young gentleman as his fingers manipulated the keys. Next followed the introductory address by Mr. H. C. Cassidy. It was a composition in which were embodied the ideas of the day. He told us how science had always progressed, how an education is incomplete without a knowledge of the sciences, and, in fine, enlarged on many appropriate and highly useful subjects. His delivery was characterized by distinctness of utterance and pure articulation.

Then came the two grand features of the evening. Mr. N. J. Mooney first arose and opened his lecture, "Telescopic Views of the Moon," in a manner that did him much credit. He then stated that since the moon is the nearest to us of the heavenly bodies we should have a more extended knowledge of its true nature and bearings than is generally to be found. But science fails, in a great measure, in satisfying this desire, inasmuch as the moon is as yet but little known. Astronomers have spent years and years in

investigating the appearances and influences of the moon, yet they know less of this than of any other of the heavenly bodies. The gentleman spoke of the influence which the moon exerts upon the tides when in conjunction, opposition or quadrature; he fully explained to us why the moon could have no atmosphere, why no water could be present, and lastly why human beings, on account of the rapid changes in temperature, could not exist. He next told us of the telescopic appearance of the moon, how rugged it was, and what innumerable volcanic irruptions had taken place. Several views of the appearance of the moon were projected on the screen by means of the magic lantern, so as to give a more thorough elucidation of his subject. The craters could be distinctly seen. Eclipses were raging; the byword now is, let me describe your eclipse; and that old man who was shot up to the moon was so happily described that a hearty round of applause was elicited from the audience. He then, after reviewing his subject, closed his highly instructive lecture. We congratulate Mr. Mooney on his fine production.

After the vociferous applause had subsided, Mr. Jno. G. Ewing rose and addressed the assembly on "The Record of the Rocks." He stated the scope of his subject, and after a few preliminary remarks opened his lecture. He told how geology proved the earth to have been in a once molten condition, how gradually the outer surface became cooler, and from volcanic irruptions and settling of the earth's crust mountains and valleys appeared. He explained the different kinds of rocks; igneous, metamorphic, fragmental, and calcareous, explained each in turn, and then proceeded. The different ages, as was becoming, occupied a prominent position in his lecture. He pleasingly and accurately described each, commencing with the lowest and coming to the present age or the age of man. Beautiful views were shown to illustrate the various points of his discourse. The ages were magnificently portrayed. An immense ichthyosaurus was thrown on the wall, together with a plesiosaurus and a pterodactyl; the latter created quite an interest among the audience, and the lecturer received well-merited applause for his able handling of his subject. The way Mr. Ewing wrestled with the necessarily large words in his discourse was truly astonishing. He dwelt at some length on the lofty subject of the creation, and explained and illustrated the light thrown by geological researches upon it. The lecture, we do not hesitate to say, was understood by all, from the highest to the lowest. On the whole, the two discourses were able ones, and the two gentlemen may justly feel elated at their success.

The next feature of the Entertainment was the ludicrous declamation entitled "The Heathen Chinese," by Mr. W. T. Ball. It elicited considerable laughter, and the representations on the wall were so comical that we could imagine the Chinaman actually before us. We could not see how in the world that man kept so many cards. Everybody was shaking, it was so true. Rev. Father Zahm closed the evening's entertainment with some interesting panoramic views. We hope he may succeed in bringing out the Scientifics once more at least before the close of the year.

—Dr. Leopold Damrosch says: Bohrer's "Automatic Hand-Guide" is an excellent and practical instrument, sure to advance the pupil most rapidly in the art of *legato* playing. It also will prove to be highly valuable for wrist studies. I therefore earnestly recommend its use to all students of the pianoforte.

Personal.

—Rev. James Curran, of '68, is the parish priest of Paterson, New Jersey.

—W. B. Smith (Commercial, of '67) is in the real estate business, Chicago, Ill.

—Wm. R. Hibbard, of '60, has a large horticultural establishment at Jackson, Mich.

—Louis Desnoyers, of '54, is Collector of Taxes for the first District of Detroit, Mich.

—John P. Broderick (Commercial) of '69, is keeping books for the firm of Messrs. Haliday Bros., Cairo, Ill.

—Dr. C. J. Lundy enjoys a large medical practice in Detroit, Mich. His address is No. 68 West Congress St.

—T. F. Studebaker (Commercial, of '64) is Secretary of the famous Studebaker Wagon Works in South Bend, Ind.

—Clement Hess (Commercial, of '75) is in business with his father in Wheeling, West Virginia. He is doing well.

—W. J. Ryan (Commercial, of '75) is still at Calumet, Mich., where he is doing a large business with his father.

—W. J. Winterbotham (Commercial, of '69) is doing a large and lucrative business at No. 208 La Salle Street, Chicago, Ill.

—J. D. Kelly, (Commercial) of '69, is in the dry goods business in St. Louis, Mo. His address is No. 2612 Locust street.

—Patrick J. O'Meara (Commercial, of '74) is now residing in Delmar, Iowa, where from all accounts he is doing extremely well.

—Daniel B. Hibbard, of '70, is Circuit Court Commissioner for Wayne County, Michigan. His address is 98 Griswold Street, Detroit, Mich.

—We regret to announce the death of Mr. James H. McKernan, of Indianapolis, which took place on the 26th ult. Mr. McKernan was the father of David McKernan, of '59, of Louis, of '65, of William, of '67, and of Leo who is now attending College. We tender the afflicted relatives of the deceased our sincerest sympathy. Mr. McKernan has for many years been identified with the city of Indianapolis. Whatever improvements have been made in the city received the greatest encouragement from him, if indeed, he did not originate them.

—The number of spectators before a picture is not always an indication of its merits. General attention is frequently attracted by works of inferior quality, though connoisseurs will pass them indifferent and unheeding. But the picture in Hamilton, Rowe & Co.'s window (opposite Field & Leiter's), in front of which a small crowd is collected at all hours of the day, is a work that no connoisseur would willingly ignore. It is a painting by Professor Luigi Gregori, entitled "Love's Lesson"—a subject ever a favorite with painters and poets, for as long as the human heart longs for youth and beauty, so long will flowers and love be their representatives. The story which the artist tells is but a new rendering of the classic fable. From the recesses of lushest foliage, studded with Flora's choicest gems, two chubby cupids peer roguishly forth. The smaller cupid is the bearer of a mission in the form of a valentine, evidently charged to the muzzle with love rhymes for the fair daughters of the lovely Eden which the rogues have invaded. The other holds back the branches and, with his finger on his lip, he enjoins silence on his companion, lest he should startle the victim who wanders

"In maiden meditation fancy free"

through the basky leafiness of these glorious old woods carpeted with flowers fresh from the hand of God. The coloring is full and juicy, an unctuous richness pervades the flesh, a looseness of treatment characterizes the flowers, they look as though a breath would waft them from the canvas and their odor almost seems to reach us. In the high lights of the figures there are brilliance and solidity, without unseemly impasto in the half tones, and shadowy transparency without thinness. The whole treatment displays a masterly freedom of manipulation which proves the perfect command of the material and implements handled. In fact, this figure piece is for Chicago a "new departure," although the plump and smiling *Amorini* have

peeped from among rich arabesques and floral garlands since the time when Roman artists frescoed the houses of Herculaneum and Pompeii.—*The Chicago Evening Journal*.

Local Items.

—Don't go too far away from home when you go sleigh-riding.

—The minstrel performance will be given sometime in March.

—Since the thaw the play-halls have a deserted-looking appearance.

—During the examination week the regular hour for rising was half-past six.

—Mr. Shickey gave up driving his sleigh on Wednesday and returned to his bus.

—The examinations are now over, and the work of the second session is begun with ardor.

—The big thaw about put an end to the fine sleighing which we have had during the winter.

—Notwithstanding the examinations, there were very few students in the Infirmary the last ten days.

—There is a prize to be awarded to the boy having the highest percentage in the Junior Department.

—High Mass and the usual procession took place yesterday, the Feast of the Purification, at eight o'clock.

—The musical *soirée* at St. Mary's on Thursday last was very enjoyable. A full report will be sent us next week.

—Vespers next Sunday are of St. Agatha, page 126 of the Vespers, with commemoration of Sexagesima Sunday, page 80.

—By means of the new door in the Senior hall, egress can be made either on the side facing the College or on the side opposite.

—By an oversight the name of Prof. J. A. Lyons did not appear on the list of the board of examiners on the Classical Board.

—Society elections are about the only things that have engrossed the attention of all the society boys for some time past.

—Since the walk round the Campus has been cleared of the heavy snow, the boys take their regular promenades during rec.

—Masters John Inderriden and William Coolbaugh were the only ones in the Minim Department who got a percentage of 100.

—The Thespians will play "Julius Caesar" on the 22d. The rôles have been given out, and all the members are now engaged in learning their parts.

—A friend writes to us: "Why don't the Band stand on the stage when they play in the Exhibition Hall?" We refer him to the Rev. Prefect of Studies.

—On the first of the month the boys had an extra rec. to inaugurate the new session. Of course it was enjoyed, and indeed why should it not have been?

—"The weather prophet" has been sadly mistaken in his calculations during the last week: he predicting stormy weather, while the weather turned out delightful.

—Rev. Father Zahm has the thanks of the Minims for putting in order and giving an exhibition with Master A. Rheinboldt's magic lantern on the evening of the 23rd ult.

—When orations are announced to be given it is expected that no manuscript will be read. When lectures are announced they may be spoken or read, just as the lecturer sees fit.

—The best percentage in the Preparatory Course was awarded to the 4th Arithmetic. What they don't know about the fundamental rules of arithmetic is not worth knowing.

—The "Judge" has no case on his docket so far. We are of the opinion that there will not be a case for the March term of court, which speaks well for the citizens of Clay township and vicinity.

—The contest for the prize to be given to the Junior who

obtained the highest percentage, was very close. Master A. Burger getting ninety-seven and a half per cent, and Master W. Widdecombe, ninety-seven and three-fifths.

—Drawing from nature is very popular and much practiced by the advanced students of the Artistic Drawing Classes. No other system is so well calculated to meet the wants of all classes of persons in every condition of life.

—The boys slept an hour later during examination week and were also allowed "rec." at meals. A stranger, visiting the refectory at meal hours, would imagine all to be brokers or bankers, as they were continually talking about percentage.

—The St. Cecilia Philomathean Association held a special meeting on the 26th. E. Moran was elected a member of the Association. Declamations were delivered by Messrs. A. Widdecombe, C. Hagan, R. P. Mayer, J. Phelan, and J. Mosal. These, with the regular reports, etc., formed the exercises of the evening.

—At a meeting of the Lemonnier Boat Club, held on the 31st, the following officers were elected: Director, Rev. P. J. Colovin; President, R. v. John A. Zahm; Secretary, N. J. Mooney; Treasurer, Carl Otto; Commodore, William T. Ball; Captain of the Hiawatha, P. W. Mattimore; Captain of the Minnehaha, T. McGrath.

—The brief notice of Correggio and his works, published in a late number of this paper, seems to have created a desire in the breasts of many around here to see some of his paintings. For their benefit we mention the fact that a large and pretty good copy of his "Marriage of St. Catherine" may be seen in Br. Albert's Studio.

—At a meeting of the St. Aloysius Philodemic Association, held on the 31st ult., the following officers were elected: Director, Rev. J. A. Zahm; President, Rev. T. E. Walsh; Vice-President, W. T. Ball; Recording Secretary, C. Otto; Corresponding Secretary, John G. Ewing; Treasurer, P. J. Cooney; Censors, Messrs. E. Arnold and J. P. McHugh.

—The SCHOLASTIC ALMANAC for 1877, issued from the printing-office of the Notre Dame, Ind., University, is a neat compilation of some of the very best articles which have appeared from time to time in the pages of that model little weekly, the SCHOLASTIC, published at the same office, the whole forming a very interesting annual.—*Irish American*.

—A person who witnessed the burning of Meyer's tannery from the front steps of the College building on the night of the 23rd inst., affirms that the light from the burning buildings was so bright that a book could be read without difficulty. The tannery was located on the far side of the St. Joe River, near the wooden bridge, a distance of over two miles.

—The Columbian Literary and Debating Club held their sixteenth regular meeting Jan. 29th. Essays were read by Messrs. J. B. Proudhomme, F. Schlink and D. O'Leary. Declamations were delivered by Messrs. Wm. Turnbull, J. Patterson, Wm. McGorrick and Wm. Arnold. Mr. F. O. Rettig, Secretary of the Club, made a few farewell remarks previous to his departure for home.

—When will the societies do away with what are called "closing remarks" at the end of their entertainments? If they are in place at Notre Dame they should be in place elsewhere. What would people say were the Mayor of Chicago, or any of our cities, to praise or blame at the close of an entertainment those taking part in it? Which society will begin the good work of doing away with them?

—We are glad to notice that the struggle for high notes in the advanced classes was so very close. Mr. Coleman, however, is fairly entitled to the lead, with an even 100; Messrs. Breen, McEniry, and Ewing pressing hard behind, each with 99 and a fraction. Messrs. Mooney, Evers, Ball, Gross, Hastings, Skahill, Cassidy, Otto, McGuire, Burger, Widdicombe and A. Sievers with an average exceeding 95, also deserve special mention.

—At a meeting of the Thespian Association, held on the 31st ult., the following officers were elected: Director, Rev. P. J. Colovin; President, Prof. J. A. Lyons; Dramatic Instructor, Rev. F. C. Bigelow; Promoters, Bro. Alban and Prof. J. F. Edwards; Vice-President, W. T. Ball; Recording Secretary, N. J. Mooney; Corresponding Secretary,

Carl Otto; Treasurer, John G. Ewing; Censors, Messrs. H. C. Cassidy and T. C. Logan; and Prompter, Logan D. Murphy.

—A subscriber writing from San Francisco says: "On account of my removal, to take charge of a city parish, I have not received the last few numbers of the SCHOLASTIC. If there be any chance of getting the entire Lecture on Louis XIV please let me know. While in the country district, there were fourteen papers weekly on the desk, and the SCHOLASTIC was invariably the second opened and read through. The rest when it suited. Useless to give it a 'wish,' only one. May its circulation increase as it deserves."

—We call the attention of our readers to the advertisement in this week's SCHOLASTIC announcing for sale a complete set of the *Ave Maria* and a complete set of the SCHOLASTIC from September, 1867, to July, 1876, making in all nine volumes of the latter. This is now the only complete set of the SCHOLASTIC for sale, and we might state that we know of only eight other complete sets. These volumes for sale are unbound, but in an excellent state of preservation. Whoever buys the set will obtain it cheap, at \$16.00, because there are no other sets. It should be purchased by some of our libraries here or at St. Mary's.

—We understand that the Cornet Band intend this coming spring to give us a number of out-door concerts in the evenings. We are delighted that such is to be the case, for it will do much towards enlivening things about the house. We do love to hear good band music in the open air. So far, the Band, which is in a far better condition this year than in any former one, has had very few opportunities of letting us know what it really is; for, hearing a brass band in a hall by no means is an index of its worth. The open-air concerts will give all an opportunity of judging, and their judgment will undoubtedly be that we have a Band of which we have reason to be proud.

—We were favored last week with a visit from Mr. Thos. McSheehy, one of the business managers of the *Western Citizen*, published in Indianapolis. The *Citizen* is a well-edited weekly, and deserves the support of the Irish-American citizens of Indiana, in whose interest it is published. The *Citizen* is not a religious paper, but all questions treated in its columns are viewed from a Catholic standpoint. Its great aim is to forward the peculiar interests of the Irish people, and in doing this it does not fall into that extreme adopted by some national papers of condemning everything which does not belong to its sphere. Recognizing the good, wherever found, it encourages it, but more especially does it battle for the cause of its compatriots. An advertisement of the *Citizen* may be found in our columns.

—We know of only two persons who enjoy the family matinees given regularly at 3 A. M. in the back yard on the wood-pile, by Thomas and his famous company. Commencing with a most delicate solo passage in D minor, *pp*; swelling with such a perfect crescendo as would do honor to the Music Hall, it leads into a duett, thence into a trio, until finally the whole chorus falls in, and the dramatic intensity is increased to a fearful extent. The abrupt modulations, the strange and startling harmony, the perfection to which the fugue is carried, all go to show that the performers are Wagnerites, and well up in the "Music of the future." The imitation of the *vox humana* stop of the organ is perfect. We have seen some of the audience so far carried away by the matchless performance as to grasp one of their new boots imagining it to be a bouquet and fling it on the stage, which produced a *finale* so perfect as to be considered by all but the two above-mentioned persons the finest part of the entertainment. When the wind is not too high there will be abundant proof left, some hours afterwards, that the performers are all "fur-riners," which may account for the want of sympathy on the part of the *listeners*.

—Dialogue in vowels.—The following dialogue is said to have taken place in a Scotch wool-store: "Wool?" "Yes, wool." "All wool?" "Yes, all wool." "All one wool?" "Oh yes, all one wool." This sounds in the Scotch dialect in this manner: "oo?" "i, oo." "au oo?" "i, au oo." "au ae oo?" "oo i, au ae oo."

General Averages.

[The following list does not include the names of those who were absent or sick, who received but a small percentage, or were here but a short while.—DIRECTOR OF STUDIES.]

SENIORS.

A. F. Ames, 68; E. Arnold, 94; W. Arnold, 86; J. W. Burke, 79; W. T. Ball, 98; W. P. Breen, 99½; A. Baca, 91; J. C. Braden, 77; J. Brice, 64; J. D. Coleman, Sr., 100; P. J. Cooney, 88; R. Calkins, 75; D. Claffey, 76; H. C. Cassidy, 95; W. Chapoton, 80; J. Coleman, 92; W. Dodge, 88; E. C. Davenport, 71; W. L. Dechant, 94; L. Evers, 98; J. G. Ewing, 99½; W. Fowler, 80; J. Fitzgerald, 93; J. E. Fishburne, 89; Wm. Farra, 78; G. Fishburne, 92; J. B. Gray, 85; T. Garso, 91; T. Garrity, 91; G. J. Gross, 98½; P. J. Hamilton, 80; P. Hagan, 82; A. Hertzog, 95; F. Hastings, 98; H. Henkel, 76; J. P. Kenney, 93; J. Kuebel, 76; F. Keller, 76; W. Kiely, 78; G. Laurans, 72; J. Larkin, 94; G. Lounstorf, 64; T. C. Logan, 94; J. M. Lambin, 75; L. D. Murphy, 92; H. McGuire, 95; T. McGrath, 74; P. J. Mattimore, 92; P. W. Mattimore, 93; J. D. Montgomery, 88; F. Maus, 90; N. J. Mooney, 98; J. McHugh, 97; J. McEniry, 99½; W. McGorrick, 91; J. McIntyre, 67; J. C. O'Rourke, 93; C. Otto, 97; P. J. O'Leary, 90; J. B. Proudhomme, 81; L. W. Proudhomme, 74; E. C. Pefferman, 87; J. B. Patterson, 90; J. P. Quinn, 92; T. H. Quinn, 94; F. Rettig, 85; O. Rettig, 63; E. Riopelle, 72; M. Regan, 89; E. Sugg, 86; A. K. Schmidt, 84; P. Skahill, 97½; M. B. Smyth, 93; T. Summers, 82; J. F. Silverthorne, 80; F. Schlink, 83; G. B. Saylor, 85; G. Saxinger, 79; W. Turnbull, 78; P. M. Tumble, 79; M. Williams, 64; E. White, 78; C. Whittenburger, 79; F. Vandervannet, 78; J. W. Vanderhoof, 83.

JUNIORS.

A. Abrahams, 84; C. K. Anderson, 79; A. Bergck, 72; W. J. Brady, 86; J. Burger, 97½; A. Buerger, 77; J. W. Bell, 67; J. Boehm, 78; F. E. Carroll, 93; G. H. Crawford, 76; C. Clarke, 90; G. P. Cassidy, 83; F. Cavanaugh, 81; H. E. Canoll, 82; A. B. Congar, 93; J. Carrer, 73; J. Duffield, 68; G. H. Donnelly, 64; Wm. Davis, 80; R. French, 84; P. Frane, 72; J. Fox, 80; C. Faxon, 81; T. Fishel, 79; L. Frazee, 83; A. Gerlach, 72; R. Golsen, 84; L. Garceau, 98; B. D. Heeb, 68; J. Haggerty, 89; C. L. Hagan, 73; R. Hayes, 84; Wm. Hake, 94; J. Ingwersen, 86; G. Ittenbach, 71; J. O. Johnson, not examined; C. Johnson, 82; R. Johnson, 82; Wm. Jones, 79; A. Keenan, 87; R. E. Keenan, 80; O. Lindberg, 81; F. W. Lang, 68; T. H. Lancaster, 70; C. Larkin, 76; J. Larkin, 74; J. Lumley, 84; T. F. McGrath, 79; J. Mosal, 76; R. P. Mayer, 76; E. Moran, 77; J. Mungoven, 85; J. McTague, 69; C. McKinnon, 93; W. Nicholas, 80; T. Nelson, 88; J. Nelson, 71; W. H. Ohlman, 82; C. Orsinger, 80; J. O'Meara, 88; E. J. Pennington, 86; F. Pleins, 72; E. F. Poor, 88; J. Phelan, 69; F. Phelan, 68; C. Peltier, 81; J. Perea, 75; J. Reynolds, 78; J. Rothert, 73; C. E. Roos, 87; D. Ryan, 83; W. Ryan, 75; F. Rheinboldt, 74; I. Rose, 83; H. Rogers, 55; K. Scanlan, 91; W. A. Shehon, 90; H. Scott, 73; P. Schnurrer, 87; G. Sugg, 87; G. W. Sampson, 78; A. Sievers, 95; L. Sievers, 76; W. L. Taulby, 76; W. A. Widdicombe, 93; C. Walsh, 75; T. Wagner, 77; N. Vannamee, 78; C. Van Mourich, 70; J. Healy, 91; R. Scholby, 76; F. Ewing, 87; J. R. English, 76; M. Kauffman, 92.

MINIMS.

W. Coolbaugh, 100; E. Carqueville, 95; W. Cash, 90; F. Carqueville, 94; F. Gaffney, 92; P. Heron, 95; Geo. Hadden, 75; J. Inderrieden, 100; Jos. Inderrieden, 95; C. Kauffman, 92; H. Kitz, 97; G. Lambin, 96; G. Lowrey, 97; C. Long, 95; W. McDevitt, 90; P. Nelson, 99; R. Pleins, 96; G. Rhodius, 92; C. Reif, 82; A. Rheinboldt, 70; H. Riopelle, 94; J. Scanlan, 98; J. Seeger, 82; A. Sehnert, 80.

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.

W. Arnold, W. T. Ball, W. P. Breen, J. Brice, P. J. Cooney, J. J.

Coleman, E. Davenport, W. Dechant, J. G. Ewing, L. Evers, J. Fitzgerald, T. Garrity, T. Garso, A. Hertzog, J. Krost, J. Kinney, J. Kuebel, F. Keller, W. Kiely, J. Larkin, H. Maguire, J. Montgomery, P. J. Mattimore, P. W. Mattimore, V. McKinnon, T. McGrath, J. McEury, Carl Otto, P. O'Leary, L. Proudhomme, J. Patterson, T. Quinn, O. Rettig, P. Skahill, G. Saylor, T. Summers, F. Schlink, J. Silverthorn, G. Saxinger, P. Tumble, F. Vandervannet, J. Vanderhoof, E. White, J. Murphy.

JUNIOR DEPARTMENT.

E. Anderson, W. Brady, J. Burger, A. Burger, G. Cassidy, F. Cavanaugh, H. Canoll, J. Carrer, F. Ewing, J. English, C. Faxon, L. Garceau, J. Healy, W. Hake, J. Ingwerson, Willie Jones, A. Keenan, J. Krost, O. Lindberg, J. Lancaster, J. Lumley, F. McGrath, R. Mayer, E. Moran, J. Mungoven, W. Nicholas, T. Nelson, C. Orsinger, J. O'Meara, F. T. Pleins, E. Poor, J. Reynolds, J. Rothert, F. Rheinboldt, S. Ryan, C. Roos, I. Rose, A. Sievers, L. Sievers, W. Taulby, C. Van Mourick, C. Walsh, T. Wagner.

MINIM DEPARTMENT.

P. Heron, R. Pleins, G. Rhodius, J. Seeger, J. Scanlan, G. Hadden, G. Lambin, W. Coolbaugh, W. McDevitt, E. Carqueville, C. Reif, W. Cash, J. Inderrieden, H. Riopelle, A. Rheindbolt, A. Sehnert, C. Kauffmann, Jos. Inderrieden, F. Carqueville, C. Long, H. Kitz, F. Gaffney, W. Carqueville.

Saint Mary's Academy.

—On the 28th the lovers of mathematics had the pleasure of listening to an interesting lecture on the "Curiosities of Mathematics," given by Professor A. J. Stace. The learned Professor gave many illustrations to prove that Mathematics may be rendered very entertaining to the students who chose to exercise their ingenuity in seeking out its curiosities.

—The young ladies of the Graduating Class have lately enjoyed the privilege of two visits to Phelan Hall, where they were most agreeably and profitably entertained by witnessing many interesting chemical and philosophical experiments exhibited by the Rev. Professor of the scientific department at Notre Dame. The young ladies return their sincere thanks to the Rev. Professor for the pleasure and instruction derived from their visit.

—The examination in the English branches and languages was very thorough and satisfactory. Very Rev. Father General honored the classes by his presence. Rev. Fathers Shortis and Frère, with Professor Schnurrer, examined the Latin, French and German classes. The examination closed on Wednesday, the 31st. The musical *soirée*, with reading of compositions, came off on the 1st of February. The new term began on the 2d. Most of the pupils feel so encouraged by the good results of their application during the past five months that they cheerfully enter the lists to compete for high honors in June. The full report of each pupil's standing and success in each branch will be sent to her parents or guardians.

—The vocal classes have been examined, and despite the great timidity that many felt in opening their mouths for the first time in public, all did extremely well. As there is no command of the voice without a perfect command of the breath, we see that great attention has been paid to correct breathing even in the lowest classes; we noticed, too, a perfect quiet and composure, without grimace or affected manner. The pieces were well chosen from the standard authors, according to the grade of the classes. Great patience is required in voice-culture as in every other branch; time must be given; the lightness, fire and vivacity of the *allegro*, the fluent and gently swelled trill, the smooth and flowing ornaments, cannot be gained in five months; if it be reached in five years we think a pupil has done remarkably well. The position of the mouth and throat, the mere producing of a tone, the voice sustained in even tones the gradual increasing and diminishing of sustained notes, the perfect management of the *voce de petto* and *voce de testa* all take time and careful study. Patience and close application will certainly bring about happy results, and though all may not be able to reach that standard required for display in the art, yet many a happy hour will be passed in the social circle, and sadness will be charmed away by the

sweet influence of a well cultivated voice guided by the cheerful intuition of an affectionate heart.

Tablet of Honor.

JUNIOR DEPARTMENT.

Misses A. Morgan, A. Kirchner, D. Gordon, C. Correll, E. Mulligan, M. Lambin, L. Cox, M. McFadden, F. Fitz, M. Cox, N. Hackett, L. Vannamee, A. Getty, L. Ellis, A. Williams, J. Butts, E. Wooten, 100 *par excellence*. Misses M. Ewing, N. McGrath, A. McGrath, L. Walsh, M. Mulligan, L. Chilton, I. Mann, L. Forrey, A. Peak, M. Hayes, M. Davis, M. Robertson, A. Ewing.

ST. MARY'S CONSERVATORY OF MUSIC.

PROMOTIONS AND AVERAGE NOTES OF EACH CLASS IN THE INSTRUMENTAL DEPARTMENT.

To Graduate—Misses E. O'Connor, B. Spencer, H. Julius and J. Nunning.

Promoted to the First Class—Misses B. Wilson and G. Wells. Second Div.—Average 99 to 100. Promoted to this Class, Miss C. Silverthorn.

Second Class—Average 98 to 100. Promoted—Miss J. Cronin. Second Div.—Average 97 to 100. Promoted—Misses A. Koch, L. O'Neil, M. Spier and C. Morgan.

Third Class—Average 97 to 100. Promoted—Misses D. Cavenor, G. Kelly, B. Siler, M. Usselman, A. Henneberry and M. Pleins. Second Div.—Average 97 to 100. Promoted—Misses Gordon, J. Burgert and A. O'Connor.

Fourth Class—Average 90 to 100. Promoted—Misses A. Kirchner, A. McGrath, L. Walsh, E. Lange, L. Johnson and L. Forrey. Second Div.—Average 92 to 100. Promoted—Misses N. McGrath and A. Walsh.

Fifth Class—Average 94 to 99. Promoted—Misses A. Morgan, J. Burgie, H. Dryfoos, E. Forrey, M. Walsh and L. Weber. Second Div.—Average 90 to 99. Promoted—Misses M. Hayes, A. Getty, M. Robertson, G. Conklin, M. Wier, A. Cavenor, A. Woodin, I. Cook.

Sixth Class—Average 90 to 98. Second Div. of Sixth Class—Average—85 to 96. Promoted—Misses C. Vannamee, L. Davenport, C. Boyce and A. Peak.

Seventh Class—Average 75 to 90. Promoted—Misses L. Cox, M. Davis and L. Lambin.

Eighth Class—Average 74 to 88. Promoted—Miss M. R. Cox.

Ninth Class—Average 70 to 85. Promoted—Misses L. Ellis and E. Wooten.

Tenth Class—All promoted.

Harp, 1st Class—Miss E. O'Connor, excellent. Second Class—Miss D. Cavenor, marked improvement.

Organ—Miss M. Usselman, very good.

VOCAL DEPARTMENT.

First Class—Average 100.

The other classes—89 to 100.

Promoted to the Third Class—Misses J. Cronin and H. O'Meara.

The Musical Examination at St. Mary's.

Among the entertainments at St. Mary's last week was the examination of the Second Class in music, on Wednesday and Thursday afternoons. The vocal-room never looked more inviting with its pictures and vines. We thought signor canary was even in better spirits than usual, while a ring-dove of exceeding beauty was perched, as a listener, upon the frame of Fra Angelico's Coronation; a pretty back-ground, taken all together, for our young musicians.

And what of our young musicians? *So young*, in fact, that we began to think we had stumbled upon the wrong evening and had even come to the Third Class examination. This continued to be our conviction until the first one had played her piece, and then we settled ourselves quietly for an *entertainment* instead of an examination exercise. When the last two pieces on the second evening had been performed by chubby girls of fourteen, we were quite ready to give in our verdict for the Second Class in music at St. Mary's! We do not know anything about the marks, or points, or the *promotions* to be. The columns of the SCHOLASTIC will tell, in due time, all about these things; and we, in the mean time, will talk only of what we heard for ourselves.

For more than a year we had not been present at the St. Mary's examinations, and it dawned upon us, as one young lady after another bowed herself from the piano, that this second class in music was on a higher grade than formerly; that it was, as a class, superior to any second class we had

known heretofore. And first, we could not be mistaken in the perfectly absorbed attention of each one to her music. Not one of the whole number seemed to be thinking of her audience, and this unconscious self-possession was carried to a remarkable degree by these youthful performers of very difficult music. No one "broke down" in the middle or near the close of her piece, nor did she seem to think it would be possible to do so. The beauty of this peculiar sort of self-possession is, that it is the natural result of a familiar knowledge with the music one is engaged in rendering. One must not only have *learned* this piece of music, but must have come to knowing it so familiarly as to think and feel through it as if it were one's own; just as actors think and feel through the parts they perform. There must be familiarity, not only with the music itself, but with the theme of the musical speech, and with the methods of expressing the sentiments involved in this theme with all its variations and shades of thought; and then, like a crowning charm, there must be the enthusiasm which seizes all this and makes it one's own.

According to this standard, the intelligent performance of the very beautiful and diverse programme of both afternoons was worthy of all praise. And let us say here, it is not so much whether a pupil is in the Third, Second or First Class on a certain examination day, which establishes her reputation or the reputation of her teachers; but whether the music she plays is played intelligently and with that expression which comes from taking in the sentiment or prevailing thought of her piece, and also the middle tints of this prevailing sentiment or thought. If we see *this*, we can predict for the performer an honorable place in the first class in due course of time.

Pupils, and parents also, are apt to imagine that a certain musical inspiration from the teacher will supply the place of study on the part of the pupil. But if the truth must be told, all which the best teacher of music, or any other art or science, can do is to *inspire the pupil to study*! This done, all is done; to fail in this is to fail, and to fail utterly.

From what we know of musical performances, we should say these young ladies can be expected to play at home nearly, perhaps quite as well as when we heard them; if in good practice unquestionably, every pupil plays better on her lesson day, alone with her teacher, than at any other time; but the parent can reasonably expect to be as highly favored as we were on the afternoon of the examination, when the pleasant evenings of the next summer vacation come. If this expectation is realized, they can have only praises to bestow on the pupils, and upon the teachers who have inspired the study necessary for such performances.

On the first afternoon, three very small Minims delighted us with a trio; and on the second afternoon, a rich voice gave a soprano song with delicious clearness and perfect composure. It set us to thinking, and wondering, why our American girls are so ambitious of high notes! High voices are the exception, and Europeans understand this. High notes may come with years and study, and then they are safe, but only then. Nothing is poorer in musical tone than a thin high note. It is utterly valueless. When it has lost its *warble* it had better never have been. We hope the rich voice will keep to low notes just so long as the teacher desires, and we can promise it better high notes by such docility; not only until twenty, but fifty years of age. A long time to promise a voice in America; whereas no Italian woman thinks of losing one of her high notes before that time.

VISITOR.

For Sale.

One set, unbound, in perfect order, of the AVE MARIA—from May 1st, 1865, to January 1st, 1877. Price \$35.

One set, in same condition, of the NOTRE DAME SCHOLASTIC, from September 1867 to July 1876. Price \$16.

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In the immediate vicinity of Notre Dame, and very conveniently located in regard to Church and Markets, a very desirable property consisting of three large enclosed lots, a good two story frame house, well arranged and finished, good stable, carriage shed, coal-house, young trees, grapes, shrubbery, etc., will be sold at reasonable figures to a good buyer. For further information, address P. O. Box 35, Notre Dame, Ind.

Thomas M. McSheehy's "Little Shamrock," FOR ST. PATRICK'S DAY.

Owing to the success attending the first issue of the *Little Shamrock*, I have determined to issue on *St. Patrick's Day*, 1877, a second number. It will be a large six-column quarto paper (the size of the *Chicago Times*). The issue will be 25,000, and will be printed in green, the national color of Ireland.

It will be edited and its columns controlled by one of America's most brilliant female journalists (a lady resident of Chicago, but whose name I reserve) and will contain contributions from the best journalistic talent of the country and the most distinguished Irish patriots, and will be illustrated with

ENGRAVINGS

made especially for it.

It will contain such articles as will call to the memory of Erin's exiled children their dear Emerald Isle, and cause them to love the country of their adoption with a deeper and more abiding love.

It will be sold in all the large cities of the United States, and on all trains leaving Chicago, Cincinnati, Indianapolis and St. Louis on the morning of St. Patrick's Day.

As an advertising medium it will furnish unexampled facilities. It is not a money-making scheme, and the price of advertising has been put at the lowest figures simply to cover the actual cost.

This is the only enterprise of the kind ever undertaken in this country, and will be of peculiar interest to thousands of its citizens.

Arrangements will be made by which a sufficient number of these papers will be at the College and Academy on St. Patrick's Day, affording students an opportunity to procure copies of this novel paper for themselves and friends.

THOMAS M. MCSHEEHY,

P. O. Box 486, - - Logansport, Indiana.

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The WESTERN CITIZEN, the only Journal published in Indiana in the interests of the Irish race, will be furnished at

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Gen'l Pass. Agent.

H. RIDDLE,
General Superintendent.

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
Law, Notary Public and Commissioner for all the States, 206
Broadway (cor. Fulton), New York. Special attention given to
Depositions.

FANNING & HOGAN [D. J. Hogan, of '74], At-
torneys at Law, Room 26, Ashland Block, N. E. Cor. Clark and
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
Win. W., both of '74], Attorneys at Law. Collections promptly
made. Office, Hedge's Block, Burlington, Iowa.

ORVILLE T. CHAMBERLAIN (of '61),
Attorney at Law, Notary Public and Commissioner of Deeds.
Office, 93 Main St., Elkhart, Ind.

McBRIDE & MILLARD (Jas. E. McBride, of
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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 "	6 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 06 a.m.	\$7 00 p.m.
" Notre Dame—8 22 "	7 23 "	9 07 "	7 07 "
Ar. Niles—9 00 "	8 00 "	9 40 "	7 40 "

GOING SOUTH.

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

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

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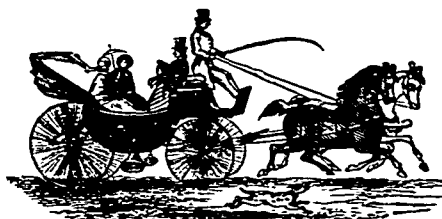
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Amateur's size, 2½ in. x 1½.....				10	25	50
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Springfield, St. Louis and Texas Fast Ex. via Main Line	7 30 am	9 00 pm
Peoria Day Express	4 00 pm	9 30 am
Peoria, Keokuk and Burlington Ex.	7 30 am	9 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
Joliet Accommodation	9 20 am	4 30 pm
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DEC. 10, 1876.

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Cor. Canal and Madison Sts. (West Side).
On arrival of trains from North and Southwest.

Trains with Through Cars to NEW YORK.	GOING EAST.		
	No. 4, Night Ex.	No. 2, Fast Ex.	No. 6, Pac. Ex.
Chicago,.....leave	10.40 P.M.	8.20 A.M.	5.35 P.M.
Plymouth,.....	2.40 A.M.	11.25 "	9.00 "
Ft. Wayne,.....	6.55 "	2.10 P.M.	11.45 "
Lima,.....	8.55 "	4.05 "	1.39 A.M.
Forest,.....	10.10 "	5.20 "	2.50 "
Crestline,.....arrive	11.45 "	6.55 "	4.20 "
Crestline,.....leave	12.05 P.M.	7.15 P.M.	4.30 A.M.
Mansfield,.....	12.35 "	7.44 "	5.00 "
Orrville,.....	2.32 "	9.38 "	6.58 "
Alliance,.....	4.10 "	11.15 "	8.55 "
Rochester,.....	6.22 "	1.20 A.M.	11.06 "
Pittsburgh,.....arrive	7.30 "	2.30 "	12.15 "

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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 55; Buffalo, 1 10 p m.

4 40 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 05 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.

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