

Notre Dame Scholastic.

Disce quasi semper victurus; vivo quasi cras moriturus.

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"Juxta Crucem."

"Dear Lord," we say, "could we have stood
With thy sweet Mother and Saint John
Beside Thy Cross; or knelt and clung—
Heedless what ruffian eyes look'd on—
With Magdalen's wild grief, and flung
Our arms about th' ensanguined wood! . . ."

But have we not the Crucified
Among us, "even at the door"?
Whom else behold we, day by day,
In the sore-laden, patient poor?
And where disease makes want its prey,
Can we not stand *that* Cross beside?

O blest vocation, theirs who come,
At chosen duty's high behest,
To soothe the squalid couch of pain
With pledges of a better rest
Than all earth's wealth can give or gain,
And whispers of eternal home!

Never so near our Lord as then,
We touch *His* Wounds—more heal'd than healing:
Never so close to Mary's Heart,
Hear too for *us* its throbs appealing:
And when for other scenes we part,
It is with John and Magdalen.

—*Catholic World.*

The Art of Painting Among the Greeks.

The history of painting among the Greeks is better known than that of the nations by whom the art was practised at an earlier period. The principal Grecian schools of painting were at Sicyon, at Rhodes, at Athens, and at Corinth. Aristotle, the contemporary of Plato, ascribes the honor of the invention to Euchir, a kinsman of the famous Dædalus, who flourished twelve hundred and eighteen years before the Christian era; Theophrastus ascribes it to Polygnotus, the Athenian; Athenagoras to Saurias of Samos; while others have given the credit to Cleantes of Corinth. But, however much the ancient authors may differ with respect to the name of the inventor of the art, they are all unanimous in this, that the first essays were simple outlines, of a shade similar to those which have been introduced by the students of physiognomy under the name of silhouettes; without any other addition of character or feature than that afforded by the profile of the object thus delineated. This simple manner of drawing was styled by the Greeks *sciagraphia*, and afterwards by the Latins *pictura linearis*. The first step made towards the advancement of painting, according to Pliny, was by Ardicus, the Corinthian, and Telephanes of Sicyon, or Crato of the same city. These began to add to their figures other

lines, by way of shadowing, which gave them an appearance of roundness and much greater strength. This manner was called *graphice*. But the advantage it brought to its inventors were so inconsiderable, that they still found it necessary to write under each of their productions the name of the subject it was designed to represent, lest the spectators might not be able themselves to make the discovery.

The next improvement was by Cleophrastus of Corinth, who first attempted to fill up his outlines. But as he did it with a single color, laid on everywhere alike, his pieces, and those of Hygiemon, Dinias and Charmus, his followers, thence received the name of Monochromata, or pictures of one color. Quintilian states that they could so manage this single color as to give every appearance of relief to the parts; but by what means, as light and shade appears not to have been observed, he does not mention. After these came Eumarus, the Athenian; he began to paint men and women in a manner different from his predecessors, and attempted to introduce a variety of objects into his pictures, but was far excelled by his disciple Cimon, the Cleonæan, who discovered the art of painting historically, arranged his figures in a variety of postures, distinguished the several parts of the body, by marking out the joints and veins, and was the first of the ancient painters who attended to the folds of draperies.

Neither Pliny nor any of the ancient writers have affixed a period as to the century in which the above mentioned artists lived; but he contends, and with reason, that, about the time of the foundation of Rome, 750 years before the Christian era, the Greeks had brought painting to such a degree of perfection that Candaulus, king of Lydia, purchased a picture painted by Bupalchus, representing a battle of the Magnesians, for which he gave its weight in gold. This fact gives us perhaps but very little idea of the actual state of art at the time; since, in its infancy, the patron could only be guided in his judgment by what had preceded; and the best, though moderate, has always received the highest eulogium from those who of necessity are ignorant of superior exertions. Pliny mentions that at this period the art of painting was carried to great perfection by the Etrurians, a very ancient nation, who, at an early time, according to Livy, occupied the whole tract of country between the Alps and the Apennines. It is the opinion of most writers upon the subject that the people of Etruria cultivated the arts of design at a very early period, perhaps anterior to those of Greece. They were a powerful people at least nine-hundred years before the Christian era, and three hundred before the time of Pericles. They possessed twelve large cities; and when Romulus laid the foundation of Rome they had far advanced in science and the arts.

Whether the fine arts had been cultivated to a proportionate extent with the useful, is a matter of speculation. Winkelmann is of opinion that they had made considerable progress in the arts dependent on design, before their communication with Greece; and Pliny relates that at Cære, in Etruria, and Ardea, and Lanuvium, there existed in his time some paintings, which attracted the attention of the curious, and which, he says, were more ancient than the foundation of Rome.

Near Tarquinia, the capital city of ancient Etruria, about twelve miles from Civita Vecchia, there are a multitude of sepulchral grottoes, scattered about the fields, to the number of some thousands, extending from Tarquinii down to the sea. Some of them are cut out of the rock, which is a tufa and easily worked. They are of different shapes, square, in the form of a cross, sometimes with three aisles like a church, and often in two stories communicating with each other. They are not deep, and generally situated under hillocks, through which a square aperture gives access to the grotto; and there is usually a communication from one to another under ground. The rock is hewn out in an architectural manner in the inside, with pilasters and cornices covered with arabesque paintings, supporting a vaulted arch, which is likewise painted and divided into compartments. Some of the colors remain distinct, particularly the red; the yellow is much faded, but the blue and green may be easily distinguished. A frieze encircles the vault, which is ornamented with numerous figures, in the style of those upon Etruscan vases. They are generally in the attitude of fighting, clothed with long draperies, having wings and bearing a spear in their hands; and some of them are in cars drawn by one or two horses. The paintings are on the rock itself, without any preparation of plaster; and the whole composition seems to bear a reference to the passage of the soul into the Elysian fields.

The paintings and sculptural designs upon the exterior surface of the Etruscan vases have excited great interest among the lovers of antiquity. These vases were made of clay hardened by fire, and upon them figures were painted, generally of a reddish color, sometimes relieved by white, upon a dark or black ground; but in some of the earliest specimens the figures themselves are black, and the ground of yellowish red. As luxury and refinement increased, however, they were executed with greater elegance, and were made of more costly materials, such as marble, ivory glass, or vitrified paste, precious stones, bronze, silver and gold.

It would be a vain attempt to endeavor to point out the various uses and purposes to which vases were applied by the ancients; but from what may be collected from the works of the Greek and Roman writers, and from the sculptured records or painted remains of antiquity, it appears that they were employed in holding the lustral water used in the purifications of the ancients, in receiving the blood of the victim to be sacrificed, or in containing the consecrated wine which was to bedew his devoted head. They were used also in the celebration of the Eleusinian and other mysteries, were carried in the public processions, and given as rewards in the gymnastic exercises; they were customary presents to a friend or newly married couple, were used for various purposes in the public and private baths, and served for the presentation of the first products of the harvest, of the fruits of the vine, and of flowers, which the grateful worshipper offered to the gods.

The greater portion of the vases which have escaped the devastation of time has been discovered in the sepulchral

chambers of the ancients. In some instances they have been found with human ashes in them, but most frequently empty, placed upon the floor, arranged around an unburnt skeleton, or hanging upon nails of iron or bronze, in which state they are supposed to have held the provisions and offerings which it was customary to present to the dead. The larger vases were placed as articles of splendor in the spacious halls of the Romans, or as ornaments in their gardens, where they frequently contained shrubs and flowers.

One of the most beautiful and celebrated specimens of Grecian art which now embellishes the grounds of one of the finest monuments of feudal grandeur in England, is the 'Warwick Vase,' said to be the production of Lysippus, a statuary of the age of Alexander the Great. It was dug up from the ruins of the Emperor Adrian's villa, at Tivoli, about fourteen miles from Rome; was sent to England by the late Sir William Hamilton in 1774, and is considered one of the finest specimens of ancient sculpture in that country. It is of white marble, of a circular form, with a deep reverted rim, measuring six feet eleven inches in diameter, and is sufficiently capacious to hold one hundred and sixty gallons. Two interlacing vines, whose stems run into, and constitute the handles, wreath their tendrils with fruit and foliage around the upper part. The centre is composed of antique heads, standing forward in grand relief. A panther's skin, with the thyrsus or sceptre of Bacchus, and other embellishments, complete the composition. It was purchased of Sir William Hamilton by the late Earl of Warwick, and is now preserved at Warwick Castle.

Another beautiful relic of antiquity in England is 'The Portland Vase'; this was found in the sixteenth century in a marble sarcophagus, deposited within the vault of a sepulchre, the ruins of which formed a mount called Monte del Grano, on the road from Rome to Frascati, and was named, after the family into whose possession it first came, the Barberini Vase. About fifty years ago, Sir William Hamilton, into whose hands it had fallen, sold it to the Duchess of Portland, from whom it received its present name of the Portland Vase. In the year 1810 it was placed by the Duke of Portland in the British Museum. Its dimensions are nine and three quarter inches in length, and twenty-one and three quarter inches in circumference.

It appears to have been the work of many years, and there are antiquaries who date its production several centuries before the Christian era, as sculpture was unquestionably declining in the time of Alexander the Great.

Many opinions and conjectures have been published concerning the figures on this celebrated vase. Bartoldi, by whom an explanation was first published, thought that the subject engraved upon it related to the birth of Alexander the Great. M. D'Hancarville thinks that it represents the well known fable of Orpheus' descent into Elysium, to recover thence his beloved Eurydice, so elegantly told by Virgil. According to Winkelmann, it is the story of Thetis transformed into a serpent to avoid the pursuit of Peleus. M. Von Veltheim supposes that the story of Admetus recovering his wife Alcestes from Elysium is engraved upon it. The learned Visconti conjectures that it may record the marriage of Peleus and Thetis; while Dr. Darwin is of opinion that the figures of this funeral urn do not represent the history of any particular family or event, but that they express part of the ceremonies of the Eleusinian mysteries invented in Egypt, and afterward transferred into Greece. The ceremonies consisted of scenic

exhibitions, representing and inculcating the expectation of future life after death, and Dr. Warburton has with great learning and ingenuity shown that the descent of Æneas into hell, described in the sixth book of the Æneid, is a poetical account of the representations of the future state in these mysteries.

Dr. Darwin divides the vase into two compartments, and supposes that the first is emblematical of *mortal life*, expressed by a female figure in a reclining and dying attitude; in her left hand, the elbow of which supports her as she sinks, she holds an inverted torch, while the right hand is raised and thrown over her drooping head; she sits on a mass of broken marble under a tree of deciduous leaf, attended by two persons, who seem to express the horror with which mankind regarded death; the second compartment he considers to represent *immortal life*, expressed by a male figure entering the gate of Elysium, conducted by Divine Love under the figure of Cupid, and received by a beautiful female representing Immortality, and having between her knees a large and playful serpent, which from its annually renewing its external skin, has ever been esteemed an emblem of renovated youth. At the left of the female, with one foot sunk into the earth, the other raised upon a column, and his chin resting upon his hand, stands an aged figure, who under the character of Pluto receives the stranger-spirit with inquisitive attention, and prepares to assign him his place within the blessed Elysium.

On the bottom of the vase, there is another figure on a larger scale than those we have already mentioned, with a Phrygian cap upon the head, and the finger pointing towards the lips, which Dr. Darwin supposes to represent a priestess, whose office it was to exclude the uninitiated, and to guard the secrets of the temple. Upon the handle of the vase are represented two aged heads with the ears of a quadruped, and, from the middle of the forehead rises a kind of tree without leaves. These latter are generally considered as mere ornaments, and to have no connection with the story represented upon the vase.

The question has been recently discussed, and with some earnestness, whether the vases which have been so long designated as Etruscan, may not have been of Grecian manufacture, since there have been great quantities of them discovered in the Athenian tombs; and several English travelers, among others Mr. Hamilton, have pronounced them emphatically Grecian. Wherever or whenever they may have originated, the paintings upon these ancient vases are extremely interesting, on account of the subjects represented, and of the beauty of the workmanship.

The next painter of celebrity whom we find mentioned in ancient history is Panaenus of Athens, who lived in the age of Pericles, 446 years before the Christian era, and is celebrated for having painted upon the walls of the Pæcile a representation of the battle of Marathon, between the Greeks and the Persians, and introduced into it portraits of Miltiades, and the general officers on both sides, so that they could be easily distinguished from each other.

Phidias, whose name is as familiar to every man of education as his own, was the brother of Panaenus, and excelled both in painting and in sculpture, but particularly in the latter. The productions of Phidias, particularly his Olympic Jupiter and the statue of the goddess Minerva in the Pantheon at Athens, remain, even to the present day, to claim our admiration. During the government of Pericles, which lasted twenty years, Athens, the capital of Attica, had become the most magnificent city in Greece, and

her most skilful artists had adorned it with more costly temples, porticos, and other works of art, than Rome, though mistress of the world, could boast in seven centuries.

The next great name of this epoch is Polygnotus of Thasos, who was employed to paint in the hall at Delphos. These pictures, representing scenes subsequent to the destruction of Troy, and Ulysses consulting the spirit of Tiresias in Hades, have been minutely described by Pausanias. They were necessarily works of immense labor, from the number of figures introduced into each, but were entirely without any idea of composition, perspective, or light and shade. Each figure had its appropriate action, consistent with its history and character, but no connection in lines with its neighbor; and, that the observer might be at no loss of time in considering whom they represented, the painter had placed a name to every figure.

With this simplicity of manner and materials, the art seems to have proceeded for several years, till the appearance of Apollodorus, the Athenian, who flourished 400 years before the Christian era. His name is particularly mentioned by Pliny as having discovered the principle of beauty, or rather having first adopted it in painting; for it had long been known and practiced in sculpture.

The system of Apollodorus, to whatever perfection he may have raised it, was eagerly embraced by his pupil and successor Zeuxis of Heraclea, who, according to Quintilian, was the first artist who understood the proper management of lights and shades, and excelled in coloring; though Pliny and other authors tell us that there were but four colors then in use, white, yellow, red and black.

His most celebrated picture was the 'Helena,' which he painted for the Crotonians, as an ornament for their temple of Juno. Desirous of combining every quality which might constitute a perfect beauty, he selected five of the handsomest females at Crotona, and transferred to his picture, from their unveiled charms, all that he observed to be the most beautiful in each. Of the manner of his death, the following whimsical anecdote is recorded: having painted a comical woman, whilst he was attentively surveying it, he was seized with such a violent fit of laughter that he died upon the spot.

Timanthes, Eupompus, Androcides, and Parrhasius, the Ephesians, all flourished in the same era with Zeuxis. The latter, however, Parrhasius, is the only one who may be said to have rivalled him; and it is difficult to say which carried the art to the greatest extent, or was most vain-glorious.

The story related by Pliny of their contest is not decisive on the former point, since those pictures had little to do with the real excellence of either artist, except in the one quality of coloring. Zeuxis painted grapes, and on exhibiting his pictures the birds came with the greatest avidity to pluck them. The rival artist then proceeded to display his performance, and on being introduced to the spot, Zeuxis exclaimed, "Remove your curtain, that we may see the painting." The curtain was the painting, and Zeuxis confessed himself vanquished, exclaiming, "Zeuxis has deceived birds, but Parrhasius has deceived Zeuxis himself."

Timanthes, the Cythnian, the competitor with Parrhasius, is renowned for his vigor of imagination. His most celebrated works were "The sleeping Polyphemus" and 'The Immolation of Iphigenia in Aulis,' painted, as Quintilian informs us, in contest with Calotes of Teos, a painter and sculptor from the school of Phidias. One of his pic-

tures, a portrait of a prince, "very perfect and full of majesty," remained at the time Pliny wrote, about 400 years afterwards, in the temple of Peace, at Rome.

The art now continued to advance with rapid strides. Nature was the guide; and to develop her various charms in expression, shape and color, the object of the artists. "To such a pitch of excellence," says Pliny, "was painting at this time advanced among the Greeks, that it was thought worthy of being ranked at the head of the liberal arts, was ordered to be taught to the sons of the higher classes, and forbidden to be practised by slaves."

Pamphilus, of Amphipolis, was the first painter of antiquity who joined to his art the study of mathematics and geometry; and to him, Apelles, the unrivalled hero of Grecian painting, was indebted for his initiation to its mysteries. This extraordinary man appears, if we give full credit to the traditions concerning him, to have been endowed with a more perfect combination of rare talent and excellent qualities than has either before or since fallen to the lot of any individual. In addition to this, he had the happiness of living at a period when the genius of his country had reached its highest point of cultivation.

Apelles was born in the Island of Cos, and flourished in the time of Alexander the Great, about 330 years before the Christian era. The characteristic excellence of all his performances was grace, and in this he claimed the pre-eminence. His coloring was chaste and simple; and, according to Pliny, he used four colors only. The varnish with which he colored his pictures was of a peculiar kind, and served to soften and harmonize his tints. The well-known friendly contest of Apelles and Protogenes of Rhodes stands as a fact on undeniable testimony. Being highly delighted with a picture of Ialysus, painted by Protogenes, Apelles sailed for Rhodes, and proceeded to his house with great eagerness to examine the works of an artist known to him only by name. Protogenes was absent from home, but an old woman was left watching a canvas, which was fitted in a frame for painting. Upon her asking Apelles his name, that she might inform her master on his return, "Tell him," says Apelles, "he was enquired for by this person," at the same time, taking up a pencil he drew on the canvas a line of great delicacy. When Protogenes returned, the old woman acquainted him with what had happened. The artist, upon contemplating the fine stroke of the line, immediately pronounced that Apelles had been there, for so finished a work could be produced by no other person. Protogenes, however, himself drew a finer line of another color, and, as he was going out, ordered the old woman to show that line to the stranger if he came again, and say, this is the person for whom you are enquiring. Apelles returned and saw the line; he would not for shame be overcome, and therefore in a color, different from either of the former, he drew some lines so exquisitely delicate that it was utterly impossible for finer strokes to be made. Protogenes, on his return, confessed the superiority of Apelles, flew to the harbor in search of him, and resolved to leave the canvas with the lines on it for the astonishment of future artists. It was afterwards taken to Rome, where it was seen by Pliny himself, who speaks of it as having the appearance of a large blank surface; the extreme delicacy of the lines rendering them invisible except on close inspection. Beloved, honored and employed by Alexander, Apelles had the happiness of enjoying that fulness of renown to which he was so justly entitled. Alexander, the envy and admi-

ration of the world, treated him with the familiarity of a friend; ordained that none others should presume to paint his likeness; frequently visited him, and crowned his favors by a sacrifice to friendship of a most uncommon nature among men. The paintings produced by this eminent artist were very numerous, but the most celebrated were the picture of 'Alexander, in the character of Jupiter,' in the temple of Diana at Ephesus, highly extolled for its effect, and the boldness of its relief; the hand which was raised, appearing to come forward, and the lightning to be out of the picture; and that of 'Venus emerging from the sea,' and pressing her wet locks with her hands, which, being taken to Rome, was placed in the temple dedicated to Julius Cæsar by Augustus.

Aristides of Thebes, the pupil of Euxeridas, was a contemporary of Apelles; but unable to rival him in harmony and grace of color and execution, he followed in the steps of Timanthes. He was the first, according to Pliny, who, by the rules of art, attained the knowledge of expressing the passions and emotions of the mind; for so effective was the earnestness of a suppliant, painted by him, that his voice seemed to escape from the canvas. His most celebrated picture which was in the possession of Alexander the Great, is the 'sacking of a city taken by storm,' in which is represented a woman who had received a mortal wound upon her breast, endeavoring to prevent her infant, eager for its nourishment, from drawing the blood instead of the milk; a subject which it must have required great discriminative power of mind and hand to execute. Aristides painted also a picture of a 'Battle between the Greeks and Persians,' in which were introduced one hundred figures, for each of which he was paid by Mnason, king of Elatea, ten pounds of silver.

At this period the art of painting was practised in Greece by a great number of ingenious men, renowned for their distinctive excellences. With Asclepiodorus, Nichomachus, Nicophanes and Nicias, all nearly contemporaries, the art arrived at its utmost height; and although it continued to be practised by a succession of distinguished men, many of whose names are handed down to us, and who strenuously contended against the formidable difficulties presented by the scenes of luxury and confusion which opposed them, yet their efforts to uphold its dignity were in vain. Their country, weakened by domestic broils, became subjugated by the Romans; its arts and its energies expired with its liberties; while the spirit which animated them being removed, they fell to rise no more, at least for ages.

Letter-Writing.

Of all the inventions which this age of progress and civilization has brought forth, what is more convenient; to say nothing of its usefulness, than that of the steam-railroad and mail; and again, what is more comforting and brings up before the mind more pleasant associations than a letter from one's parents, home or friends? It has been remarked that, in one sense, a letter from a friend is better than an oral conversation with him, for you can read and re-read it, and at each reading you can imagine yourself speaking with the writer.

A letter is indeed a Godsend to those away from home. Much good it does, and much pleasure it affords us when we know that we are remembered, and missed from the family circle. What memories arise at sight of the letter! Again we are home, again we hear the voices of

those most dear to us on earth. It arouses our ambition, and we resolve to work well that we may merit the love, gain the commendation, and bring happiness to the hearts of those to whom we are so dear and who perhaps deny themselves many little pleasures that we may have more of a chance to improve our minds and lay a solid foundation for that knowledge that will serve us so well in after-life.

There, again, is the man who has reached the prime of life. He receives a letter from one of his old school friends, who speaks to him of the days gone by. For the time, his business affairs are forgotten, and he gives himself to the happy memories which the conversation, if we may so call it, with his former chum brings to his mind. "Did he remember the time they had nailed the old schoolmaster's coat-tails to the trunk of the tree, while he was taking his noontide nap under its branches?" Ah! yes, he remembers it well, and he gives vent to the heartiest laugh he has had for years as he sees the master's ineffectual attempts to rise. "Did he remember when they had run away from school, purchased a supply of cigars, and going away from the sight of anyone, far into the woods, resolved to make men of themselves straightway, by learning to smoke? Did he remember the consequences which attended that smoke, both before and after their return home?" Ah, yes! But he looks upon the flogging which he received in a far different light now than he did then. Right willingly would he take a similar one daily, could he enjoy that peace of mind and body which he then did. But such days are past, and he relapses into the old, immovable man of the world, and laughs a hard, forced laugh, strangely contrasting with the one before, as he asks himself what power could there be in that letter from a "gray-haired boy," his former chum, that could make him so far forget himself as to let his mind rest for a moment on so trivial an affair as his school-days? But do what he will his mind involuntarily returns to it. Though he may remain the same stern old man, straining every nerve to amass wealth and gratify his ambition, the time he received that letter will form an epoch in his existence.

Again, a young man is just starting out in life. He is inexperienced, and needs an adviser. He receives a letter from one of his older and more experienced friends filled with expressions of encouragement, good will and paternal solicitude. Whatever else may be said, this letter does a world of good. He feels encouraged, and resolves to accomplish the object for which he strives, if not for his own gratification, at least that he may not disappoint the hopes of those who take such an interest in him.

Now we, in our several states of life, may do a vast amount of good by writing letters. We should remember when writing home from college that a complaining manner is not the way in which to address our parents. We should consider on the one hand that everybody is more or less disposed to murmuring and fault-finding, but that complaining and fault-finding do not better their condition in the least; while, on the other hand, our parents will be rendered unhappy by the thought of our unhappiness.

As men who have their start in life, we should remember that there are persons just entering this great world with whom a word of encouragement will go a great way towards making them happy, and at little trouble to ourselves. Moreover, the advice which we give them may do much towards making them attain their object in life.

And you, old grey-haired men, think not yourselves weak should your mind chance to rest with pleasure upon your school-boy days, and be sure none will respect you the less for so doing, for, after all, they are the happiest days of life.

W. A. W. (Jr. Dept.)

The River Amazon.

When Columbus embarked for the voyage which was to give Spain a new world, he took with him two Andalusian sailors who were ready to share both his perils and his fortunes. They were two brothers, Alonzo and Yanez Pinzon. Alonzo commanded one of the vessels which conveyed the illustrious Genoese, and Yanez was on board as pilot.

In no way did these two adventurers resemble Christopher Columbus. They had neither his large heart nor chivalrous loyalty; their object was neither to give new worshippers to our Lord Jesus Christ nor to open new fields to science: the thirst for gold was their only stimulus to the search for a new world. And so it was that while the great captain gathered from his immortal discovery only ingratitude, persecution, and a prison, the two brothers returned to Palos, their native place, loaded with riches.

With the gold he had acquired in Hispaniola, Yanez equipped four vessels, and explored the American seas in quest of new gold-countries. During this voyage he came to Brazil, and discovered the river Amazon, the grandest, the deepest, the longest, and the widest river in the world. Avellana, a Spaniard, who was the first European who discovered it, named it the Amazon. This bold sailor has left a history of his navigation, through unexplored countries, of a river as large as our inland seas, and the waves of which roll with giddy velocity. He was once attacked by an army of women, from whom he escaped as by a miracle, and, as he was versed in Homer, he thought of Penthesila and the army of women she brought to the aid of Priam, and he conferred on this river the name of the Amazons, whose exploits were sung by the poet. The Indians call it Guiana, the Portuguese and the French wished it to be called the Avellana or the Maranon, but to the world it is known as the Amazon.

This king of rivers takes its rise in the Andes, high above the level of the sea; it waters Peru, Bolivia, New Grenada and Brazil; it passes the majestic and impenetrable forests of tropical America, receives two hundred rivers larger than the Rhine or the Danube, and falls into the Atlantic Ocean by an estuary of immense extent. Some of the islands in the Amazon are about fifty miles across. The terrible phenomenon called the pororoca occurs when the flood of the river rises, in vast waves, under the influence of the tidal sea, to a height of fifteen feet. Its approach is announced by a frightful noise, which increases as it comes near; three or four of these enormous waves follow each other in quick succession, and extend across nearly the whole width of the bed of the river.

South America contains seven millions of square miles. The Amazon River irrigates over one-third of this vast area. It is generally supposed that its tropical situation bespeaks diseases of various types, but, on the contrary, its general health is far superior to that of its North American rival, while some of its districts, especially those of Bolivia and Matto-grosso, are blessed with the same delightful temperature which characterizes the table lands of Mexico.

The principal reason for this general health is that constant sea-breezes blow up the valley.

Only by floating upon the majestic tide of the Amazon does one get an idea of its mass of waters. The Mississippi River, poured into it near its mouth, would not raise it six inches. In Bolivia, on the Beni branch of its Madeira affluent, two thousand miles from its outlet, it is one hundred and seventy feet deep. It presents still more astonishing soundings the same distance up the main stream. With its branches, it offers no less than fifteen thousand miles of water suitable for steamboat navigation. The Bolivian affluents of its main branch alone count three thousand miles of river navigation.

The rapids of the Madeira, at the northeast angle of Bolivia, are rocky obstructions, found at intervals in the river, and are eighteen in number. They have a total fall of 289 feet, with a length of broken water of 64,500 feet. The total fall in the navigable stretches between is 44 feet. This makes a total from the upper rapid of Guajarã-merim to the lower, called San Antonio, of 272 feet. The total length of the river between these two points is 300 miles, of which 217 miles are of clear channel and perfectly navigable.

It was in 1853 that the first steamers commenced running on the Amazon River. In 1870, on the lower Amazon there were sixteen steamers running, and their number has been greatly increased from the United States. The Amazon has only three rivals in either the Old or New World: the Nile, the Mississippi, and the La Plata.

Oh, thou vast Amazon! my soul loves to wander on thy pebbly beach,

"Marking the sunlight at the evening hour,
And hearken to the thoughts thy waters teach—
'Eternity, Eternity, and Power.'"

P. M.

Scientific Notes.

—A number of Arab Chiefs from Algeria will establish a complete camp at the Paris Exposition,—having with them a variety of Arab coursers as objects of chief interest.

—A great garden is maintained at Berlin for the purpose of supplying the schools with botanical specimens. The distribution begins April 1, and 4,000,000 plants are thus disposed of during the season.

—A storm occurred at Brisbane, Australia, Dec. 28, 1877, in which quantities of hail fell of the size and shape of a tomato. It took only three of these hailstones to weigh a pound. The storm lasted about three-quarters of an hour, and was very destructive.

—Late advices from Iceland announce that Mt. Hecla has been in a state of active eruption. Slight shocks of earthquake were felt on several occasions, but no damage done. The violence of the eruption was said to be diminishing toward the close of March.

—Mr. Albert Heath, an English naturalist, has set out to explore the interior of Angola and make natural-history collections. His first stay will be at Ambriz, on the River Loge; after which he will proceed inland to Bembe,—a prolific field for the naturalist, according to the representations of the late Mr. Monteiro.

—Dr. McQuillen has reported to the American Philosophical Society the remarkable fact of a pigeon surviving the removal of nearly the entire brain. Almost the whole cerebrum of the bird was removed by Dr. McQuillen, and yet the subject lived twenty-four days after the operation,—gradually regaining its usual powers, habits of flight, and ability to eat and drink.

—Prof. Leidy has noted some interesting evidences of sagacity in the little red ant which often infests dwellings.

Having discovered, in one of the second-story rooms of his dwelling, a bit of bread swarming with these insects, he took the hint, and left a piece of sweet cake in every room of the house. At noon each piece was found to be covered with ants, and was then picked up with a pair of forceps, and the insects shaken off into a cup of turpentine. For three successive days the process was repeated, but on the fourth day no ants were caught. It was supposed they had become exterminated, but a few were soon after discovered feasting on flies, and Prof. Leidy inferred from this circumstance that they had become suspicious of the sweet cake. He therefore put pieces of bacon in its place, and the ants swarmed over them as before. After using the bacon several days, the ants ceased to be caught by it. Dead grasshoppers were then substituted for the bacon, and the insects were trapped anew,—this time with the result of their total extermination.

Art, Music and Literature.

—The English artists have contributed about 150 water colors to the French Exposition.

—The Mayor of Pesaro, the birth-place of Rossini, has just obtained the \$400,000 devised by the great composer for a musical school in the village.

—Mr. Holman Hunt is now in England, and is aiding the engraver Stackpoole in the final work upon the reproduction of "The Shadow of Death."

—Mr. Hamo Thorneycroft, a young English sculptor, has placed on exhibition at the Royal Academy a figure of heroic size, of "Lot's Wife." The critics speak very favorably of the statue.

—Mr. Ernest Ingersoll's "Natural History of the Nests and Eggs of American Birds" will be published in quarto parts, with colored lithographic plates, by the Naturalists' agency, Salem, Mass.

—A volume of "Anecdotes, Reminiscences, and Conversations of and with the Late George Stephenson," by Thomas Summerside, is among the announcements of forthcoming publications.

—The students of Strasburg University have decided to erect a statue to Goethe in the square in front of the main school-building. It will represent the poet as he appeared when a student at Strasburg.

—All painters and sculptors sending works to the Paris Exposition will be permitted to attach to their pictures or marbles the names of any other of their works which have been executed on or in public monuments.

—Mr. James Fergusson, F. R. S., the author of numerous works on architecture, is about to publish a new and elaborately-illustrated book on "The Temples of the Jews, and other Buildings in the Haram Area at Jerusalem."

—Aimé Millet's statue of America, ordered by the French Government for the Exposition, has been placed upon its pedestal in the Trocadero. It is a female Indian figure of bronze, surrounded by the attributes of agriculture, commerce, shipping, and the arts.

—The painting called "La Vogue," by Courbet, which was exhibited at the Salon of 1870, has been purchased for the Luxembourg for 20,000 fr. It is one of the most powerful works of the author, and procured him the offer of the Cross of the Legion d'Honneur, which, however, he bluntly refused.

—Prof. Jebb has in preparation a complete edition of the plays of Sophocles, the publication of which is to be undertaken by the Syndics of the Cambridge University Press. In addition to a commentary, this edition will comprise critical notes on the text, illustrative essays, and a translation into English prose.

—The exhibition which Russia will make in the Art Department at the coming World's Fair is reported to be highly creditable. The paintings which are to be sent to Paris have been displayed at St. Petersburg. Most of them are new, although a few have been seen before, and among them are some remarkable works.

—A cast of the brass font in the Church of St. Bartholomew at Liege, supposed to have been wrought by the

Flemish sculptor, Lambert Patras, in 1112, has been lately added to the Museum at South Kensington. The baptisms of Christ and of the Apostles are represented in bold alto rilievo around the basin, while below them is a series of twelve bulls, remarkably well individualized in expression and action.

—Count Bandissin, who has done so much to familiarize his countrymen with Shakespeare, Ben Jonson, and Massinger, died at Dresden on April 4, at the age of 89. Of the nineteen plays of Shakespeare left untranslated by Schlegel, the Count translated thirteen into German. He also translated into the same language all the plays of Moliere, though he did not begin that task until he had entered upon his 76th year.

—In the third volume, just published, of the "Records of the English Province, S. J.," by Brother Henry Foley, S. J., there are an account of the Colony of Maryland, its Charter, and Description by Lord Baltimore, and the copious extracts from the letters of F. Andrew White, and other Jesuit Missionaries, showing their labors and successes, and also the cruel persecutions they suffered from the violence and bigotry of the Virginian colonists.

—The paintings of modern French artists which have been purchased by the Government and hung in the Luxembourg Palace, will be removed thence for exhibition in the Gallery of Fine Arts at the World's Fair. The works of French sculptors which adorn public squares, buildings, and churches, will be removed to the Exposition, by permission of the French Minister of Public Instruction, on condition that plaster casts are put in their vacant places to remain until the originals are returned.

—Sir Randal Roberts is in a broil in Boston. He exhibited a painting entitled "The Oyster Girl," representing that it was original with himself; but the purchaser soon discovered that it was a copy of a French picture, and returned it to the art store where he had bought it. Roberts gave another picture in its stead, but the matter is being discussed by him and the purchaser in the newspapers, the latter threatening to place "The Oyster Girl" and a photograph of the French original on exhibition side by side.

—Etching has become so popular among artists as to supersede almost entirely the art of lithography. In the beginning of this century, engraving on stone was practiced by many of the masters of the burin and the pencil; but now very few continue to employ this method of reproducing their pictures. With a view to reviving the art, the French Government has given a number of commissions to the few French lithographers that still remain. Thus certain paintings of Delacroix, Decamps, Fleury, Fromentin, and others, are to be executed on stone by Sironz, Gilbert, Francois, Laurent, Chanvel, etc.

—The programme of the proposed literary congress at Paris has been determined upon and an invitation is issued to all writers of whatever nationality. The honorary presidents of the Societe des Gens de Lettres, Baron Taylor, Francis Wey, Jules Simon, Paul de Musset, and others, will "assist" M. Victor Hugo, as president of the congress, with Edmond About as acting president. The session will be held every other day from the 4th to the 15th of June, and will be both public and private. It is proposed that the congress shall agree on the text of a provision to be inserted in future international treaties, whenever possible, giving to authors the same rights in other countries as in their own, and reserving to them the rights of translation and adaptation also.

—Leo XIII has given orders to have the large quantities of tapestry which now lie hid in drawers and cupboards in the Vatican rummaged out, and hung in chronological order along the galleries, where they can be seen. There will be many interesting pieces among them, including a quantity of Gobelins, as the French Court for a long time made a present of a piece every year to the reigning Pontiff; pieces of the Flemish school of the fourteenth and fifteenth centuries; and several of those designed by Raphael, which were saved in the sack of Rome. It would be a good thing if the Italian Government or Court would follow the Pope's example; for hidden away in cellars and back rooms of the Pitti Palace, at Florence, there are known to be piles of old damasks and brocades falling to

pieces for want of looking after and bringing to the light; they cannot be sold—though many artists and others would gladly buy them—without superior orders, and it is said that the only purpose they serve is to be torn up when dusters are required and nothing else is handy.

—A bronze statue of Shakespeare has been placed in Tower Grove Park, St. Louis, by Henry Shaw. The figure is nine feet in height, and is described as representing the poet "in middle life, admirably posed in an easy attitude, with the glow of inspiration upon his countenance, holding a pen in his right hand, which hangs at his side, in the act of composing. The head is bare and bald, as seen in the portraits. A short, thick cloak is suspended loosely from the shoulders displaying the proportions of the muscular, well-knit form to advantage. The breeches are buckled at the knees, and are loose and ample, and the waistcoat is ornamented, and the shirt collar is large and round. The face impresses the beholder as a man of genius and high bearing." The statue was cast in Munich, at a cost of \$25,000. It stands on a red granite pedestal eighteen feet high, on the four sides of which are Shakespearean scenes in basrelief. Hamlet at Ophelia's grave, Lady Macbeth sleep-walking, Queen Katherine with the Cardinals, and Falstaff before the battle of Shrewsbury. The Falstaff is a likeness of the late Ben De Bar in the character. Near the top of the pedestal is the inscription, "He was not of any age, but for all time."

Books and Periodicals.

—We have received from the Catholic Publication Society, 9 Barclay Street, New York, the following books, viz.: "One of God's Heroines"; "Life of Pius IX.," by J. R. G. Hassard; "The Four Seasons," by Rev. J. W. Vahey; "Sir Thomas More," by Princess de Craon; "Letters of a Young Irish Woman"; "Assunta Howard, and Other Stories"; "Stray Leaves, and Other Stories"; "The Trowel and the Cross, and Other Stories"; "Six Sunny Months"; and "Alba's Dream, and Other Stories," all of which we will notice in a future number.

—Friendship is a sublime harmony of two or three souls, seldom more, who have a wonderful aptitude for understanding and interpreting one another nobly and for encouraging one another to do good.—*Silvio Pellico*.

—One of the greatest charms of Cairo, Egypt, is its street life, writes a correspondent. It is thoroughly Oriental in character. It is a moving panorama of all nationalities, creeds, languages, and costumes, with a strong preponderance of the Oriental and semi-barbarous element. It is a perpetual carnival, which defies description. The boulevards of Paris, Regent street, and New York's Broadway cannot compare with it. You may enjoy this spectacle quietly sitting on the veranda of Sheppard's Hotel, but still better in the old town, especially the Muskee. The streets are alive with gaudily-dressed men and veiled women, water women, peddlers of all kinds of wares, braying donkeys, growling camels, barking dogs, horses and carriages—all jostling against each other in endless confusion. In Muskee the crowd is so dense that it seems impossible to get through, and the noise so loud that you cannot hear your own voice. Every carriage is preceded by one or more fleet runners, crying to clear the way. The mosques are covered with carpets or rugs for kneeling and prostration, and a pulpit or reading-desk, but there are no seats. On entering a mosque you may wear your hat, but must take off your shoes or put on slippers. Slippers or sandals of straw are always provided at the entrance of the mosques, and must be paid for. Women are seldom seen in the mosques. The Koran does not command them to pray, and some Mohammedan philosophers doubt whether women have souls. Yet they are necessary for the sensual bliss of Paradise, where the humblest believer is allowed 80,000 slaves and seventy-two wives, besides those he had in this life, if he chooses to keep them. The pious Mohammedan is very devout, and performs his devotion five times a day.

Notre Dame Scholastic.

Notre Dame, May 4, 1878.

The attention of the Alumni of the University of Notre Dame Ind., and of others, is called to the fact that the NOTRE DAME SCHOLASTIC has now entered upon the ELEVENTH year of its existence, greatly improved, and with a larger circulation than at the commencement of any former year.

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The American Catholic Quarterly Review.

The American Catholic Quarterly has been so long before the public that its merits are fully and perfectly recognized by all. It is a periodical of most marked and sterling ability, and the perusal of its varied and learned articles will amply repay the attention of all readers whatever. The present number for April, 1878, now before us, does not in the least fall below its predecessors in variety of topics and skilled and learned treatment. It can merit full and sincere praise from a lover and searcher after truth. Among so many articles of interest it is almost impossible to select any one of pre-eminence, but those which will do the greatest good and attract the greatest attention are the ones contributed by Father O'Connor and Dr. Barry. They are connected together, and will be treated together; one is a consideration of a particular phase of the other.

"The Periodical Literature of the Day and its Tendencies," such is the title of Father O'Connor's able and masterly essay on American literature in its truest sense. In his treatment of the American's teacher he spares no words. A true and perfect picture is it of the evil and the good of that mighty power in our land, the newspaper. The following is the picture he draws of the American and his paper, moulding and forming all his thoughts. "The newspaper breathes the spirit of contemporaneous American literature, which deems originality to be its crowning glory. We are ever in quest of the American novel and the American play, but we have both in our newspaper. In our laudable effort to be original, we do not stick at paradox, extravagance of idea and statement, word-coining, or reckless sensationalism." . . . "The exuberance of American feeling runs over in strange novels, clever dramas, crude but original criticism, and above all in newspapers and periodicals, which mainly constitute the American's library. If Spain is the land of the troubadour, America is the land of the newspaper. A French-

man will listen to the oracles of the Academy, but the American's Delphos is the news-stand. He must have his journal every morning as regularly as his coffee. He would rather you stole the mat from before his door than take away his cherished journal. Conning this he forms his opinions upon the whole circle of knowledge, literature, art, politics, and the drama. He seems to say, Fate cannot harm me, I have read the paper. In his arguments he rarely dreams of going into the principles or the facts of any question, but appeals to his journal, and the reply he receives is an appeal to another journal. As Downing Street rules the British Empire, so Newspaper Row rules America." Truer and more forcibly has the American crudeness of reasoning and thought never been written of. The moral, or rather immoral, tone and sentiment of the press is well and faithfully drawn, and its evident duty as the guide of Americans to correct and stem this bitter, growing evil. Then the religious aspect of the question is discussed, and the lamentable and yet laughable ignorance of our modern oracles on all church subjects shown. A true remark as regards the projected Catholic daily is here let fall. "We regard the idea strongly advocated by some Catholics of a daily paper as not only not feasible, but inadvisable. The Catholic weeklies find it hard enough to get along, and the peculiar spirit of journalism does not admit of a daily religious paper. Whatever be the reason, the fact is that readers do not care for religious comment in daily newspapers. The Protestant religious daily, which was started some time ago in New York, proved a complete failure. We can, however, negatively defend our religion by a united and sustained display of opposition to any paper that makes a habit of attacking, misrepresenting, or belittling our faith. As long as we can do this we do not need to have recourse to a Catholic daily, which would be sure to get into religious polemics in the second number." Such is the statement of the case, plainly put, and it shows the road and way for Catholics to pursue. Let them but follow it. A like course with regard to the morality of the press would soon and quickly lessen the growing tendencies to immorality and the loose feelings of a large number of the community. Lastly does the writer turn to the American novel, and incidentally to juvenile literature. His censures here are equally true and just, and show fully and plainly the extravagant and pernicious tone pervading all our common literature. The conclusion of the author that a literary censorship of the press is needed is shown and defended, and he concludes by a most earnest and thorough denunciation of the present tone of American literature. "The independent editor is generally alone in his glory, but if there is a spark of that feeling which cheered Marius in the ruins of Carthage, it should warm the breast of any man who sees that the populace know not what is good for them, and who turns a deaf ear to their insane demands. Ages ago the wisest of mankind described the people as children, with all the infantile vices, but without their grace or innocence. It must be said to our shame that the popular journals of no other country are at a lower point in ability and morality than ours. An American should blush at the horrible specimens of journalism that are scattered over the country. His *Journal of Civilization* grossly caricatures ideas and persons that are dear and precious to half the people. His children revel in experiences gleaned from juvenile literature which would startle and pain him unspeakably. His political paper represents the purse of a political ring, or rather the

public purse, whose strings it holds. He has no time to read a book, and what will he do? He will join us in demanding by word and action the purification of journalism, the suppression of open and disguised licentious sheets, and the establishment of a censorship of the press, empowered to bring journalistic scoundrels before the bar of justice, and thus before the greater and sterner bar of public opinion."

The second article we mentioned, that of Dr. Barry on "Pope Alexander the Sixth and his Original Traducers," is, as we said, but a development of the preceding article. It is an *exposé* of the popular notions concerning that Pontiff, who is usually, we may say always, represented as sunk in all wickedness, and whose name has become the synonym of the prostitution of power and rank to base and disgraceful ends. "We fully believe that he was a worthy Pontiff and a great temporal prince, and that Catholics have no real cause to blush at his name. And as his memory, we doubt not, will appear more and more untarnished in proportion as we study more attentively and impartially his real history and that of his times, and study more carefully the circumstances amid which he acted, we by no means despair of seeing, one day, the gravest historians repeat with the *Dublin Review* that Alexander VI has been calumniated in almost everything, as were before him St. Gregory VII, Innocent III, and Boniface VIII, with the sole difference that he has been more thoroughly and persistently thus dealt with than they were." The many and bitter charges against Alexander VI are examined in the untrustworthiness of the advancers, and are most fully disproved. We will at some future day return to this essay and speak of it more at length. It is one worthy of most careful reading, as showing the truth and justice of the writer's remark that "one of the strangest as well as most instructive works that probably could be composed, would be what might be called the History of History."

At the Manual Labor School.

Besides the University and adjoining buildings at Notre Dame, there are other institutions carried on here, nowise connected with the College, and all separate from each other. It is the buildings used for these different institutions that give to Notre Dame the appearance of a large-sized village. There is just north of the upper lake the Novitiate building; then, passing to the west, we find first the Scholasticate and then the Professed Brothers' house. Then there is the College building, with other complemental buildings, such as the Music Hall, Washington Hall, Phelan Hall, the Church, the Infirmary, the Presbytery, the kitchen, the steam-house, etc., all under one management. The printing establishment, though not large, may be seen just back of the Infirmary building, but with this the College officers are not connected. So also with the Manual Labor School, which though located at Notre Dame is not at all under the management of the College officers, but is an entirely separate institution, governed by its own board of trustees, and having its own teachers, directors, etc. It is well that people should know this, for we have heard of some who were under the impression that the College and the Manual Labor School are one and the same thing, whereas such is not the case—the buildings occupied by the pupils of this school being to the southwest of the new church, while

the College buildings all lie to the east. At the Manual Labor School, boys, besides being given a primary and commercial education, are taught one of the various trades of shoemaking, carpentering, blacksmithing, printing, cabinet-making, masonry, tailoring, and farming; and what with their work and their studies the pupils have never heretofore taken it into their heads to give an entertainment, but finding that they could utilize some of their spare time, they built a very pretty stage in their play-hall and started to work. As none of the pupils had ever had an opportunity of so much as bowing to an audience, they preferred having the entertainment in their own recreation hall, rather than in Washington Hall, which the College authorities were willing to place at their disposal. Then, again, they did not want to have their entertainment public, but preferred playing for their comrades and such members of the Community here as might feel disposed to attend. When, however, it got noised through the College that the pupils of the Manual Labor School were to give an entertainment, there was a great desire manifested among the students to attend. Of course all could not be invited, since the hall would be far too small to contain them. At first it was thought that just a few invitations would be sent to students, but afterwards it was concluded to ask only the members of the St. Cecilia Philomathean Association and the Philopatrian Society and the students of the Minim department. With a few exceptions, these were the only students of the College that attended. What they say of the Entertainment is that it was a surprise to them to see how well all the parts were taken; that the acting would do no discredit to the members of any society in the College. Of the acting of each pupil in particular we do not care to speak; suffice it to say that Messrs. Spangler, Healy, O'Hara, Brehmer, Ward, Fenton, Deehan, Clune, Maley, Beyer, Fenner, Buchmeire, Hughson, and Boulger all took their parts excellently, though perhaps Master Spangler was the favorite. In "All at Coventry," Master C. Brehmer introduced a very pretty ballad, and in "Box and Cox," which this evening was done up in cork, Master W. Healy gave a comic song with great effect. As there are only a few musicians at the Manual Labor School, the boys would have been forced to look elsewhere for instrumental music. This was furnished by the Senior Orchestra of the College, who kindly volunteered their services.

The following is a programme of the evening's Entertainment:

"Carnival of Venice".....Orchestra
Opening Address.....C. Maley

CHERRY BOUNCE.

A FARCE, IN ONE ACT.

Cast of Characters:

Oldrents.....J. Ward
Gregory Homespun (his man).....T. O'Hara
Gammon } Farmers {J. Fenton
Spinage }M. Buchmeire
Mr. Homespun (Father to Gregory).....J. Fenner
Doctor's Boy.....E. Hughson

"Blue Danube".....Orchestra

ALL AT COVENTRY.

A FARCE, IN ONE ACT.

Cast of Characters.

Timothy.....C. Brehmer
Bramble.....A. Spangler
Ramble.....W. Boulger
Lively.....W. Healy
Gabblewig.....D. Clune

Tommy.....	H. Deehan
Redtail }	F. Beyer
Waiter }	C. Maley
Gregory.....	Orchestra
"Girofié-Girofia".....	Orchestra

BOX AND COX.

A FARCE, IN ONE ACT.

Cast of Characters:

Box.....	T. O'Hara
Cox.....	J. Fenner
Orangeblossom.....	W. Healy
Grand March.....	Orchestra

After the plays were over, Very Rev. President Corby made some very complimentary remarks which were applauded by the audience, since the remarks well expressed the sentiments of each and all present.

Personal.

—Charles W. Robinson (Commercial), of '75, is senior member of the firm of Robinson & Healey, Sandusky, Ohio.

—We have been told that Benjamin F. Euans, of '76, is assistant demonstrator of Anatomy in the University of Michigan.

—Revs. E. Krost, Coldwater, Mich., N. Louis Lifferath, Detroit, Mich., and Father Ahern, of Cincinnati, Ohio were at Notre Dame last week.

—Charles Whipple (Commercial), of '75, has a large job printing establishment on Clarke St., between Madison and Washington streets, Chicago, Ill.

—Prof. L. G. Tong was, on Monday last, nominated by the Republicans for the office of Mayor of South Bend. The nomination reflects honor upon the party, as all our readers well know. Should the Professor be elected, he will make an active, zealous, and efficient officer, one of whom South Bend may be proud.

—William T. Ball, of '77, and Thomas C. Logan, of '77, spent several days at Notre Dame at the beginning of the week. Mr. Ball is in the employ of his father in Chicago, and Mr. Logan, having graduated in the law department of the University of Michigan, has accepted a fine position with a firm in Chicago. The old students here were very glad to see them looking so well.

—Prof. T. E. Howard was nominated by the Democrats of the 4th ward for Councilman last Tuesday evening. Prof. Howard did not seek the nomination, but it was forced on him by his friends. If elected he will make an excellent officer and will serve his constituents with fidelity. Prof. Howard is a most estimable man, and would be an honor to any office to which he may be called.

Local Items.

—The carpenters have been repairing the fences on the Campus.

—After the week of rain, the sun on Monday was more than beautiful.

—A large number of the boys turned out with straw hats the 1st of May.

—Of course there were quite a number of fishing parties out this past week.

—The Actives beat the Mutuals at baseball on the 28th by a score of 17 to 16.

—The Philopatrian Entertainment will begin at half-past seven o'clock, sharp.

—If you have not one of the little books of hymns, call on one of the prefects and get one.

—Jack received twelve letters the same day, beating in number any student ever at Notre Dame.

—The mask worn by the catcher of the Enterprise Baseball Club attracted a great deal of attention last Monday.

—The Philopatrians have a fine programme, and their Entertainment will without doubt be well worth attending.

—In a game of baseball on the 24th between the Actives and Mutuals the former were victorious by a score 17 to 16.

—On the evening of the 28th the Band came out and serenaded two of the old members, Messrs. Bill and Logan, of '77.

—The anglers are more numerous than the nimrods. In case they have their pictures taken they will make a large group.

—The two boat crews are now taking their regular training, and it is expected that the June race this year will be a first-class one.

—The first game for the championship was played on Monday last. The game was between the Enterprise and University Clubs.

—Every one should take his little book of hymns to church with him in the evenings during the month of May and join in the singing.

—The month of May devotions began in a most beautiful manner, and we trust every one will take delight not only in hearing the singing but in assisting it.

—The Director of the Band has arranged the *Cujus Animam* from Rossini's *Stabat Mater*, and it was played for the first time on the evening of the 28th.

—Some one has sent us an essay on "The Immortality of the Soul," but forgot to put his name to it; until the name is given us the essay will remain unread.

—The pupils of the Manual Labor School return thanks to the Senior Orchestra for their kindness in furnishing the music on the night of their Entertainment.

—At the 11th regular meeting of the Thespian Society J. A. Coleman was elected Corresponding Secretary. The reports of various officers and committees were read.

—We did not publish last week the programme of the Entertainment given by the pupils of the Manual Labor School, because we did not wish strangers to attend.

—At the opening of the month-of-May devotions the College Band played two very beautiful sacred airs—one as the clergy entered the sanctuary and one as they left it.

—We are pleased to see that the *Western Citizen* of Indianapolis, is prospering. It has come out in an entirely new dress and is greatly improved. We wish it success.

—The Orchestra plays six overtures this year, viz.: "Martha," "Figaro," "Light Cavalry," "Semiramis," "Peter Schmoll," and "Othello." The Band plays three overtures, viz.: "Tancredi," "Romeo and Juliet," and "Fra Diavolo."

—Mr. Fallize, C. S. C., has offered a beautiful silver cross as a prize to that Junior who is the most faithful in attending the rehearsals of his singers during the month of May, and who shows the greatest zeal and improvement. Let all the singers compete.

—The devotions of the month of May began last Tuesday evening with a sermon by Very Rev. President Corby, followed by Benediction of the Blessed Sacrament. The English hymns before and after the sermon were well rendered by all the students.

—The pupils of the Manual Labor School are under obligation to Mr. A. K. Schmidt for services rendered in connection with their late Entertainment, also to Prof. J. F. Edwards, who was of great assistance to them the night of the play.

—At the 28th regular meeting of the St. Stanislaus Philopatrian Society, Messrs. Singler, Mosler, Ittenbach, Gramling, Canoll, and Rietz were admitted to membership. By request, Messrs. Ball and Logan, both of '77, and Eugene Arnold, of the Thespian Society, gave readings from various authors. Rev. C. Kelly attended the meeting.

—The Editor of the SCHOLASTIC is under obligation to Master John O'Donnell for a fine string of fresh fish which the young gentleman caught in the lakes. The fish were enjoyed by the Rev. Director of Studies, the Director of the Musical Department, Profs. Stace and Lyons and the editor of this paper, who all join in thanking Master O'Donnell.

—On Wednesday, the 24th, a reorganization of the Active

Baseball Club took place, and the following officers were elected: C. O. Burket, Captain; F. T. Clark, Secretary; J. D. McNellis, Treasurer; F. W. Lang, Field-Captain. The Club is in a better condition now than it has been for some time, and it is hoped that it will continue to do as good playing and win as many games as it has heretofore.

—At the primary meetings of the Republicans of South Bend, Prof. L. G. Tong, so long and favorably known as Professor of Law, and, in the Commercial Department, Professor of Book-keeping, was nominated for Mayor of that city. The election takes place on next Tuesday, and if the Professor is successful in the contest he may expect to see his office crowded with old friends coming to congratulate him.

—The Juniors went fishing last Monday and caught a large string of fish. When they were about leaving the lake they met a poor man. One of the youthful anglers proposed that they present their fish to him; all agreed to the proposal, and it was carried into effect. The poor man seemed very grateful for the gift. The boys returned empty-handed, but happy in the thought that they had performed a kind act.

—The NOTRE DAME SCHOLASTIC for March 23d contains historical papers on Thucydides and Massinger, an editorial description of St. Patrick's Day, all the current news of the University and of St. Mary's Academy, and other interesting matter. The general tone of this little paper is so far above that of ordinary college journals, that it deserves attention and imitation from their editors. —*Boston Pilot.*

—We have been pleased to receive during the past few weeks from a number of students in the Junior department several very readable essays. We would call the attention of others of our young friends that the *fête champêtre* promised to all contributors in this department will be given in June; let all who desire to attend fulfil the conditions required in order to receive an invitation. There are now not quite two months left, so that they must be quick about it.

—Why do not the graduates in the Commercial department form an Alumni Association similar to that of the graduates in the Classical and Scientific departments? There must be about eight or ten hundred graduates in this department, and they could form an association which would be something really grand. We would propose that both the Alumni and the Commercial Alumni, though having separate business meetings, have the banquet together. What do the Commercial graduates say?

—The 30th regular meeting of the St. Cecilia Philomathean Association took place April 27, at which declamations were delivered by Messrs. Frank McGrath, W. A. Widdicombe, and J. Perea. At the close of the meeting at which Very Rev. President Corby, Rev. Fathers Walsh and Zahm, and Bro. Leander were present, Messrs. W. T. Ball and T. G. Logan, both of '77, and Eugene Arnold, now of the Thespian Society, gave select readings. John G. Ewing, an old member, was also present. Very Rev. President Corby expressed his great pleasure at welcoming the two old students on their visit to Notre Dame. All old students, he said, were always welcome.

—The Minims are really great collectors of interesting scientific specimens. Some time ago they discovered an *Amblystoma*, and, of course, donated it to the Museum, and now another Minim, Master George C. Crennen, found near the creek, which runs from the lower lake into the St. Joseph River, an Indian chisel of the purest type. These are wedge-shaped implements of elongated form, usually made of the rock substance called greenstone, and chiefly found in Ohio, Indiana, Virginia, and Connecticut. The present specimen might be taken for a Danish or North-German production of the stone age, only for its locality being unmistakably determined. Many a valuable and curious object could be secured by anyone that would take the trouble to notice the objects he passes. No doubt the Minims will be on the look-out for other such souvenirs of bygone times, and by doing so they will undoubtedly be a source of pleasure to those interested in curious objects. Although they themselves cannot appreciate the value of what they find they will prove of the greatest value to those interested in the study of the past.

—On Monday, April 29th, the first game between the Enterprise and the University Baseball Clubs for the championship of the University took place. The mask used by Wm. Ohlman during the game was something new, as it was the first ever used here. Although both nines did excellent field playing, the game was from the outset in favor of the Enterprise, as the following score shows:

ENTERPRISE.		R.	O.	UNIVERSITY.		R.	O.
Hagan	3	3		Deehan	2	2	
Nevans	1	5		Murphy	0	3	
J. P. Quinn	1	4		Maley	0	3	
Cooney	2	3		Hale	0	4	
Ohlman	1	2		W. Arnold	0	3	
Nodler	2	3		J. Lambin	0	3	
V. McKinnon	3	3		McMahon	0	3	
F. Williams	4	0		Schmidt	0	3	
Hamilton	1	5		Hertzog	0	3	
Total	18	27		Total	2	27	

Umpire—Mr. Shugrue.

Scorers—Messrs. Davenport and McKone.

—The following is the programme of the 6th Annual Entertainment of the St. Stanislaus Philopatrian Society, to be given Tuesday evening, May 7th:

PART FIRST

Overture—"Tancredi"	Band
"The Union"	The Society
Song and Chorus	K. Scanlan and Society
German Declamations	H. Newmark and R. Pleins
French Declamation	J. Cassard
Hebrew Reading	Solomon Mosler
Address	K. Scanlan
Overture	Orchestra
Prologue	J. A. Gibbons

PART SECOND.

THE EXPIATION.

A DRAMA, IN THREE ACTS.

Count Flavy	K. L. Scanlan
Rinaldi	J. A. Burger
Beppo	F. Lang
Loredon	W. J. McCarthy
Gerard	J. P. Hafner
Chateau	F. Weisert
Robert de Lusigny	P. P. Nelson
Ghost	E. S. Walter
Theobald	A. Heitkan
Filion	C. Van Mourick
Cassignae	H. W. Newmark
Leon	J. M. Byrne
François	C. Brinkman
Barras	J. M. Scanlan
Aubrey	W. Rietz
Jacques	A. Gramling
Pierre	R. French
Guerin	J. Singler
Guillaume	H. E. Canoll
Sevres	W. D. Cannon
Plou	J. Ittenbach

Guards, Peasants, etc.

Music

WHO IS THE ACTOR?

A FARCE, IN ONE ACT.

Manager Snap	A. J. Burger
Felix Piper	Frank Clarke
George Bogus	C. McKinnon
Ned Funny	F. T. Pleins

Music

CHERRY BOUNCE.

A FARCE, IN ONE ACT.

Oldrents	J. D. McNellis
Gregory Homespun	J. M. Byrne
Old Homespun	W. J. McCarthy
Gammon	J. Weisert
Spinage	A. Rietz
Doctor's Boy	J. Bushey
Epilogue	J. M. Byrne

Closing Remarks.....
Music.....Band

If time permit, the Entertainment will close with "The Corsican Twins." Music during the plays will be furnished by the Senior Orchestra.

Roll of Honor.

[The following 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.

E. F. Arnold, W. H. Arnold, M. W. Bannon, T. Barrett, J. E. Cooney, E. Calkins, W. L. Dechant, E. J. Dempsey, E. C. Dayenport, P. J. Dougherty, C. K. De Vries, J. G. Ewing, L. J. Evers, L. Eisenman, J. J. Fitzgerald, E. Gramling, P. Horn, F. Hellman, A. J. Hertzog, J. J. Houck, M. Hogan, J. S. Hoffman, F. J. Hoffman, A. J. Hettinger, A. W. Johnson, J. P. Kinney, F. Keller, Jas. Kelly, J. F. Krost, J. J. Kotz, J. R. Lambin, F. C. Luther, P. W. Mattimore, W. J. Murphy, H. Murphy, J. D. Montgomery, C. F. Mueller, H. Maguire, E. Maley, O. S. Mitchell, L. Marentette, V. C. McKinnon, J. P. McHugh, M. J. McCue, J. J. McEniry, P. F. McCullough, J. H. McConlogue, E. J. McMahon, H. W. Nevans, T. F. O'Grady, C. O'Brien, J. J. Quinn, J. P. Quinn, M. J. Regan, E. W. Robinson, J. Rothert, J. Rabbitt, T. S. Summers, J. J. Shugrue, S. T. Spalding, J. S. Smith, J. S. Sheridan.

JUNIOR DEPARTMENT.

J. F. Arentz, J. G. Baker, F. W. Bloom, M. T. Burns, M. H. Bannon, J. A. Burger, A. J. Buerger, J. B. Berteling, A. J. Bushey, C. O. Burket, H. E. Canoll, T. F. Clarke, W. D. Cannon, F. E. Carroll, C. E. Cavanaugh, G. P. Cassidy, F. W. Cavanaugh, G. H. Cochrane, T. Cavanaugh, R. French, L. H. Garceau, J. L. Healey, M. E. Herrick, J. L. Halle, J. B. Ittenbach, R. E. Keenan, F. W. Lang, J. L. Lemarie, W. J. McCarthy, R. P. Mayer, J. T. Matthews, C. A. McKinnon, T. E. Nelson, H. J. Newmark, F. T. Pleins, K. W. Reynolds, A. Rietz, W. Rietz, K. L. Scanlan, G. E. Sugg, A. W. Sievers, J. M. Scanlan, P. P. Nelson.

MINIM DEPARTMENT.

A. Coghlin, W. Coolbaugh, W. McDevitt, R. Costello, N. Nelson, A. Hartrath, Jno. Inderrieden, Jas. Courtney, J. Courtney, W. Rheinhardt, C. Crowe, C. McGrath, F. Gaffney, W. Coghlin, C. Garriek, O. Farrelly, J. Boose, H. Snee, H. Kitz, C. Long, C. Welty, J. McGrath, T. McGrath, J. Crowe, J. Devine, M. Devine, T. Barrett, E. Herzog, T. O'Neill, L. Young.

Class Honors.

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

PREPARATORY COURSE.

W. Arnold, J. Cooney, J. Fitzgerald, P. Hagan, J. Hamilton, B. Kratzer, J. J. Kotz, J. McConlogue, J. J. Murphy, W. Ohlman, C. F. Mueller, M. Regan, J. Rice, J. Rogers, J. Smith, G. Walters, F. Walters, E. Calkins, P. Horne, A. Dorion, A. B. Congar, H. W. Nevans, L. Marantette, J. Garrett, P. H. Vogel, J. Sheridan, F. Williams, A. J. Burger, F. Clarke, H. Canoll, W. Cox, F. Carroll, J. Cassard, R. French, J. Gibbons, C. Burket, H. Gramling, J. W. Guthrie, A. Heitkam, A. Bushey, G. Ittenbach, J. B. Ittenbach, J. Kelly, F. Lang, J. McNellis, R. P. Mayer, T. F. McGrath, P. Nelson, G. Orr, A. Rietz, W. Rietz, J. Schoby, F. Singler, J. Scanlan, W. Stang, C. Brinkman, C. McKinnon, J. Halle, C. Van Mourick, W. B. Walker, S. Welty, E. S. Walter, F. Weisert.

MINIM DEPARTMENT.

W. McDevitt, O. Farrelly, G. Lambin, W. Coghlin, A. Coghlin, W. Coolbaugh, Jas. Courtney, Jas. Courtney, C. Crennen, F. Gaffney, C. Crowe, A. Hartrath, R. Costello, H. Snee, H. Kitz, C. McGrath, T. O'Neill, C. Long, F. Berry, Jos. Inderrieden, W. C. Herzog, J. McGrath, T. McGrath, E. Esmer, S. Bushey, C. Bushey, J. Crowe, J. Devine, C. Welty, E. Herzog, P. Fitzgerald, M. Devine, J. Boose, N. Nelson.

List of Excellence.

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

PREPARATORY COURSE.

Reading and Orthography—J. Ittenbach, P. Horne; Grammar—H. Nevans, P. Vogel, J. Gibbons, A. Rietz, H. Newmark,

J. Hafner, W. B. Walker, J. McNellis, L. Garceau, H. Gramling, J. Schobey, W. Cannon; Geography and History—J. Hafner, J. Guthrie, J. Herrick, J. Cassard, A. Heitkam, F. Cavanaugh, P. Nelson, W. D. Cannon, E. S. Walter, P. H. Vogel, C. Mueller; Arithmetic—J. Smith, B. Kratzer, J. A. Gibbons, F. Singler, W. Rietz, F. Clarke, C. Brinkman, J. McNellis, A. Rietz, J. Halle, W. Stang; Algebra—F. Hellman, G. Walters, Wm. Ohlman, H. Newmark, F. Carroll, C. Walsh, J. O. Hamilton; Christian Doctrine—G. Orr, A. Hatt, F. Clarke, R. Keenan, A. J. Burger, W. J. McCarthy, J. A. Gibbons, G. Cassidy, F. McGrath, M. T. Burns, W. B. Walker, K. Scanlan, W. Jones, J. Arentz.

Saint Mary's Academy.

—The Gregorian Masses are regularly rendered on every Sunday and festival by about seventy well-trained voices.

—The name of Miss Julia Burgert was accidentally omitted in the Roll of Honor, Academic Course, last week.

—The Grotto of Lourdes is adorned in a very lovely style for Easter time. Wild and cultivated flowers vie with each other in honoring the place.

—On Wednesday the Art Society was entertained with readings from Mrs. Jameson. The biographies of Michael Angelo, Raphael, and Leonardo da Vinci were dwelt upon.

—On Sunday, the Chaplain, Rev. Father Shortis, after some appropriate remarks, received the following aspirants into the Society of the Children of Mary: The Misses Bridget Wilson, Adella Gordon, Anna Reising, Elizabeth Walsh, Mary Danaher, Mary McGrath, Catharine Hackett, and Anna Maloney.

—The programme for the usual weekly reunion was as follows: "The Festival of Easter," written for the occasion by her teacher, was read by Miss Mary Way. "*Le petit son de la Propagation de Loi*," par Bion, was read by Miss Mary O'Connor. An extract from "The Styrian Lake," by Father Faber, was read by Miss Annie Cavenor. "*O welche in Segen ist ein Freund*," von J. A. Kramer, was read by Mary Lambin; and "*Hymne d'Enfant a son reveil*," par Lamartine, was read by Ellen Mulligan. Lastly, Miss Blanche Thomson read "The Vision of the Wounds," by Eleanor C. Donnelly.

—The monthly Cecilian reunion was held on Friday, in the vocal hall. The subject treated was the Gregorian Chant and Folk-Song, being the factors from which all modern music is founded. Then followed a short history of music from the time of Palestrina down to the present day, dwelling particularly on that of the Troubadour and modern Leid, mentioning those of Schubert, Schumann and Franz. The closing was very beautiful, and several, especially among the post-graduates, have copied that portion of the lecture, as a precious souvenir of the musical association at St. Mary's.

—By mistake the lovely gift of three post-graduates (the Misses Emma Kirwan, Mary Cochrane and Anna O'Connor, of Chicago) was not noticed in our last. On Easter Sunday these young ladies presented to Mother Superior, for the repository, a large quantity of rare roses, lilies, fuschias and other exquisite plants. No more appropriate tokens of pious affection for their *Alma Mater* could be presented than flowers for the Blessed Sacrament by young girls who have been reared under the saving and holy influences which surround the sanctuary, because these humble representatives of prayerful, affectionate hearts, are likewise fitting symbols of youth and innocence. Their silence even is invested with a language most powerful and eloquent.

—The Children of Mary were delighted to receive the following interesting letter from Very Rev. Father General, addressed to each member as a personal instruction: "Of all your claims to the esteem and affection of your beloved companions and kind Superiors, the first and best, most assuredly, is your precious title of 'Child of Mary.' Were you born at the foot of a throne I would say the same: for, as the young Stanislaus was wont to repeat, 'you are born for something better.' An earthly throne

falls to the lot of only the first-born in a family amongst millions; and often, ere long, splits itself into fragments. Your throne, my child, yes, your own, is already erected and awaits you. Raise the eyes of your faith and behold its glory among the splendors of the elect. 'A Child of Mary!' Forget not your glorious ancestors: the blood of the true immortal kings runs through your veins. In an unbroken line you trace up your origin to the Immaculate Queen of Heaven. That blue ribbon and that beautiful effigy resting on your breast sufficiently reveal your heavenly birth and destinies. Tread lightly the sand of your short exile. Are you not already in sight of your bright, unfading crown? Your Mother holds it to your gaze. A little while longer, to test your virtue, and it will rest on your brow for evermore. Here is a Litany for you to recite, not of saints already crowned to invoke, but of stainless young souls to help reach with you the same goal. A desert is not safe to travel through but in a band. Choose well your companions; then bind yourselves to each other. Your union before God will prove your safety, your joy, the saving of all. Separations and distances will only bring you all into closer contact in the Sacred Heart. Your visits and Communion will place you face to face before your venerated altars, and, above all, in your own precious Sanctuary of Loreto. There, in spirit at least, you will open your hearts with the roll of your first love, daily, and say in behalf of each dear soul therein inscribed: 'O, Mother, bless her as your child!' Then the three invocations."

Roll of Honor.

ACADEMIC COURSE.

HONORABLY MENTIONED.

[The editor of the SCHOLASTIC is not responsible for the spelling, etc., of the names on these lists. There is no rule for the spelling of proper names, and these are printed as given by the young ladies themselves.]

GRADUATING CLASS—Misses Bay Reynolds, Genevieve Cooney, Pauline Gaynor, Minerva Spier, Mary O'Conner, Anastasia Henneberry, Amelia Harris.

1ST SENIOR CLASS—Misses Hope Russell, Cecilia Boyce, Bridget Wilson, Mary Ewing, Emma Lange, Ida Fisk, Sarah Moran.

2D SENIOR CLASS—Misses Mary McGrath, Clara Silverthorn, Mary Way, Sallie Hambleton, Eleanore Keenan, Elizabeth Keena, Mary Danaher, Ellen King, Zoé Papin, Mary Luce, Blanche Thomson, Anna Woodin, Charline Davis, Catharine Barrett, Anna Maloney.

3D SENIOR CLASS—Misses Adelaide Kirchner, Frances Kingfield, Mary Brown, Annie Cavenor, Emma Shaw, Thecla Pleins, Marie Plattenburg, Catharine Hackett, Agnes Brown, Julia Burgert, Mary Sullivan, Genevieve Winston, Florence Cregier, Lola Otto, Elizabeth Schwass, Ellen Galen, Alice Farrell, Angela Ewing, Mary Winston, Adella Gordon, Elizabeth Walsh, Alice Morgan, Mary Mulligan, Caroline Ortmyer, Mary Wagoner, Leota Buck.

1ST PREP. CLASS—Misses Margaret Hayes, Mary Cleary, Blanche Parrott, Mary Usselman, Henrietta Hearsey, Sophia Rheinboldt, Louisa Neu, Anna McGrath, Adelle Geiser, Lucie Chilton, Ellen Mulligan.

2D PREP. CLASS—Misses Mary Mullen, Julia Kingsbury, Ellena Thomas, Mary Lambin, Imogene Richardson, Mary White, Alice Barnes, Marcia Peak, Matilda Whiteside, Ollie Williams, Julia Barnes.

JR. PREP. CLASS—Misses Linda Fox, Laura French, Louise Wood, Ellen Hackett, Mary Hake, Agnes McKinnis, Charlotte Van Namee, Mary McFadden, Frances Sunderland, Mary Lyons, Caroline Gall.

1ST JR. CLASS—Misses Julia Butts, Ellen Lloyd.

LANGUAGES.

HONORABLY MENTIONED.

1ST LATIN CLASS—Miss Genevieve Cooney.

2D LATIN CLASS—Misses Clara Silverthorn, Maria Plattenburg, Mary Luce.

FRENCH CLASSES.

1ST CLASS—Misses Mary McGrath, Eleanore Keenan, Bridget Wilson, Clara Silverthorn, Hope Russell, Amelia Harris.

2D DIV.—Misses Mary O'Connor, Bay Reynolds, Genevieve Cooney, Julia Burgert, Anna McGrath.

2D CLASS—Misses Sarah Moran, Mary Ewing, Ellen Galen, Adelaide Geiser.

3D CLASS—Miss Zoé Papin, Angela Ewing, Elizabeth Kirchner, Mary Brown, Mary Winston, Mary Wagoner, Ella Mulligan, Ida Fisk, Matilda Whiteside, Julia Butts, Mary Birch.

2D DIV.—Misses Fannie Kingfield, Emma Shaw, Mary Casey, Mary Danaher, Lucia Chilton, Mary Mulligan, Linda Fox.

4TH CLASS—Misses Louisa Neu, Annie Cavenor, Genevieve Winston, Henrietta Hearsey, Agnes Brown, Elizabeth Schwass, Louisa Wood, Elizabeth Miller.

HONORABLY MENTIONED IN GERMAN.

1ST CLASS—Misses Adelaide Kirchner, Caroline Ortmyer, Adelaide Geiser, Rebecca Netteler.

2D DIV.—Misses Caroline Gall, Sophia Rheinboldt, Mary Usselman, Elizabeth Walsh, Mary Ludwig.

2D CLASS—Misses Elizabeth O'Neill, Catharine Barrett, Florence Cregier, Anastasia Henneberry, Annie Reising.

3D CLASS—Misses Mary Way, Sallie Hambleton, Cecilia Boyce, Mary Lambin, Ellen King.

2D DIV.—Misses Charlotte Van Namee, Minerva Loeber, Imogene Richardson, Alice Farrell, Blanche Parrott.

HONORABLY MENTIONED IN INSTRUMENTAL MUSIC.

[By some oversight the music pupils to be mentioned were left out last week.]

GRADUATING CLASS—Misses Thecla Pleins, Bridget Wilson.

1ST CLASS—Misses Silverthorn, Elizabeth Kirchner, Adelaide Geiser.

2D CLASS—Misses Ellen Galen, Minerva Spier, Amelia Harris, Eleanore Keenan.

2D DIV.—Misses Adella Gordon, Leota Buck, Delia Cavenor, Frances Kingfield, Anastasia Henneberry, Mary Usselman.

3D CLASS—Misses Louisa Neu, Julia Burgert, Matilda Whiteside.

2D DIV.—Misses Adelaide Kirchner, Emma Lange, Mary Brown, Caroline Ortmyer, Elizabeth Walsh, Annie McGrath, Mary McGrath.

4TH CLASS—Misses Alice Morgan, Anna Reising, Ellen King, Pauline Gaynor, Catharine Hackett, Genevieve Cooney.

2D DIV.—Misses Mary Mullen, Mary Winston, Imogene Richardson, Mary Way, Caroline Gall.

5TH CLASS—Misses Mary White, Genevieve Winston, Zoé Papin, Catharine Riordan, Mary Danaher, Anna Woodin, Catharine Barrett, Emma Shaw, Martha Wagoner, Anna Cavenor.

2D DIV.—Misses Henrietta Hersey, Louise Wood, Ellen Hackett, Angela Ewing, Laura French, Lola Otto, Mary Cleary, Charlotte Van Namee, Marie Plattenburg, Cecilia Boyce.

6TH CLASS—Misses Ida Fisk, Linda Fox, Sophia Rheinboldt, Elizabeth Schwass, Mary Ewing, Mary Lambin, Ellena Thomas, Mary Loeber, Rebecca Netteler, Mary Casey, Marcia Peak.

2D DIV.—Misses Mary Birch, Blanche Parrott, Mary Hake, Ellen Kelly, Ella Mulligan.

7TH CLASS—Misses Agnes McKinnis, Julia Kingsbury, Lorena Ellis, Alice Barnes, Sallie Hambleton.

8TH CLASS—Misses Mary McFadden, Lucile McCrellis.

9TH CLASS—Miss Alice King.

HARP—2D CLASS—Misses Cavenor and Galen.

ORGAN—Misses Blanche Thomson, Catharine Riordan.

VOCAL DEPARTMENT.

1ST CLASS, 2D DIV.—Misses Elizabeth Kirchner, Delia Cavenor.

2D CLASS—Misses Adelaide Kirchner, Annie Reising, Mary Usselman.

3D CLASS—Misses Adella Gordon, Genevieve Winston, Agnes Brown, Lola Otto, Catharine Hackett.

2D DIV.—Misses Adelaide Geiser, Sophia Rheinboldt.

4TH CLASS—Misses Clara Silverthorn, Mary Winston, Julia Burgert, Anna Woodin, Alice Farrell, Anna Cavenor, Mary Casey, Ellen Galen, Matilda Whiteside.

5TH CLASS—Misses Mary Mulligan, Annie McGrath, Mary Hake, Mary White, Marcia Peak, Mary McGrath, Eleanore Keenan, Henrietta Hersey, Elizabeth Schwass.

ART DEPARTMENT.

DRAWING.

HONORABLY MENTIONED.

1ST CLASS—Misses Emma Lange, Elizabeth Kirchner, Pauline Gaynor.

Promoted to the 2d Class—Misses Delia Cavenor, Matilda Whiteside.

3D CLASS—Misses Julia Burgert, Marie Plattenburg, Leota Buck, Sallie Hambleton, Adelaide Kirchner, Alice Farrell.

4TH CLASS—Misses Lola Otto, Laura French, Ellena Thomas, Ellen Mulligan, Julia Butts.

Promoted to the 4th Class—Miss Mary Way.

5TH CLASS—Misses Anna Reising, Caroline Ortmyer, Hope Russell, Elizabeth Schwass, Lucie Chilton, Catharine Riordan, Minerva Loeber, Florence Cregier.

GENERAL DRAWING CLASS.

SENIOR DEPARTMENT.

Misses Emma Shaw, Blanche Thomson, Louise Neu, Mary Brown, Alice Morgan, Mary Luce, Catharine Hackett, Adella Gordon, Agnes Brown, Mary Cleary, Marcia Peak.

JUNIOR DEPARTMENT.

Misses Louise Wood, Frances Kingfield, Agnes McKinnis, Ellen Hackett, Laura French, Annie McGrath, Addie Geiser, Julia

Kingsbury, Mary Lambin, Mary Hake, Mary Lyons, Lizzie Miller, Charlotte Van Namee, and little Alice King.

PAINTING IN WATER-COLORS.

2D CLASS—Miss Elizabeth Kirchner.

Promoted to the 2d Class—Miss Emma Lange.

3D CLASS—Misses Pauline Gaynor, Sarah Moran, Mary O'Conner, Minerva Spier.

4TH CLASS—Miss Matilda Whiteside.

OIL-PAINTING.

2D CLASS—Misses Bay Reynolds, Emma Lange, Pauline Gaynor.

3D CLASS—Misses Elizabeth Kirchner, Charline Davis, Delia Cavenor, Mary O'Connor.

HONORABLY MENTIONED IN ORNAMENTAL NEEDLE-WORK.

1ST CLASS—Misses Louisa Neu, Mary Usselman, Caroline Ortmayer, Mary Winston, Bridget Wilson, Minerva Spier, Genevieve Winston, Mary Luce, Lola Otto, Agnes Brown, Mary Ewing.

2D Div.—Misses Alice Farrell, Emma Shaw, Julia Burgert, Adella Gordon, Marie Plattenburg, Florence Cregier, Martha Wagoner, Blanche Parrott, Sophia Rheinboldt, Ollie Williams, Mary White, Mary Hake, Ellena Thomas, Catharine Barrett, Imogene Richardson, Alice Barnes, Eleanore Keenan, Elizabeth Keena, Ida Fisk, Thecla Pleins.

3D CLASS—Miss Julia Butts, Leota Buck.

HONORABLY MENTIONED IN DRESS-MAKING AND PLAIN SEWING.

1ST CLASS—Misses Cecilia Boyce, Mary Ewing, Elizabeth Schwass.

2D CLASS—Misses Ollie Williams, Elizabeth Keena, Louisa Neu, Blanche Thomson, Emma Lange.

GENERAL SEWING CLASS.

Misses Blanche Parrott, Sallie Hambleton, Elizabeth Walsh, Mary Birch, Catharine Lloyd, Sophia Rheinboldt, Mary Sullivan, Julia Barnes, Mary White.

Tablet of Honor.

For Neatness, Order, Amiability, and Correct Deportment.

SENIOR DEPARTMENT.

Misses Genevieve Cooney, Amelia Harris, Anastasia Henneberry, Elizabeth O'Neill, Minerva Spier, Mary O'Conner, Anna Reising, Bay Reynolds, Hope Russell, Mary Ewing, Sarah Moran, Emma Lange, Cecilia Boyce, Bridget Wilson, Mary McGrath, Clara Silverthorn, Mary Way, Mary Casey, Charline Davis, Elizabeth Kirchner, Mary Luce, Mary Danaher, Catharine Barrett, Anna Maloney, Catharine Riordan, Mary Halligan, Mary Brown, Thecla Pleins, Catharine Hackett, Elizabeth Walsh, Mary Sullivan, Ellen Galen, Alice Farrell, Adella Gordon, Alice Morgan, Genevieve Winston, Caroline Ortmayer, Sophia Rheinboldt, Mary Usselman, Margaret Hayes, Mary Cleary, Blanche Parrott, Minerva Loeber, Henrietta Hersey, Mary Mullen, Ellen Kelly, Ollie Williams, Mary Ludwig, 100 *par excellence*. Misses Pauline Gaynor, Ida Fisk, Blanche Thomson, Eleanore Keenan, Sallie Hambleton, Elizabeth Keena, Ellen King, Florence Cregier, Zoé Papin, Lola Otto, Leota Buck, Mary Wagoner, Marie Plattenburg, Agnes Brown, Julia Burgert, Elizabeth Schwass, Mary Winston, Delia Cavenor, Annie Cavenor, Ellena Thomas, Mary White, Alice Barnes, Matilda Whiteside.

JUNIOR DEPARTMENT.

Misses Frances Kingfield, Annie McGrath, Ellen Mulligan, Julia Kingsbury, Mary Lambin, Linda Fox, Mary Hake, Laura French, Charlotte Van Namee, Caroline Gall, Lillie and Eva Swaggart, Margaret Ivers, Amelia Morris, Alice King, 100 *par excellence*. Misses Angela Ewing, Adelaide Kirchner, Lucie Chilton, Adelaide Geiser, Ellen Hackett, Agnes McKinnis, Lucile McCrellis.

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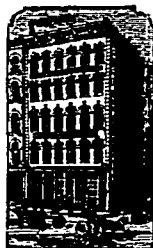
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THE AVE MARIA, a Catholic journal devoted to the Blessed Virgin, published every Saturday at Notre Dame, Ind. Edited by a Priest of the Congregation of the Holy Cross. Subscription price, \$2.50.

THE SOUTH BEND HERALD, published weekly by Chas. Murray & Co. (T. A. Dailey, of '74) \$1.50 per annum.

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Michigan Central Railway

Time Table—Nov. 11, 1877.

	*Mail	*Day Express.	*Kal. Accom.	†Atlantic Express.	‡Night Express.
Lv. Chicago.....	7 00 a.m.	9 00 a.m.	3 45 p.m.	5 15 p.m.	9 00 p.m.
" Mich. City..	9 28 "	11 10 "	6 20 "	7 35 "	11 15 "
" Niles	10 45 "	12 15 "	8 14 "	9 00 "	12 35 a.m.
" Kalamazoo..	12 35 p.m.	1 40 p.m.	10 00 "	10 26 "	2 17 "
" Jackson....	3 45 "	4 05 "	5 20 a.m.	12 50 a.m.	4 55 "
Ar. Detroit	6 45 "	6 30 "		3 35 "	8 00 "
Lv. Detroit.....	7 00 a.m.	9 35 a.m.		9 50 p.m.	6 20 p.m.
" Jackson.....	10 20 "	12 15 p.m.		12 45 a.m.	9 40 "
" Kalamazoo..	1 15 p.m.	2 40 "	4 00 a.m.	2 53 "	2 25 a.m.
" Niles	3 11 "	4 07 "	6 10 "	4 24 "	12 38 "
" Mich. City..	4 40 "	5 20 "	7 50 "	5 47 "	4 15 "
Ar. Chicago.....	6 55 "	7 40 "	10 30 "	8 00 "	6 45 "

Niles and South Bend Division.

*GOING NORTH.		*GOING SOUTH.	
Lv. So. Bend—	8 45 a.m. 6 30 p.m.	Lv. Niles—	7 05 a.m. 4 15 p.m.
" N. Dame—	8 52 " 6 38 "	" N. Dame—	7 40 " 4 48 "
Ar. Niles—	9 25 " 7 15 "	Ar. So. Bend—	7 45 " 4 55 "

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

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CONDENSED TIME TABLE.

JUNE 24, 1877.

TRAINS LEAVE CHICAGO DEPOT,

Cor. Canal and Madison Sts. (West Side).

On arrival of trains from North and Southwest.

GOING WEST.

	No. 1, Fast Ex.	No. 7, Pac. Ex.	No. 3, Night Ex	No. 5, Mail.
Pittsburgh,.....Leave	11.45 P.M.	9.00 A.M.	1.50 P.M.	6.00 A.M.
Rochester,.....	12.53 "	10.15 "	2.58 "	7.45 "
Alliance,.....	3.10 A.M.	12.50 P.M.	5.35 "	11.00 "
Orrville,.....	4.46 "	2.30 "	7.12 "	12.55 P.M.
Mansfield,.....	7.00 "	4.40 "	9.20 "	3.11 "
Crestline,.....Arrive	7.30 "	5.15 "	9.45 "	3.50 "
Crestline,.....Leave	7.50 A.M.	5.40 P.M.	9.55 P.M.	.....
Forest,.....	9.25 "	7.35 "	11.25 "	.....
Lima,.....	10.40 "	9.00 "	12.25 A.M.	.....
Ft. Wayne,.....	1.30 P.M.	11.55 "	2.40 "	.....
Plymouth,.....	3.45 "	2.46 A.M.	4.55 "	.....
Chicago,.....Arrive	7.00 "	6.30 "	7.58 "	.....

GOING EAST.

	No. 4, Night Ex.	No. 2, Fast Ex.	No. 6, Pac. Ex.	No. 8, Mail.
Chicago,.....Leave	9.10 P.M.	8.00 A.M.	5.15 P.M.	.....
Plymouth,.....	2.46 A.M.	11.25 "	9.00 "	.....
Ft. Wayne,.....	6.55 "	2.10 P.M.	11.35 "	.....
Lima,.....	8.55 "	4.05 "	1.30 A.M.	.....
Forest,.....	10.10 "	5.20 "	2.48 "	.....
Crestline,.....Arrive	11.45 "	6.55 "	4.25 "	.....
Crestline,.....Leave	12.05 P.M.	7.15 P.M.	4.30 A.M.	6.05 A.M.
Mansfield,.....	12.35 "	7.44 "	5.00 "	6.55 "
Orrville,.....	2.30 "	9.38 "	7.10 "	9.15 "
Alliance,.....	4.05 "	11.15 "	9.00 "	11.20 "
Rochester,.....	6.22 "	1.21 A.M.	11.06 "	2.00 P.M.
Pittsburgh,.....Arrive	7.30 "	2.30 "	12.15 "	3.30 "

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RAILWAY.

Time Table, December 26, 1877.

Northward Trains.	No. 5, Peru and Mich. City Ex.	No. 3, Chicago & Toledo Ex.	No. 1, Mail, Ft. W., Tol. and Detroit Ex.
Lv. Indianapolis.....	4.35 P. M.	12.25 P. M.	7.25 A. M.
" Kokomo.....	7.10 "	2.42 "	9.52 "
Ar. Peru.....	8.10 "	3.50 "	10.47 "
Lv. Peru.....	8.25 P. M.		11.10 A. M.
" Plymouth.....	10.25 "		1.14 P. M.
" La Porte.....	11.55 "		2.45 "
" Michigan City.....	12.40 A. M.		3.30 "
Southward Trains.	No. 2, Mail Ft. W., Chi. & Detroit Ex.	No. 4, Chicago and Mich. City Ex.	No. 6, Ft. W., Toledo & Detroit Ex.
Lv. Indianapolis....	5.30 P. M.	4.10 A. M.	9.10 A. M.
" Kokomo.....	2.55 "	1.50 "	6.33 "
Ar. Peru.....	1.50 "	12.38 "	5.37 "
Lv. Peru.....	1.27 P. M.	12.33 A. M.	
" Plymouth.....	11.24 "	10.25 P. M.	
" La Porte.....	10.00 "	8.50 "	
" Michigan City..	9.10 A. M.	8.05 "	

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G. P. & T. A., Indianapolis.V. T. MALOTT,
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