

Notre Dame Scholastic.

Disce quasi semper victurus; vive quasi eras moriturus.

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St. Francis de Sales.

The first Sisters of the Order of the Visitation, founded by St. Francis de Sales and St. Jane Frances de Chantal, were professed in June, 1611. The Devotion to the Sacred Heart was revealed in June, 1675, to Blessed Margaret Mary, of the same Order.

Sweet Saint of God, and well-beloved of men !
On earth, with steadfast feet, the ways of God
By thee in peace and love and joy were trod ;
And peace and love and joy like holy rain
God gave through thee to one great soul in pain,
Who long had thirsted to be led aright
To serve God perfectly by day and night.
Thy work for her a blessed work hath been ;
It raised a whole new Order in God's Name.
Let it show us, by worldly love congealed,
How with God's love thy soul was all on flame.
But lo ! another sign shows what thou art:
God to a daughter of thy heart revealed
The dear devotion to the Sacred Heart.

SUSAN L. EMERY, IN THE "AVE MARIA."

The Organ in the Church.

In a previous number of the SCHOLASTIC, the excellence of the organ, its superiority over the vast array of musical instruments, its various powers and beauties were treated of. From an æsthetic point of view, the organ has no rival, and it seems to maintain this superior position, even when considered in a practical way, from its use, and its adaptability to express in musical language the feelings or ideas of cultured men.

The organ seems to be an instrument exclusively adapted to divine worship. Our relations with God seem rather to be of a grave, expressive, reverential nature. The closer we come in contact with our Creator, the more our hearts are engrossed in contemplation of His Divine Excellence, the fewer are our words by which to express our thoughts, and we are, as it were, unable to make known therewith what we feel in our hearts. Hence we call to our aid whatever seems to us most fitting and expressive of our inward feelings. But no art is more closely connected with the inner life of man than music. Its magic power steps in where language fails. It is, therefore, not to be wondered at that the Catholic Church adopted the organ in religious worship, the better to foster piety, and, as a consequence, bind man more closely to his Creator. The tone of the organ is solemn, grave, majestic, sonorous, with a wondrous combination of melody and harmony, and as such is better suited to express religious feeling, and foster religious sentiment, than the more gay, sprightly, nay

frivolous strain of some other instruments. No serious objections could therefore be adduced against its adoption in religious worship. We can examine the subject more in detail, and show what, from a religious point of view, can be said about the grand old organ—the king of musical instruments.

What music to adopt, and how to execute this music, seem questions, or rather themes, of primary importance when treating of the organ. To answer these, we have but to consider the organ in two aspects: in that of its purpose or object, and that of its dignity. Its purpose is clearly shown and embodied in what the Church has, from the time of the introduction of the organ into Catholic worship by Pope Vitalian, about the year 670, up to the present time, decreed and directed. The primary use of the organ was to accompany and sustain the Gregorian Chant. But at that time it was far from the present state of perfection; as it, however, gradually rose to a more perfect instrument, both in extrinsic and intrinsic developments, it soon played an independent rôle, and was used to fill up the different intervals between the chant and the ceremonies of the Mass. The organ presents itself, then, in a twofold point of view, viz.: as an accompaniment to the Gregorian Chant, and independently of this by its grand, solemn strains to add to the solemnity and dignity of divine worship.

There can be no kind of vocal music compared to the wonderful simplicity, beauty, and expressiveness of the Gregorian Chant. Born, fostered, and perfected in the school of religion, it is so intimately connected with religious feeling, when vested in song, as to exclude almost entirely from this field all other musical utterances. But as there is nothing in nature, especially in the realms of musical sounds, that is entirely perfect, it became the pleasing duty of the organ and organist to perfect and beautify by that sonorous organ-accompaniment the old Gregorian Chant. It would not be difficult, then, to point out the nature and qualities of an organ-accompaniment.

Here the organ has to play but a part of adaptation, and the better it accommodates itself to the Chant and sustains its notes, the more harmonious and better suited will be the accompaniment. That the organ can adapt itself to the strains of Gregorian Chant, is a fact; and in this respect the instrument excels. If, then, the organ should conform to the nature and spirit of the Chant, and as these strains are infinitely diversified—at times glad, rejoicing, solemn, grand; at times mournful and grave,—it follows as a consequence that the organist, upon whom devolves the difficult task of meeting all these requirements, should be a musician,—an organist of no ordinary ability. A Mozart, it is said, has declared that he would give anything in exchange for the single *Prefatio*; and if the statement is

authentic, a Preface is certainly no mean composition. None but Beethoven could execute the "Moonlight Sonata," and none but an artist, a church-artist, can do justice to a Gregorian theme. Need we wonder at this? An orator is eloquent only when he feels what he says. False statements do not admit of eloquence; neither does an anti-religious spirit admit the spirit of the Church. *Nemo dat quod non habet.* When an organist, ignorant of the spirit of the Gregorian Chant—ignorant of its meaning, although he may be well versed in theory—tries to give vent in organ sounds to what he does not feel within, he is in the same predicament as a preacher ignorant of his subject. It should always be remembered that the organ in its capacity of sustaining the Chant is but to heighten its effect, so that the sense of the words sinks more deeply into the hearts of the faithful, thus arousing them to the contemplation of heavenly things. In many churches, however, the organ is called upon to accompany music not, perhaps, low and trivial in itself, but certainly not a proper means to the end—religious worship. A certain writer, not of mean reputation, has said that church music has of late progressed with rapid strides in the United States. This assertion speaks well for religious spirit and music. As there are, however, according to some, two kinds of progress,—to good or bad, to better or worse,—church-music, according to fact and principle, has certainly progressed in the wrong direction, so as even to necessitate the establishment of a society destined to reform it. It cannot be denied that, as regards music, church and theatre are, in many places, one and the same; all that is needed, perhaps, is a curtain to separate the audience from the actors on the organ-loft. A grand march—very brisk indeed—as an introduction, and a similar composition, a little more lively, as a peroration, with mutilated words, arias, solo-strains, etc., constitute the so-called church-music, and the delighted audience pronounce this, after all, very fine indeed! Such religious dramas are a profanation of the house of God; and were Christ again to visit these temples, He would probably treat these sellers and buyers of vanity and popular praise more severely than He did those of old. Church and theatre are diametrically opposed to each other, and what becomes the former cannot be tolerated in the latter. To the one we go for pleasure, to the other for adoration. Any attempt to substitute either one for the other, is the death of both. These, however, are but mere incidental assertions, for within the present essay concerning the organ and organists, we have to leave vocal music, as independent of the organ or other instrumental music, entirely out of question. It might be remarked, however, that vocal music, as it is commonly heard to-day in our churches, is contrary to the spirit of the Church, and would more befit the stage, theatre, or concert-room.

But, at times, full scope is given to the organ to display its various powers, in tones of the beauty, grandeur, majesty,—nay, sublimity—which burst forth from its thousand-speaking tongues. As a mighty river, sometimes by superabundant waters and giant force, breaks down impeding dikes, and wildly rushes a maddening flood, into the neighboring fields, so does the organ, when freed from the notes of the chant, pour its sounds into the church, reverberating in mighty volumes through nave and aisle. There is no doubt that no human art or arts can make divine service more solemn and more dignified than does that musical instrument, the organ. When the Church mourns, the organ is silent. No musical sound disturbs the holy

silence of a Good Friday. No bell tolls, no alleluia is heard; deep silence reigns supreme. But the hopes of Holy Saturday, the joys of Easter, nothing is so competent to express as the glorious organ tones; and the deeper the joys, the grander the festival and the more imposing the solemnities, the more does the organ with gladder and sweeter strains add to the beauties of the scenes. On Sundays and holydays in Catholic churches, the organ is usually played at Mass and Vespers: because then, according to the precept of the Church, is the time of public worship. The organ at both of these times has functions peculiarly and emphatically its own; but that these vary according to the solemnity on other causes, no one would hesitate to believe. An orator, whether at the bar or in the pulpit, if he has any pretension at all to oratory, must take into consideration several things: the nature of the occasion, the subject or theme of his discourse, and the audience which he addresses. As to the pulpit orator, how grand are not such occasions as those of Christmas, Easter, Good Friday! However eloquent and persuasive he may be, he can never rise above his subject. The dignity of the discourse, the sublime doctrines it contains, forbid him. He does not speak on human truths, but on Divine; his sphere is the supernatural. But could we not institute a formal comparison between the eloquence of the pulpit and that of the organ? Cannot the organist draw from his instrument strains of praise and glory to the one God? He can, and he does. The preacher appeals to your intellect, will, and heart; the same can be said of the organ; and men are capable of being affected by musical eloquence, for it is a well authenticated fact that a St. Augustin was moved to fear when listening to the music of song in the Church of Milan.

From the close relation, then, which the organ bears towards solemnly celebrating the mysteries of Holy Church, it follows that there is a corresponding duty devolving on the organist, both as to the choice and execution of the music. In many old European churches, organists would blush to play the trivial, sensual, theatrical march and dancing music to whose brisk tones the ministers in our Catholic churches sometimes enter the sanctuary. Why disgrace the organ, auditors, and place with those skipping and worldly airs, when scores of good classical organ music lie musty upon your shelves? It is a matter of surprise that organists should sometimes treat an organ as they would a piano. A good organist is by no means a good pianist, and *vice versa*. Each instrument has peculiarities of touch, of fingering, of phrasing, which can in no way be reasonably and justly applied to the other. Without inquiring into technical and entirely mechanical difficulties, any one that has applied himself, even for a short time, to the study of any of these two instruments must have found out that, as a rule, the organ touch is *legato*; that of the piano, *staccato*. Would it not therefore be a musical insanity for an organist to adopt for the organ music that was originally intended for the piano, and these, alas! to execute in piano style? An orator would not be likely to address a political assembly on a religious subject, nor would politics ordinarily furnish a proper subject for pulpit eloquence. Both of these would display ignorance. So also the organists that leave their sphere and enter upon that of the piano could very easily be said to have sinned against the same principles.

It is admitted by all that the fugue is the species of music the organist can employ most effectually; and if his

subject be lofty and sublime, it must of necessity have the desired effect. To compose or even to execute a well-written, spirited fugue discovers no trivial excellence.

It has been said above that the organist in order to justly deserve the name of organist must be an artist—he must be master of his instrument. Not every so-called musician, whose repertory is made up of a few concert-pieces, can justly claim the title of organist. Neither can an organist, well versed both in the theory and practice of the instrument, but lacking a religious spirit, and void of religious sentiment, be correctly styled a Catholic organist; for how could he infuse religion into his music, at the same time being void of it himself? No: Catholic church music must be executed by Catholic organists and Catholic choirs, else its meaning is not understood, and what was before good and edifying is now merely ridiculous. Here, again, no substitution, no reconciliation can be made, if truth is to be preferred to falsehood. Organists generally do not appreciate how much good could be done, and how much evil avoided, by simply being a little more careful about the choice and execution of music; they should rather have in view the good of the congregation than their own whims and caprice. It is a well-known fact that people are no less edified and benefited by good music than by a good sermon. It would seem their only wish when going to church is to have their hopes realized. Music is a powerful means both for good and evil. It is sensual, and it is religious. Organists should be manly enough to banish all scores of music not expressly religious: by doing this they will be benefactors of the Church. The functions of the organist are, after all, closely related to that of the priest at the altar, but unfortunately are, mostly, not executed with the same fidelity.

It would follow, then, from the above considerations that the organ is quite unique in its treatment, holy in its purpose, and of imposing dignity. Weak as its notes are when compared to that grand chorus of praise that from every clime of this world of ours, in eternal harmonies, swells the vaults of heaven, and ascends to the throne of the Most High, they reign supreme when compared to kindred instruments played and executed by the art of man. Filling its own little corner in the smallest country church, it gradually rises in dimensions till it finally, in grand and imposing outlines, a colossal giant, fills with its mighty voice the grand old Cathedrals of Catholic Europe and America. Imitating with its vast array of speaking pipes every musical utterance, from the faintest lisp of the infant to the swelling chorus of manly voices, it moreover in the realms of instrumental music reigns supreme. And long may its sublime voice swell the vaults of our churches, and remind us at the same time that when earthly harmonies have died away, those of heaven will begin.

M. L.

—A conceited coxcomb called out to an Irish laborer, "Here, you bog-trotter; come and tell me the greatest lie you can, and I will treat you to a glass of whiskey." "By my word," replied the laborer, "an' yer honor's a gentleman."

—Trials are moral ballast that often prevents our cap-sizing. When we have much to carry, Heaven rarely fails to fit the back to the burden; where we have nothing to bear, we can seldom bear ourselves. The burdened vessel may be slow in reaching the destined port, but the vessel without ballast is in imminent danger of not reaching it at all.

Calderon de la Barca.

In the literary history of Spain, Calderon succeeds Lopez de Vega, Don Ruiz de Alarcon and Tirso de Molina, and by the end of his long career he has left them in the shade. The first of these his masters foretold his glory; that of the other two was eclipsed by his. Less perfect in style than Lopez, perhaps not of as inventive a genius as Alarcon, he in every respect shows himself, as a dramatic poet, more noble, more touching, more serious, than those whose glorious names are opposed to his. His noble figure, never touched by adversity, shines out through all the age as the leading figure; that figure appears with the age; grows, rises, and disappears only when Spanish dramatic art is disappearing. We allude here only to the highest effort of that art, that which inspired the author of the "Cid."

Don Pedro Calderon de la Barca belonged to the ancient nobility; amongst the mountains of Burgos used to be shown the "Solar," the hereditary mansion occupied by his ancestors for centuries. By his mother, the genealogists trace him back to the sovereign princes of Hainault. However, he was born in Madrid, January 17th, 1600. One of his most faithful interpreters, Angliviel, remarks very sensibly upon his high origin: "This is now a matter of very little moment. There was a time when the Calderons de la Barca, Barreda, and the Counts of Hainault, shed a lustre on the poet; now his ancestors are honored by him."

At the age of nine years Calderon entered the Jesuit College at Madrid. Such was his rapid progress in his studies that his name might be placed amongst those of celebrated children. At the age of thirteen he wrote a play called *El Carro del Cielo*. Notwithstanding this unheard of precocity in poetical talent, if we seriously examine what young Calderon knew when, at the age of fourteen, he went to the University of Salamanca to prepare for his degrees, we should be surprised at how little he had learned. If he had made some progress in theological sciences and knew Latin passably, he was far from having that smattering of general knowledge so much in vogue nowadays. Like his predecessor, Lopez de Vega, he might have placed Paris on the shores of the Atlantic and filled the plains around St. Denis with forests of olive trees. As his apology, read once more his illustrious contemporary Shakspeare, and dwell a little on these words of a man who has well explained the diffusion of knowledge in our days, and the increase of indispensable information, by the ceaseless activity of travel and of periodical literature: "The highest conception of sages, who, to acquire them, had need to lengthen their days, have become the milk of children."—*Ballanche*.

It is supposed that young Calderon devoted his special attention to law, but it is not known why he spontaneously gave up the advantages that he might derive from it. At the age of twenty-four we find him following the military career. He serves first in Italy; he remains for some time at Milan, where he acquired a familiarity with those masterpieces of literature of which the ingenious Marini was then considered the leading spirit. He then passed into Flanders. The results of the two journeys were very different, but this brilliant genius derived much benefit from them.

In his leisure moments Calderon already wrote *autos* and comedies. He had written some incognito, as it were, at college and the University; in camp, his domestic and

warlike pieces were successful. Philip IV, who, as is well known, prided himself on being a mysterious genius who held sway over the dramatic poetry of his day, called him to court;* but at court, we must confess, Calderon's position was not agreeable, and especially it did not suit the tastes of a free genius. He had to limit himself to the composition of occasional pieces for the festivals gotten up by the king. Nevertheless the reputation of the young officer as a poet was already so great that in 1629 Lopez de Vega, who had then reached the pinnacle of fame, spoke thus of him—the Muse addresses the river Manzanares, and points out him whom the inspired old man by a noble choice looks upon as his successor:

"Thou wilt know him if I draw his portrait. In speaking of him whose name is celebrated from the mountains whence thou derivest thy origin even to those that are watered by the venerated fountains of the Pindus, thou wilt name Don Pedro Calderon de la Barca. This is truth that I utter, not flattery. In the harmony and vigor of his style he soars to the summit of both mountains."

Calderon remained at the court—as master of the feasts till 1636, one year after the death of Lopez de Vega. A high distinction rewards the zeal by which he gave up his own tastes, and he was decorated with the order of Santiago. At this time he still belongs to the army, and, notwithstanding all the honors with which he is surrounded, he calls the fact to mind when the honor of his country is in question. Catalonia rises in rebellion, and the *caballeros* of the military orders are convoked to suppress the revolt. He wishes to join them. Philip IV desires to retain the poet, and orders him to write a comedy. In a few days, *El Certamen del Amor y Celos* is composed, and the young officer rejoins his flag. At his return he resumes his former duties, but a suitable income is settled on him, he receives a monthly allowance of thirty gold crowns, and is honored with the title of chief director of the royal festivals.

His life from this time furnishes no remarkable incidents; it glides by smoothly in the performance of good works and in the composition of dramatical pieces which have immortalized his name. In his tranquil existence, as well as by his happy genius, Calderon is a consoling exception to those tales of sorrow and undeserved miseries of which the poets of the time of Corvantes were subjects.

In 1651 Calderon was ordained priest, as Lopez de Vega had been in 1609; "not, like the latter," some one has remarked, "as a penance or expiation for the disorders of his youth, but because his religious convictions naturally led him to this step." This was a triumph for the clergy of Madrid; but, we may add, no sacrifice was required as regarded his dominant inclinations, and, as is remarked by Baret, the French historian of Spanish literature, it was by an express permission that he joined the priests of Madrid. "Philip IV gave him the title of chaplain of the royal Convent of Toledo, San Juan de los Reyes, with permission to reside at Madrid, so as not to interrupt his dramatical labors."

Notwithstanding his new duties, he did not cease to write for the theatre; on the contrary, it would seem as if

*The titles of the pieces at which Philip IV labored can be found in many modern collections of books. After the title follow these words: *Por un ingenio desta corte*. According to the best critics, *Dar su vida por su dama* seems to be the work of this prince. In all probability he had but an insignificant part in the composition of the others.

the character which he had assumed gave to his powerful imagination a new impulse. The confraternities of Madrid and of the principal cities of Spain would not celebrate a feast without having a religious drama from Don Pedro Calderon. It is well known that in these *autos sacramentales* is to be found, if not the greatest dramatic interest, at least the most originality.

Respected no less than admired by the public, there was nothing wanting to his glory. Still, the favor of the court was eclipsed at the death of Philip IV: the courtiers turned from him, but the people remained faithful. In 1665, when Charles II was about to grasp the sceptre, which he wielded with such a feeble hand, we are told that the catafalque on which the royal coffin was to be placed was raised in the spacious hall used for the royal plays, and there the body of Philip IV was to be blessed. This blessing, given in a place sacred to emotions of a very different kind, this strange solemn adieu to a king so enthusiastically devoted to comedy, in the very temple of the comedian, was a singular renunciation of worldly pomps. Charles II detested the theatre.

But this did not turn the poet aside from his chosen career; he continued to supply the stage with new masterpieces, his first idea being to be serviceable to religion. Hence Solis, the celebrated historian, a dramatic author himself, was able to say of a master whom he venerated: "Like the swan, he died singing." Calderon departed this life, May 25th, 1681,* whilst engaged on an *auto sacramental* which he had promised to a religious society, and which was finished by another hand.

Modern biographies, which contain many erroneous dates in regard to this poet, are not more exact when they pretend to give the number of his works; they have unhesitatingly ascribed to him a fecundity equal to what is claimed with much exaggeration for Lopez de Vega, making him author of no less than fifteen hundred plays, some of which, however, they admit were not printed. It is well to correct this exaggeration, which can easily be done with the help of the able Ticknor. The entire collection of Calderon's pieces contains one hundred and eleven dramas and seventy *autos sacramentales*. It was not by the poet himself that his early pieces were printed: his brother took charge of this work, and in 1640 a volume appeared for the first time, containing only twelve plays. Another collection appeared during Calderon's life, which contained but forty-eight. Sixty of his dramas were circulating at the time in manuscript.† Ribadineira has reproduced these masterpieces of the ancient Spanish drama in his splendid collection. We need not quote the remarks of

*And not in 1687, as has often been asserted, doubtless in consequence of a first typographical error. His mortal remains were placed in the Church of San Salvador. A monument was there erected to him in 1840. His body was afterwards transferred to the splendid Church of Atocha. Hatzenbusch, Zamacola, and several other distinguished writers have seized this occasion to celebrate the genius of the greatest dramatic poet produced by Spain. Such was the reputation of Calderon for virtue, that it was proposed to seek for him from Rome the honors of beatification.

†The able Salvá gives the titles of one hundred and thirty-five plays of Calderon; they are to be found in his famous *Catalogue of Spanish and Portuguese Books*, published at London in 1826, a publication now very rare. But the most complete biography of the works of the poet is to be found in the *Catálogo Bibliográfico y Biográfico del Teatro Antiquo Español*, por D. Gayetano Alberto de la Barrera y Legrado. Madrid, 1860.

Schlegel and of Mme. de Stael on the *Constant Prime*, the *Alcalde of Zamalea*, the *Physician of His Own Honor* and the beautiful drama called *Secret Revenge for Secret Outrage*. We fully concur in opinion with a recent French translator: "It is impossible to rise from the perusal of one of his plays, especially those that have a tragic termination, without feeling one's soul more or less expanded and strengthened. Jean-Jacques Rousseau, who condemned the influence of the theatre so severely, would doubtless have applauded Calderon."

The Abbey.

It was at the close of an early spring day, when nature in Ireland was reviving from her winter's sleep, and the air at least, though not vegetation, gave promise of an abatement of the rigor of the season, that my companion and I were coming from the southwest, within a few rods of an old abbey. We held our course in the direction of the river, whose valley affords a pleasing approach to the grand old structure. Having come to the river, we stood on its bank, gazing at its clear stream, now winding its way joyfully over a bed of granite, then murmuring around the enormous piles of stone rolled down from the top of the hill which obstructed its course. Beautiful shells and pebbles were half concealed in the limpid stream. Having crossed over, by an arch formed by these fallen stones, we stood on the opposite shore, lost in admiration of the scene that surrounded us.

The general aspect of the country was that of the green pastoral hills. The recesses of the unexplored depths of this sylvan retreat is seldom disturbed, except now and then by some hunter and his hounds, or a pilgrim with staff directing his weary steps to the door of the abbey, either on account of the too circuitous road around the base of the hill, or the indirect and rugged course ascending it on one side. But our guide, having a knowledge of the district, knew how to direct his path so as to surmount such obstacles. Being at the base of the hill a few hours before sunset, we began its rugged ascent. The scenery at that hour, as you may imagine, was grand; and I, though a lover of nature's grandest scenes, but yet not endowed with its lofty sentiments, will strive to give you a faint idea of the abbey and its surroundings.

The landscape was still illumined by the reflection of the evening sun, sometimes thrown back from the stream, sometimes resting on gray rocks, huge cumbers of the soil, and sometimes contenting itself with gilding the banks of the stream, tinged alternately gray, green, or ruddy, as the ground itself consisted of rock or grassy turf, or looked at a distance like a rampart of dark red porphyry. Occasionally, too, the eye rested on the steep brown extended moorland, as the sunbeam glanced back from the mountain stream, whose lustre, like that of the eye in the human countenance, gives life and vivacity to every feature around. While going up the steep hill, we often stopped to gaze on the gorgeous scenery. Here and there lay huge boulders, and trunks of old trees covered with moss. Sometimes ivy and vines of different hues were seen twisted around the trees, bending with majestic mien, as if inviting us to sit beneath their pleasant shades; at other times, little springs were seen oozing out from amid the rocks, forming little cataracts and ripples over the varied-colored stones. While thus engaged in looking around me, my attention was directed by my companion to something which he had

seen a few rods before us. It was a spring running from a little cave, about three feet in diameter, whose entrance was studded with broken geodes, thus forming a magnificent scene when the sun shone upon it, casting the brilliancy of its diamond forms upon the water, hemmed in by an embankment of grassy turf, forming, as it were, a basin for the water running from the little cave. On one side of the basin sat a little bird, dipping its bill, ever and anon, into the water, then raising it up towards heaven, chirping a few sweet notes, as if returning thanks to God for the means of slaking its thirst. On the other side, a little distance from the verge of the basin, a little rabbit was sitting, with playful eyes and cocked ears, looking at its friend on the opposite side.

When we reached the summit of the hill, our eyes knew not to what object first to turn. At the suggestion of my companion, we sat down upon an old oak, which was felled by some woodman during the previous winter. While thus sitting, gazing upon the scene around us, we breathed in the balmy air, our eyes gladdened by the sight of the green grass, our ears charmed by the sweet voices of the little birds in their sport among the trees and shrubs. Can you not, gentle reader, imagine how if you were in our condition your nerves would tingle with the pleasure of an indescribable, luxurious repose? While looking behind us over the vast extended moorland, we saw farmers returning from the fields with plough and horse, and the smoke rising from the chimneys of their small cottages. And thus for miles and miles around the rustic scene was displayed. The setting sun was leaving its golden gleams upon the dead foliage of the forest trees, draping their decay in a garment of rich glory, as we started to descend the hill. Desirous of arriving in time for the evening Benediction, we hastened our steps onwards. Neither did we stop to gather the rich blue violets, which exhaled beneath our tread their delicate perfume; nor pause to watch the emerald-tinted lizard as it darted into its covert, at the sound of our coming footsteps. The sun had now set behind the lofty hill, and the moon had not yet risen, when we arrived at the abbey. Just as I was about to knock at the door, my companion, touching me with his left hand and holding up his right in astonishment, said: "Hist! some one is singing." And as we stood in silence, we heard the first strains of the "*O Salutaris Hostia!*" rolling out from the walls, re-echoing through the lofty trees amid the solitude. Desirous of going into the chapel before Benediction was over, I rapped, and there appeared to us in the open door an old monk. His features, imperfectly seen under the cowl, were prepossessing in a high degree. In his hand, he held a small book. His cheeks and brow looked as though the warm life-blood had disappeared from his face; and dark and clinging curls (which were seen when he removed the cowl at his entrance into the chapel) clustered about his tonsure. We told him the object of our visit. He admitted us (for our guide was well acquainted at the abbey), and closing the large door, which seemed as if it would break the huge hinges upon which it swung, he motioned us to follow. Then leading us through a dark ante-room, he stood before a door, and said in a low voice: "This is the chapel," at the same time opening the door, disclosing to us a scene the more lovely because amid such quiet and solitude. Our attention was first attracted, when kneeling near the door, to the Blessed Sacrament exposed in the ostensorium, seated upon a canopy covered with golden tapestry, sur-

rounded by little lights in starlike form. On each side of the tabernacle stood three rows of candles, towering one above the other, thus displaying to us the pictures on the dome-like wall of the sanctuary, and also those of the middle aisle. On the ceiling of the sanctuary was represented, though in an old, artistic manner, Heaven. On each side of the main altar, in the wings of the chapel, stood an altar; on the ceiling above one was a painting of the Resurrection, and above the other was one of the Assumption. The ceiling of the nave was covered by paintings representing angels in different positions; and, also, the old Patriarchs were portrayed in their antique costumes. I would wish to describe whom the personages in particular represent, but they were scarcely visible on account of the dimness of the light where we knelt. The paintings in the aisles were almost indistinct. On both sides of the walls, the windows and niches were fringed with rich antique friezes. But the columns which upheld the magnificent vaulted roof above our heads, seemed, like the cornices and entablatures which covered the ceiling in endless variety, to be fast decaying, although they yet retained some of the grandeur of their old magnificence. Beneath this prodigious accumulation of architectural riches, the greater part of which I could not see, we found the barefooted monks, clad in white tunics partly covered by a black cape, kneeling in reverential awe. And when we entered the chapel, not one of them turned to see who was there, but all the while they poured forth their pure souls in fervent prayer to Him for whom they had left all things, both near and dear. I have said that there was no light in the chapel except that emitted by the burning candles upon the altar, but I should have excepted also the glorious radiance cast across a portion of the floor by the newly-risen moon, which, streaming through a large square window sunk several feet into the solid wall, threw upon the planking of dark oak an exaggerated outline of "Our Lady of Refuge," whose effigy, curiously painted upon its small and lead, framed panes, was flung into broad relief against the flood of light by which it was encircled.

When Benediction was over we remained mute with admiration, gazing on the internal structure of this admirable edifice. And, kind reader, since "silence is the only language which befits man when words are inadequate to convey his impressions," I need not attempt to tell how much I was amazed. The shades of night overtook us while kneeling in this chapel of the sylvan retreat, where the pleasantness of the groves, the gliding streams, the zephyrs gently whispering among the leaves, the song of birds, and the silence of the place draw all things to it. When we came outside, the scene was changed from what it was when we entered. The chilly night rested upon the abbey as we descended the hill on our homeward march, although the beams of the moon flooded the landscape beneath it, save where dense oaks flung back the light, and rose, tall and frowning, towards the clear sky.

J. J. F.

—"What do you want here?" said a gentleman to an Irish beggar, whom he found upon his door step. "Sure, your honor," was the reply, "and it isn't for want that I'm come; sure, indeed, I had plenty of that at home."

—A person who was recently called into court for the purpose of proving the correctness of a doctor's bill, was asked by the lawyer whether the doctor did not make several visits after the patient was out of danger? "No," replied the witness, "I considered the patient in danger as long as the doctor continued his visits."

Scientific Notes.

—In recent voyage from Melbourne to the Fiji Islands, the steamer *Ariel* called at Lord Howe Island, where twenty-five people in all were found. The island is mountainous, of volcanic origin, but well-wooded, about five miles long, and from one and a half to two miles broad, and is situated some 400 miles east of Sydney. The communication of the inhabitants with the outer world is, nowadays, very uncertain, as whalers but rarely visit them.

—A contract has been concluded by Mr. Sibirakoff, of Irkutsk, in Siberia, with the firm of Kockum, whereby the latter are to build him a steamer of 350 tons burden for the purpose of going to the assistance of the *Vega*. It is expected that the steamer will be ready soon enough to start fully equipped with provisions in time to reach Behring's Straits by way of the Suez Canal next August, in order to assist Prof. Nordenskjöld and his companions. The vessel will afterwards trade to the Lena, and if possible even to the Yenesei.

—Benjamin Wolsey Dwight states in his "Memoirs of the Connecticut Academy of Arts and Sciences" (1811), that dyspepsia is a modern disease in this country, and was scarcely known until the present century. This he attributed to the paucity of carriages up to that date, whereby both sexes were compelled to travel on horseback; the fact that, so far as men were concerned, by far the greater part combined some agricultural work with their other avocations, and that patent bitters and other stomach-destroying stimulants were not in existence.

Art, Music and Literature.

—Professor A. Lecocq de la Marche is engaged on a history of St. Martin of Tours.

—Mr. Ruskin has resigned the Oxford Slade Professorship of the Fine Arts. His successor is to be elected in February.

—An International Art Exhibition at Munich will take place next year, and contributions are invited from the artists of all countries.

—A writer in the January number of the *American Catholic Quarterly Review* raises the old question, "Was Shakspeare a Catholic?" and cites the play of "Henry VIII" in particular, to illustrate his belief that he was.

—The Abbé Liszt is hard at work upon his compositions, "The Seven Sacraments." Two of these "Sacraments," which are finished—"Marriage" and "The Eucharist"—are said to be beautiful, and pervaded by a peculiar mysticism.

—According to the *Athenæum*, Mr. Edison has completed arrangements with Messrs. Sampson, Low & Co. and Messrs. Harper & Brothers for the simultaneous publication in England and America of his new work on the electric light.

—It is proposed that a school of design for women shall be opened in Florence in connection with the Academy of Arts. This is the first time such a project has been thought of, for drawing has not hitherto formed part of female education in Italy, and, indeed, even among educated women it is quite a rare accomplishment.—*Academy*.

—Prof. Nourse, of the Naval Observatory at Washington, has about completed the work of editing the notebooks and other literary remains of Capt. Hall, the Arctic explorer, and the work will be published as soon as an appropriation can be made by Congress for the purpose. It will have greater literary and scientific value than the books usually issued from the Government Printing-Office.

—The Crown Prince of Austria has written a book, entitled "Fifteen Days on the Danube." It contains shooting adventures, and is said to be distinguished by an accurate knowledge of natural history and by keen observation, which, considering the extreme youth of its author, make it a noteworthy performance, and distinguish it favorably from most royal productions. The book is printed for private circulation only.

—The London *Times*, in a recent leader, spoke of the Hebrew as "a language which possesses but a single volume of literature." A correspondent points out that there are 10,000 printed Hebrew books in the library of the British Museum, and that the catalogue of the Hebrew books and manuscripts in the Bodleian Library is a small quarto eight inches thick. It might have been thought that an Oriental language was one of the things the present editor of the *Thunderer* knew something about.

—The first volume of a new history of France, from 1789 to 1848, edited from the posthumous papers of her father, by Madame de Witt, has just appeared. Its title is *Histoire de la France depuis 1789, jusqu'à 1848, racontée à mes petits enfants par M. Guizot. Leçons recueillies par Mme. de Witt, née Guizot*. The tone of the book is, as might be expected from the well-known principles of the author, conservative; and in accordance, for the most part, with Catholic feelings. The brutality of the first Napoleon towards the venerable Pius VII is spoken of as the first step towards the national ruin and humiliation of France. The present volume contains no less than one hundred and four illustrations, which are executed in a very superior style of art.

—Among the more striking and interesting works included in the winter exhibition of the Royal Academy is the large cartoon of Holbein, lent by the Duke of Devonshire from Hardwicke Hall, and made for the wall-painting which was burnt in the Privy Chamber at Whitehall in 1698. The cartoon, in black and white distemper, represents half the painting; its outlines are punctured for pouncing on the wall. The entire painting gave in a formal group, after the manner of Holbein in such cases, the full-length figures of Henry VIII and Queen Jane, Henry VII and his Queen Elizabeth. The cartoon contains the figures of the Kings only. The figure of Henry VIII was the type of a whole series of portraits of the king, nearly all of which have been ascribed to Holbein.—*Athenæum*.

—Pope Leo XIII has lately made King Oscar of Sweden an honorary member of the Society called "Arcadi Romani." This Society, which may be really called an Academy of fine arts and *belles-lettres*, was first established at Rome, in the year 1669, in order to continue the literary and scientific exploits begun by Queen Christina, a convert to the Catholic Faith, and daughter of King Gustavus Adolphus of Sweden, then visiting Rome. The escutcheon of this Society is a panflute, encircled by a laurel wreath. Every member receives a new name when admitted; that given to the King of Sweden is "Polandro Samio." Among the former monarchs of Sweden who have been members of this Society we notice Gustave III under the pseudonym of Aunassandro Cheromo, and Charles XII bearing the name Irisilo Marotonio.

—Features of the last Union League reception in New York were a Schreyer lent by Mr. Oswald Ottendorfer and a Bouguereau lent by Mrs. A. T. Stewart, and containing four or five life size figures. The price paid for the latter work (which has just come from Paris) is said to have been \$15,000. Mrs. Stewart sent also a landscape by Jacques very sensitive to the value of mystery in tone and color, a figure-piece by Outin, and Richter's "Shawl-Merchant." Thirteen paintings came from Judge Hilton's collection, the most artistic of them being a small twilight effect by Munthe, who works for profound results, and obtains them. The "Tendresse Maternelle," by Perrault, a new arrival which has already been described in this journal, was very generally and justly admired. It was lent by Mrs. Marshall O. Roberts. An excellent Millet was one of seven works contributed by Mr. A. Spencer. From Mr. Sanford R. Gifford came one of his delicate and softly luminous marmes, and also two pictures by Mr. E. L. Henry, one by Mr. David Johnson, and one by Mrs. T. M. Wheeler.—*New York Post*.

—I've known some very mean men in my time. There was Deacon Overreach, now. He was so mean he always carried a hen in his gig-box when he travelled, to pick up the oats the horse wasted in the manger, and lay an egg for his breakfast in the morning.

—At a marriage which recently took place, the bride and bridegroom, bridesmaid and groomsman, had only one eye each, and the horse which conveyed the party to church was in a similar condition.

—A stingy husband accounted for all the blame of the lawlessness of his children in company by saying his wife always gave them their own way, "Poor things! it's all I have to give them," was her prompt reply.

—In struggling to make a dull-brained boy understand what conscience is, a teacher finally asked, "What makes you feel uncomfortable after you have done wrong?" "Father's leather strap," feelingly replied the boy.

—When the Marylebone vestrymen were discussing the propriety of laying down wood pavement within their parish and were raising difficulties on the subject, Jerrold, as he read the report of the discussion, said—"Difficulties in the way! Absurd. They have only to put their heads together, and there is the wood pavement."

—Thackeray when speaking about fame, would frequently tell the following anecdote:—"When at dinner in St. Louis, one day, he heard one waiter say to another, 'Do you know who that is?' 'No,' was the answer. 'That is the celebrated Mr. Thackeray.' 'What's he done?' 'Blessed if I know,' was the reply."

—Albright Wallenstein keeps a shoe-cleaning stand, on Market St., New York; Julius Cæsar, a barber's saloon on Barbary Coast; Pierre Corneille is a prominent pastry-cook; Cornelius Nepos near by has a novelty store; Oliver Cromwell repairs shoes and boots, at the lowest price; Alexander Pope, ditto; also deals in old clothes; James Madison is an undertaker; William Shakespeare keeps a tavern for sailors, in which Christopher Columbus is bar-keeper and Alexander Humboldt is head cook. All these remarkable personages live in San Francisco.

—An example of the utilization of waste has lately been afforded by a firm of photographers at Wakefield, England. During the last three years they have carefully collected their defective pictures, clippings, sweepings, washings, etc., burning the former from time to time to ashes, and precipitating the latter by common salt. To every pound of residue thus obtained, half a pound each of carbonate of potash and soda crystal in powder was added, and the whole fluxed. Two bars of pure silver, alloyed with a little gold, were thus obtained, weighing together one hundred and seventy ounces troy, which have realized forty-four pounds, one shilling, and one penny.

—A skull drawn up by the net of a fisherman in the Volga, near the mouth of that river, has added much to the knowledge of palæontologists concerning the extinct European animal which occupies a place between the elephant and the rhinoceros, and is known to men of science as the *elasmotherium*. This skull, found early in the current year, was sent to the St. Petersburg Academy of Sciences, and has already been described by Dr. Alexander Brandt, of that learned body. From it he infers that the *elasmotherium* was a creature 14 to 16 feet long, probably with keen eyes and a shaggy coat, and was allied to the rhinoceros most closely, although in some respects like the horse. The remains of the animal are very scanty, but suffice to show that its range extended across Europe from the Rhine to the Ural, and southward to Sicily.

—According to Montalembert (*Monks of the West*, Vol. III) the famous holy Cambrian prince and monk, Cadoc, made all his scholars learn Virgil by heart. One day, when walking with his friend Gildas, the historian, and holding his volume of Virgil under his arm, he lamented that this his favorite poet might perhaps be then in hell. When Gildas sharply told him he ought not to say "perhaps" about what was clearly certain, a gust of wind blew the book into the sea. Returning home in deep thought, Cadoc declared that he would neither eat nor drink until he knew from God what was the fate hereafter of those "who sang upon earth as the angels sing in heaven." Shortly after, during a dream, a voice said to him, "Pray for me; pray for me; never be weary of praying; I shall yet sing eternally the mercy of the Lord." The next day his book was found inside a salmon which a fisherman brought to him.

Notre Dame Scholastic.

Notre Dame, February 8, 1879.

The attention of the Alumni of the University of Notre Dame, and others, is called to the fact that the NOTRE DAME SCHOLASTIC has now entered upon the TWELFTH year of its existence, and presents itself anew as a candidate for the favor and support of the many old friends that have heretofore lent it a helping hand.

THE NOTRE DAME SCHOLASTIC contains: choice Poetry, Essays, and the current Art, Musical and Literary Gossip of the day.

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Personal Gossip concerning the whereabouts and the success of former students.

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The New Session.

The semi-annual examination is now over, and we have already entered upon a new session—a session which will be the last, perhaps, for many now attending class here, and one in which it should be the object of each and every student to become more proficient in his studies—to make such progress in his various classes as will satisfy both his parents and teachers—to prepare himself to enter upon his vocation in life, whatever it may be, and to try to cultivate those habits and manners which will render him a good and useful member of society. It should, therefore, be the constant aim of every student to render the session which he has now entered upon useful and happy—useful, by application to his studies; and happy, by the consciousness that he is doing his duty.

A student who will not use his endeavors to make the session useful to himself, does an injustice to the institution, to his parents, and an injury more or less irreparable to himself. He does an injustice to the institution that is second only to the injury he does himself. His parents expect him to improve during his stay here, and if by his wilful neglect or want of attention he does not come up to their expectations, they place the blame principally on the institution; and after his teachers have toiled the year round—using every means to induce him to study—the thanks they receive is blame for what the student himself ought to be blamed for.

Take, for example, the student who sets out at the beginning of a session without caring in the least for his studies, constantly trying to commit some mischievous and silly pranks, which he looks upon as "fun," and for which he is so often called to the room of the Prefect of Discipline or sent to detention,—who, notwithstanding admonitions, reproofs, and punishments goes to class day after day without having previously looked at a book; and furthermore, is not only unwilling to pay any attention in class,

but is continually a source of distraction and annoyance to his neighbors who are trying to acquire for themselves that knowledge which is the surest hope of success in the future. Now, do you think that such a boy does justice to the institution? By no means. True, he has to leave off his pranks or be expelled, but time has been lost, and he goes home at the end of the year, knowing little more than when he came, and when asked by his parents to give them a proof of what he has acquired at college, he, to his great disgrace, is compelled to show his blockheadedness. Although he may endeavor to cast the blame on the institution, or on one or other of his teachers, still this does not satisfy his parents, for time has been lost and money spent in vain. That it is not the fault of the institution or the teacher designated, is manifest from the fact that many other boys, and some of them perhaps with less natural talents, have made rapid advances in the same class and under the same teacher, becoming an honor to themselves and the institution, while our talented blockhead has been losing his time.

Such a student does himself great injustice. All have a position to sustain in society. God, the Creator and Father of all, when He gave you life designed that you should hold a certain position, and gives you the means to attain that position and sustain it; and those means are the opportunities you are now slighting. When, therefore, you disregard these means of attaining, or of properly and honorably sustaining that position, you do an injustice to yourselves. If you could but foresee the many bitter hours, the many sad and sorrowful days, the years of repining, that will be the consequence of the badly spent days of boyhood—the consequence of unfinished tasks, of badly learned lessons—of advice entirely disregarded, you would not have the heart to act in such a way,—bringing so many bitter regrets, a thousand times more bitter because of the consciousness that you might have avoided them. Then will arise before you the days which you so badly spent at college—days which you whiled away in uselessness, and to which you will always look back with grief and sorrow. The idle student does not now see the consequences of his folly, but the time will come when he will have to bear the reproaches—and, still worse, the sad though unspoken disappointment of his parents, the pity or contempt of his friends and relatives, the sneers of his acquaintances, and the thousand petty vexations which his ignorance and bad behavior will have brought upon him.

It might be thought unnecessary to bring any further motives to bear why the student should employ his time well; but there is a still stronger motive, which must have greater weight with any one who has the least spark of filial affection. This is the motive that appeals to the heart, as children, as sons.

The student who does not improve his time not only is the cause of great grief to his parents, but also does them a great injustice. For, supposing even he were going to a school, like many of the places in Europe, which are sustained by means left them by generous individuals, and where the tuition is gratis,—even in this case his parents have the right to demand that he advances in his studies, and improves the talents which he may possess; but in this country, institutions of learning must be supported by the parents of those who send their children, and therefore the idle student's tuition is paid for. No matter how rich the parents may be, each one knows that his father's money is hard earned, that it is the result of days, and

weeks, and months of toil, of close application to business—and if the son does not make good use of the time for which he pays he in a manner cheats his parents, steals so much, so to say, out of their pockets. Besides, if he does not come up to their expectations he brings bitter disappointments and regrets upon them.

The foregoing words of advice—or, rather of reproachful warning—are meant for the comparatively few; for we are glad to say, the great majority of the students endeavor to profit by the advantages placed before them. They need no spurring on our part, much as we desire their advantage and the upholding of the credit of the College. But there are a few who, without being culpable enough to deserve expulsion, are nevertheless not such well-behaved students as one would have them to be. To such we would say at this time, the beginning of the second session, that if they turn over a new leaf they may be surprised at the progress they will have made when the June examination comes round; and when they start homeward it will be with a lighter and happier heart than if they persevered in their past course of negligence. By turning over a new leaf and becoming assiduous in their studies, docile to their teachers and polite to their companions, they will become happy themselves and a source of happiness to their parents.

Societies.

We trust that all the students are thoroughly alive to the importance of the advantages to be derived from membership in some one of the different literary, dramatic or scientific associations of the institution. Nearly all the societies have by this time completed their reorganization for the second session, and we hope that the energy and activity displayed during the first months of the scholastic year will be continued till the end. It is rumored that the United Scientific Association, whose meetings have been suspended for the past three sessions, is soon to be reorganized. This is an item of intelligence which will be hailed with universal satisfaction. There is as good material at present at Notre Dame for the Scientific Association as we remember to have seen at any previous period, and a few entertainments, such as it is the intention of Rev. Father Zahm to give if the Society can be reorganized, would be full of instruction and interest. The Confraternities are both in an exceedingly satisfactory condition, and the deep interest taken in their proceedings by the large majority of the members is the most conclusive proof that both are fulfilling the end for which they were instituted. The Philodemics should not rest on their laurels of the first session. The Entertainment given by them a few weeks ago was one for which all had words of praise. We trust therefore that we will soon have the pleasure of hearing from them again in public. Meanwhile, the example which they have given is well worthy of being imitated by the other societies, and we know that there is too much energy and ability in the Columbians to allow them to pass it by unheeded. Everything indicates that the Thespians will cover themselves with glory in their coming Exhibition on the 22d. The representatives of the Society on that day must not forget, however, that to keep up its old-time reputation is no easy task, but one which will tax the energies of each and every one to the utmost.

Last, but not least, the little "Philopatrians," who are yet

to be heard from, are, we believe, even now preparing for a grand display to come off sometime in April. There is an old maxim which says, "Be sure you are right, and then go ahead"—we are sure that the societies are all in the right way, and have therefore only to advise them to go ahead. And we hope that all the students who have not as yet attached themselves to any society will endeavor to secure the advantages of membership before the present session is very far advanced.

Personal.

/—Joseph Perea (Commercial), of '78, is to be married shortly. We were not informed as to the lucky young lady's name.

—The people of St. Bernard's Church, Watertown, Wis., have presented Rev. P. J. Colovin, the rector of the Church, with a beautiful watch.

/—Among our visitors during the past week were Mr. John McCarthy, Lafayette, Ind.; Mrs. R. A. McKinzie, Chicago; Mrs. McDonald, and others.

—C. F. Marantette (Commercial), of '60, paid Notre Dame a visit. He is doing well at Mendon, Mich., where his brother Wallace, of the same year, is living.

—J. J. Coleman is not about to leave at present for California, as we announced a few weeks ago, but has been added to the number of the Faculty at Notre Dame.

—Orville T. Chamberlain, of '61, has been elected one of the directors of the Combination Board Company of Elkhart, Ind. Mr. Chamberlain has an extensive law practice.

—We had the pleasure of a visit from Mr. J. J. Luken, of '54, this last week. Mr. Luken is the Chicago representative of the firm of Nieuaber, Son & Co., of Cincinnati, Ohio.

—Mr. J. R. McCarthy, of Lafayette, Ind., has been spending some days at Notre Dame, visiting his son who was dangerously ill. We are glad to announce that Master McCarthy is now improving.

/—We have received an invitation to attend the wedding of Mr. George V. Burbridge (Commercial), of '75, on the 19th of this month. Though we are unable to attend the ceremony, we wish our friend all happiness. Miss Kate C. Haagen, of Alton, Ill., is the name of the young lady about to become Mrs. Burbridge. All of George's friends congratulate her.

/—Feelings of heartfelt sorrow accompany the news which we have received of the death of Rev. P. V. McLaughlin, of Clinton, Iowa, and brother of Rev. E. J. McLaughlin, our valedictorian of '75, which we are informed occurred upon the 16th of January. By the death of Father McLaughlin the diocese of Dubuque has undoubtedly lost one of its leaders, a man whose indefatigable zeal and many able efforts in the holy cause, during a lifetime of continued failure of health, were ever subjects of general notice and praise. To the noble cause of temperance he always displayed a special devotion, as a mark of which he leaves, to his praise, an association of high repute, the pride of the Catholics of Iowa, and an honor to our holy religion. There seems to have been an especial effort made by the clergy of the diocese upon the occasion of his burial to give expression to the high esteem and affection in which he was ever held by them and their realization of the severity of their loss, there having been over thirty of their number present, and some twenty-five Masses offered during the exposure of the revered body. At the funeral, we are told, there was a united outburst of feeling shown by his friends and his flock—the church being unable to receive the number that gathered to pay their last respects to their lamented pastor. The Solemn *Requiem* Mass was intoned by his esteemed brother, Rev. E. J. McLaughlin, and they gave to him a final resting-place by the side of the same holy altar from which they had so often heard his pious prayers and discourses. *Requiescat in pace.*

Local Items.

- Skating still remains pretty good.
- Hard work is the order of the day.
- Classes were resumed on Monday last.
- The Commercial room has been refitted.
- Everyone seems determined to do good work this session.
- The Bulletins for January were made out and sent off last week.
- The examinations were almost entirely satisfactory to the examiners.
- The "Life of D. A. Gallitzin" is now being read in the Senior refectory.
- There was something of a snow-storm at the beginning of the week.
- The usual number of promotions were made at the end of the examinations.
- The Thespians have begun their rehearsals for the Entertainment on the 21st.
- The number of students in the Junior Department is much larger this session than last.
- The Class Honors and List of Excellence will be published next week for the Collegiate Course.
- On the first of February rec. was given for the day and on the Monday following the Classes began.
- The examination of the Elocution Classes was the occasion of furnishing much pleasure to the audience.
- We noticed that the foot-ball was flying around pretty lively on the Junior Campus during the fine days we had this week.
- There is no sleighing at Notre Dame and to the south of us. Two miles north of Notre Dame the sleighing is still excellent.
- We will publish next week the programme of the Entertainment to be given on the 21st of February, the eve of Washington's Birthday.
- By an oversight the percentage of Master Frank Zeiz, Preparatory Department, was omitted in the general list. His general average was 69.
- The following are the readers in the Senior refectory: M. McCue, A. Congar, P. J. Dougherty, W. J. Murphy, J. Berteling, J. J. Quinn, and M. W. Bannon.
- The Sorin Literary and Dramatic Association had recreation on Thursday, it being the birthday of their patron, Very Rev. E. Sorin, Superior-General C. S. C.
- There has been better skating on the lakes this year than for many years past. A heavy rain cleared the ice of snow, and a good cold snap made the lakes like glass.
- We have been suffering from a cold for some time. In one half hour we were told just twenty remedies that would cure it almost instantly. We still suffer from the cold.
- Last Thursday was the birthday of Very Rev. Father Sorin, Superior-General of the Congregation of the Holy Cross. Many Societies, etc., sent committees to congratulate him and wish him many returns of the day.
- The *Western Watchman* says of the *Scholastic Annual*: "Bright and breezy, sharp and spicy, it is a collection of good things. This is the fourth year of its publication, and it is likely to see, its fifty-fourth."
- The cake last week was won by the table presided over by Bro. Timothy. The following students sit at the table: Messrs. R. Anderson, G. Scheiber, F. Wall, W. Claggett, W. Connolly, J. Krost, W. Cox, and C. Walsh.
- There is always more or less expense attending the Entertainments given in Washington Hall. For this and other reasons the Thespians will charge to all not receiving an invitation 25 cts. admission; reserved seats, 50 cts.
- Everyone should remember that if he does not receive an invitation to the Entertainment on the 21st, he must pay 25 cents admission. This will secure good seats for those invited. The invitations will be sent out this week. We expect to see a large audience.
- The Classes commenced on Monday morning last, and

all seem to be in good working order at present. From all accounts, it would seem that the boys mean business this session, and are determined to be as well prepared for the June examination as they have been for the last one.

—The examination of the Elocution Classes took place on Thursday evening. It was a very pleasant thing to attend it, as all the young gentlemen, some of them excellent amateur elocutionists, did their best. The declamations were interspersed with music, instrumental and vocal. We will give a more extended notice next week.

—From to-morrow, *Septuagesima* Sunday, inclusively, until Easter, *Alleluia* is omitted at the beginning of Vespers, after the *Gloria Patri*, etc., and in its stead is sung: *Laus tibi, Domine, Rex æternæ gloriæ*. The Mass sung to-morrow will be the *Missa Parvulorum*; Vespers, of the Common of a Virgin, page 52 of the Vespers.

—The 4th regular meeting of the Sorin Literary and Dramatic Association was held February 1st. Essays were read by Masters Knight, Reinhardt and Snee. Declamations were delivered by Masters Snee, McDevitt, Nelson and McGrath. Masters Bachman, J. Crowe, Rheinboldt, Tourtillotte and J. McGrath were admitted to membership.

—The *Scholastic Annual* for 1879, compiled by the skilful hands of Prof. J. A. Lyons from the pages of the NOTRE DAME SCHOLASTIC, has reached us. It reflects much credit on the SCHOLASTIC and on the compiler, who must have been uncertain what to choose among the array of good things before him—*McGee's Illustrated Weekly*.

—The 22d regular meeting of the St. Stanislaus Philopatrian Society was held February 5th. Masters McDonald, Reinhardt, Farrelly, Campau, Knight, Inderrieden and McDevitt were admitted to membership. Declamations were delivered by Masters Becker, Van Mourick, Morgan, Fener, Castanedo, Carroll, Mergentheim, Pleins, C. Rietz and J. Scanlan.

—The notes of the examinations were read to the students on the eve of the 1st of this month. After they were read, Very Rev. President Corby made some excellent remarks on study, discipline, etc. He was listened to with attention by all, and heed will be given to them the coming five months. The remarks of the Director of Studies were to the point.

—At a meeting of the Thespian Association, held Jan. 31st, the following officers were elected for the ensuing session: President, Prof. J. F. Edwards; Vice-President, A. L. Herizog; Recording Secretary, J. D. Coleman; Corresponding Secretary, J. P. Kinney; 1st Censor, J. P. Hagan; 2d Censor, J. J. Quinn; Librarian, L. J. Evers; Prompter, R. S. Russell.

—A special meeting of the Senior Archconfraternity was held Sunday, Feb. 2d, for the purpose of electing officers for the ensuing session. The following is the result of the election: Vice-President, J. J. Coleman; Recording Secretary, J. Kinney; Corresponding Secretary, J. Hagan; Treasurer, L. Evers; Censor, M. McEury; Marshal, M. McCue; Organist, A. J. Burger.

—The *Scholastic Annual and Almanac*, for the year of Our Lord 1879, compiled by J. A. Lyons, is an interesting work, published at Notre Dame, Indiana. It possesses the twofold qualities of furnishing all the matter that pertains to an almanac and at the same time a variety of Catholic reading, thus entitling it to a place upon the tables of our friends.—*Catholic News*.

—A meeting of the Boat Club was held Wednesday, Feb. 5th, for the purpose of electing officers for the ensuing session. Mr. F. Devoto occupied the chair. The following is the result of the election: Director, Rev. T. E. Walsh; President, Rev. C. Kelly; Commodore, J. J. Coleman; Secretary, J. P. Hagan; Treasurer, J. P. Kinney; Captain of boat "Hiawatha," M. McCue; Captain of boat "Minnehaha," J. Coleman.

—The 22d and 23d regular meetings of the St. Cecilia Philomation Association took place January 30th and February 4th. Essays were read by Masters Bloom, Murphy, Gibbons and Kurtz. Declamations were delivered by Masters Zahm, A. Rietz, Walter, Weisert, Schnull, McGrath, Donnelly and Scanlan. The semi-annual reports were received. Great improvement has been made in many things by the members.

—Rev. Father O'Mahoney, C. S. C., returned this week from Ontario, Canada, where he and other Fathers of the Congregation of the Holy Cross have been giving missions for some weeks past. After only two days' rest he started for Covington, Ky., where he gives the first of a new series of missions, going thence to Albany, N. Y., and to the Diocese of London, Ont., etc. Rev. Father Robinson, C. S. C., accompanies Father O'Mahoney on his mission tour.

—The 14th regular meeting of the Guardian Angels of the Sanctuary was held January 29th. At this meeting the election of officers for the second session took place. The Director and President are the same as during the first session. The remaining offices were filled as follows: 1st Vice-President, A. Coghlin; 2d Vice-President, F. Campau; Secretary, W. McDevitt; Treasurer, J. Courtney; Librarian, C. McGrath; 1st Censor, F. Brady; 2d Censor, H. Snee; 3d Censor, G. Woodson.

—The *Scholastic Annual and Almanac* for the present year, compiled by J. A. Lyons, is received. The SCHOLASTIC is published at Notre Dame, Ind., under the auspices of the University of that place, and in addition to the usual meteorological and astronomical data of such publications, there are an ecclesiastical calendar, lists of Catholic feasts, fasts, and other holydays, postal information, astrological predictions, several cheerful literary articles, mostly of home production, poetry, etc.—*Chicago Evening Journal*.

—Thursday being the birthday of Very Rev. Father Sorin, Superior-General of the Congregation of the Holy Cross, the members of the Sorin Literary and Dramatic Association commemorated the happy event by presenting their illustrious patron a beautiful and touching address. At a special meeting held on Tuesday, February the 4th, it was resolved that, owing to the recent organization of the Association, the further celebration of Very Rev. Father General's birthday should be postponed until the sixth of May, when an exhibition will be given in honor of the occasion.

—On Very Rev. Father General's birthday, February 6th, the students of the Minim Department assisted at Mass and received Holy Communion, which they offered for their revered and beloved Father, praying that another quarter of a century might be added to his precious life, during which God may so abundantly bless all his undertakings, that he may be able to accomplish even greater deeds in the future than in the past. They afterwards invited him to their study-hall, where Master A. M. Coghlin presented him an address. At 4 o'clock the happy crowd repaired to the refectory, where a grand lunch was prepared in honor of the occasion by order of Very Rev. Father Corby.

—Prof. Tice, the distinguished meteorologist and weather prophet of St. Louis, has issued his *Annual National Weather Almanac* for 1879, in which, besides foretelling the weather for every day in the year and clearly explaining the theory on which his predictions are based, he gives a history, causes and effects of tornadoes—a chapter on lightning-rods, exposes their general worthlessness, and explains how they may be made effective, etc. The whole is of great interest and practical value to every one, and especially indispensable to farmers. For sample copy and terms of sale to the trade and to agents, send 20 cents to Thompson, Tice & Co., Publishers, St. Louis, Mo.

—The banner at the Manual Labor School, of which mention was made in last week's SCHOLASTIC, is one of the finest we have seen for a long time. It was made at a special request by the Sisters at St. Mary's, and is as fine a piece of art as one would wish to see. It is pure silk, and on one side is a beautiful oil-painting of the Blessed Virgin, while on the other is another fine painting of St. Joseph, patron of the Manual Labor School. Indeed such a fine piece of art could be expected only from such a place at St. Mary's, where art work is made a specialty. The boys at the Manual Labor School deserve great credit for having, by their own little contributions, purchased such a fine banner.

—Very Rev. Father General honored the Minims by spending two hours at their examination. He examined in arithmetic and orthography, and although he had visited the classes of the Senior and Junior departments, where he expressed himself delighted with the answering still he said

he was well pleased with the proficiency and intelligence shown by his Minims. Very Rev. Father Provincial examined Christian Doctrine, and Rev. Fathers Walsh, Stoffel, and Fallize; Mr. T. McNamara, C. S. C.; Bros. Leander and Francis Assisi, and Professor Edwards in the other classes.

—It would seem that some people have an unhappy faculty of seeing everything but what directly concerns them; the latter they will not see, even though they may not intentionally avoid it. Now we would like to catch the eye of a few boys of a certain class this week, having written a short editorial for their especial benefit; but we do not wish to tell them to read it, fearing this would be the most effectual way of making them avoid it. Therefore we say to them, Do not read the article on "The New Session" in this week's SCHOLASTIC or you will surely see something that will benefit you; to another class we say, Do not read the article in last week's paper entitled "Writing for the SCHOLASTIC," or you will obtain information that may enable you to surmount many difficulties.

—Within one week's time two good Brothers long resident at Notre Dame have passed from our midst. The first of these, Brother William (whose aged mother, Mrs. Egan, an octogenarian, still lives, and resides here), was well known to many of the old students at Notre Dame, he having labored in their midst for a period of twenty-two years. With a mind above the ordinary, this good Brother was always humble and unassuming, attending faithfully to the duties in his charge. A few years ago there was not perhaps, to be found anywhere in the United States such a number of hale, hearty, aged men collected together as could be seen here at Notre Dame. They were nearly if not quite a score in number. Now only Brother Vincent and a few others remain, forming a link between those early pioneers of Notre Dame and the present generation. Good Bro. Vincent, over whose head has passed the snows of nearly ninety winters, who saw the rise of the Congregation of the Holy Cross, immediately after the French Revolution, and was one of its first members, still enjoys a healthy old age, and we hope he may be spared to edify us for a number of years to come. One by one have his old companions fallen around him, but he still remains. He was one of Very Rev. Father Sorin's companions when he came to America, and has resided here ever since. Brother Valerian, who passed away on Sunday last, the Feast of the Purification, though well advanced in years, spent but a brief period of his life at Notre Dame. Just before his death he had contributed much to beautifying the surroundings by his labors as a gardener. Both of the above deaths were occasioned, we believe, by neglected colds, during the severe spell which has just passed over us.

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.

R. M. Anderson, W. H. Arnold, J. F. Arantz, W. Bannon, M. H. Bannon, J. B. Berteling, James P. Brice, M. T. Burns, T. J. Burns, M. J. Byrne, Jno. G. Baker, Thos. Barrett, F. Williams, Wm. Connolly, G. P. Cassidy, J. M. Carroll, C. B. Cones, J. H. Delaney, P. J. Dougherty, F. Devoto, D. Donohue, L. J. Evers, J. English, A. Hertzog, M. Hogan, J. T. Harrison, C. W. Hickerson, L. Horn, J. C. Herrmann, J. Q. Johnson, J. P. Kinney, F. Keller, R. E. Keenan, Wm. Krieg, P. B. Larkin, W. Murphy, C. F. Mueller, R. Mayer, M. J. McCue, J. B. McGrath, W. B. McGorrick, W. H. McGee, M. J. McEniry, J. J. McErlain, R. C. O'Brien, Geo. Palmer, Jas. J. Quinn, R. Russell, Wm. Ryan, M. Roughan, S. T. Spalding, J. J. Shugrue, T. W. Simms, J. Simms, R. D. Stewart, P. Shea, A. Scheiber, Ed Schifferle, F. C. Smith, A. Schaufert, C. L. Stuckey, T. S. Summers, S. P. Terry, P. H. Vogel, F. X. Wall, W. Wilson.

JUNIOR DEPARTMENT.

M. J. Burns, F. Becker, C. J. Brinkman, F. W. Bloom, B. A. Casey, J. C. Casey, H. E. Canoll, A. A. Caren, T. F. Clarke, W. D. Cannon, J. V. Cable, F. X. Campau, G. H. Donnelly, T. F. Devitt, J. H. Devitt, H. F. Devitt, H. J. Fenner, E. F. Fogarty, M. L. Foote, G. C. Foster, O. J. Farrelly, E. C. Esmer, J. A. Gibbons, F. Glade, L. H. Garceau, J. L. Halle, J. Haney, W. G. Jones, J. Kurz, J. C. Knight, J. B. Inderrieden, Jas. Kennedy, J. A. Lumley, E. Murphy, A. B. Mergentheim, T. F. McGrath, W. J. McCarthy, R. E. McCarthy, A. S. Manning, J. F. Mug, J.

L. Nelson, H. C. McDonald, W. A. McDevitt, J. N. Osher, G. A. Orr, R. E. O'Connor, Armaul Payro, F. T. Pleins, R. C. Pleins, F. B. Phillips, A. P. Perley, A. Rietz, W. Rietz, C. F. Rietz, D. R. Reidy, A. S. Rock, K. L. Scanlan, J. M. Scanlan, J. A. Seeger, G. A. Schnull, F. C. Scheid, J. K. Schoby, R. J. Semmes, W. T. Reinhardt, C. P. Van Mourick, F. E. Weisert, A. F. Zahm.

MINIM DEPARTMENT.

P. Campau, A. Hartrath, A. M. Coghlin, W. L. Coghlin, P. S. Fitzgerald, C. M. Crowe, C. L. Garrick, C. McGrath, J. S. McGrath, G. Tourtillotte, G. Woodson, J. Courtney, A. Chirhart, J. J. Gordon, N. P. Nelson, F. J. Brady, F. Mattes, A. Hierb, C. J. Welty, H. A. Kitz, J. S. Inderrieden, C. M. Long, E. S. Chirhart, F. B. Farrelly, T. McGrath, A. Rheinboldt, F. K. Parsons, A. J. Campau, J. H. Garrity, F. J. Garrity, W. V. O'Malley, L. J. Young, C. Young, J. Chaves, A. Van Mourick.

Class Honors.

MINIM DEPARTMENT.

J. M. Crowe, H. W. Bachmann, H. Snee, H. Kitz, F. Parsons, E. Howard, A. Schmuckle, I. C. Williams, C. J. Welty, T. McGrath, E. S. Chirhart, F. B. Farrelly, W. V. O'Malley, J. S. Inderrieden, C. M. Long, J. H. Garrity, F. I. Garrity, A. J. Campau, J. Chaves, A. M. Coghlin, G. J. Rhodius, J. J. Gordon, W. L. Coghlin, J. S. Courtney, J. M. Courtney, P. S. Fitzgerald, A. Hartrath, C. M. Crowe, C. McGrath, G. Woodson, N. Nelson, F. P. Brady, G. Tourtillotte, C. L. Garrick, J. McGrath.

Saint Mary's Academy.

—Individual notes of Examination have appeared on the Bulletins.

—Those honorably mentioned in music are in the weekly report as usual.

—The Bulletins will be sent to parents, and therein are marked the notes of standing in the various classes.

—Last week Misses Galen and Gordon's names were omitted from the programme of the Entertainment. Miss Galen played "El Cocoyé," and Miss Gordon "Apotheose." Both pieces were by Gottschalk, and were well rendered.

—Examination of studies in the Academic Department commenced on Monday, Jan. 20th, and closed Saturday. Very Rev. Father General, Very Rev. Father Corby, Rev. Fathers Shortis, Vagnier, Saulnier, Zahm, Walsh and Fallize presided the bureau, and it is most gratifying to state that the progress consequent to five months' study gave entire satisfaction.

—Rev. Father Biever, lately from Palestine, visited one of the French classes during their examination. Very Rev. Father General requested him to narrate for the young ladies some of his experience in the Holy Land, to which request Rev. Father Biever kindly acceded, and gave an interesting account of the city of Jerusalem, and of the conversion of the Abbé Ratisbon, with whom he is personally acquainted, being under the guidance of that holy man during his long sojourn in Jerusalem. After the Rev. Father had ceased speaking, Very Rev. Father General asked one of the pupils to interpret in English the long narration. This was done without hesitation.

—Among the visitors of the week were Rev. Z. Biever, Jerusalem; Rev. Father Hannin, Toledo, Ohio; his sister-in-law, Mrs. Hannin; Miss Murry, Mr. Mitrat, Burnbridge, Mich.; Mrs. M. Bisby; St. Charles, Ill.; Mr. and Misses Ellen and Mary Wright, Elkhart, Ind.; Mrs. Carroll, Signor A. Farinè, Chicago; Mrs. Knight, Mrs. Higgins, Mr. Wm. Russell, Lowell, Lake Co., Ind.; Mrs. and Miss Hills, Janesville, Wis.; Mr. Eugene Jenkins, Baltimore, Md.; Miss Mattes, Des Moines, Iowa; Mrs. J. Johnson, Miss B. O'Neill, Peoria, Ill.; Miss Cottrell, Chicago; Mrs. C. Balligmann, Chicago; Mrs. Hackett and daughters, Grand Rapids, Mich.; Mrs. M. Agmann, Colorado Springs; Mrs. Getty, Waukegan; Mrs. Butts, Mr. Foote, Evanston; Mrs. Shaw, New York; Mr. John McCarthy, Lafayette, Ind.

—On Wednesday, at 3 p. m., the following programme closed the exercises of the semi-annual Examination:

Chorus (Semiramide)
Private Vocal Class. Accompanied by Miss Galen.
Don Juan (Mozart—Thalberg)
Miss Spier.
Song—Prayer and Barcarolle—"L'Etoile du Nord"—
Miss Winston. Accompanied by Miss Silverthorn.
Essay—German (Miss Geiser)
Read by Miss A. Kirchner.
Sonato, Presto, Largo, Rondo, Allegro—Op. 10.... (Beethoven)
Miss Kirchner.
Romance—"Addio terra nativa"—L'Africana—
Miss A. Kirchner.
Essay—French Miss Keenan
Trio—"Parlor non vuoi"—Il Trovatore
Misses L. and A. Kirchner and Winston.
Rhapsodie Hongroise—No. 1 (Liszt)
Miss Silverthorn.
Grand Aria—"Ombra Leggiera" (Meyerbeer)
Miss Kirchner. Accompanied by Miss Geiser.
Essay Miss Russell
Rhapsodie Hongroise—No. 2 (Liszt)
Miss Geiser.
Harp Solo—Complimentary—by Mrs. Fitzgerald of New York.
Chorus—"Come, Gentle Spring" (Haydn)
Private Vocal Class. Accompanied by Miss Galen.

Roll of Honor.

ACADEMIC COURSE.

HONORABLY MENTIONED IN THE

GRADUATING CLASS—Average, 99. Misses Sarah Moran, Hope Russell, Ida Fisk, Louisa Kelly.

1st SR. CLASS—Average, 98. Misses Teresa Killelea, Clara Silverthorn, Ellen McGrath, Eleanor Keenan, Mary Danaher, Zoé Papin, Anna Maloney, Sarah Hambleton, Mary Birch, Anna Woodin, Rebecca Neteler, Mary Casey.

2d SR. CLASS—Average, 98. Misses Jessie Grover, Mary Brown, Ellen Galen, Adelaide Kirchner, Catharine Hackett, Catharine Danaher, Annie Ryan, Catharine Ward, Philomena Wolford, Annie Cavenor, Adella Gordon, Mary Plattenburg, Harriet Buck, Emma Shaw, Genevieve Winston, Agnes Brown, Alice Farrell, Mary Sullivan, Grace Glasser, Elizabeth Walsh, Elizabeth Schwass, Catharine Lloyd, Angela Ewing.

3d SR. CLASS—Average, 98. Misses Angela Dillon, Lucie Chilton, Annie McGrath, Henrietta Rosing, Anna Cortright, Emma Gerrish, Alicia Donelan, Ella Mulligan, Annie Jones, Margaret Carroll, Adella Geiser, Mary Mulligan, Catharine Claffey. Promoted to this Class—Miss Ellena Thomas.

1st PREPARATORY CLASS—Average, 97. Misses Alma Moe, Mary Fitzgerald, Mary Feehan, Marie Dallas, Ina Capelle, Julia Barnes, Caroline Hopkins, Mary Mullen, Kathleen Wells, Minna Loeber, Adelaide Bisby, Mary English. Promoted to this Class—Misses Anna Herman, Della McKerlie, Ollie Williams, Linda Fox, Caroline Gall.

2d PREP. CLASS—Average, 95. Misses Teresa Zahm, Mary Campbell, Mary Feehan, Laura French, Annie Orr, Johanna Baroux, Mary Hake, Mabel D. Hamilton, Charlotte Van Namee, Margaret Cleghorn, Ida Torrents. Promoted to this Class—Misses Catharine Campbell, Julia Butts, Mary McFadden.

JUNIOR PREP.—Average, 98. Misses Mary Lyons, Elise Dallas, Julia Wells, Maud Casey, Ellen Lloyd, Marie McN. Garrity, Sophie Papin. Promoted to this Class—Misses Elise Lavoie, Mary Paquette, Mary Chirhart.

1st JR.—Average, 97. Misses Ada Clarke, Jessie Pampel, Julia Cleary, Amelia Morris, Minnie Fisk, Elise Papin, Elizabeth Consadine, Bridget Haney.

2d JR.—Average, 100. Misses Blanche de Chantal Garrity, Jane McGrath, Martha Zimmerman.

3d JR.—Average, 80. Misses Alice Esmer, Manuelita Chaves, Alice King.

FRENCH.

1st CLASS—Average, from 95 to 100. Misses Ellen McGrath, Eleanor Keenan, Clara Silverthorn, Annie McGrath.

2d CLASS—Average, 90 to 100. Misses Henrietta Rosing, Ellen Galen, Marie Dallas, Elise Lavoie.

4th CLASS—Average, 85. Misses Philomena Wolford, Mary Feehan, Johanna Baroux, Ollie Williams, Mary Sullivan, Della McKerlie, Annie Ryan, Catharine Danaher, Annie Jones, Mary English, Catharine Wells, Emma Gerrish, Catharine Lloyd.

2d Div.—Average, 83. Misses Ella Cavanagh, Mary Hake, Margaret Cleghorn, Annie Orr, Elise Dallas, Sophie Papin.

GERMAN.

1st CLASS—Average, 99. Misses Adelaide Kirchner, Adelaide Geiser, Rebecca Neteler. Promoted to this Class—Misses Mary Usselman, Annie Herman.

2d CLASS—Average, 98. Misses Adella Gordon, Elizabeth Schwass, Elizabeth Walsh, Martha Pampel. Promoted to this Class—Miss Caroline Gall.

3d CLASS—Average, 97. Misses Mary Ludwig, Minna Loeber,

Ina Capelle, Alice Farrell, Louisa Kelly. Promoted to this Class—Miss Catharine Hackett.

4TH CLASS—Average 94. Misses Mary Fitzgerald, Alice Donegan, Julia Butts, Catharine Ward, Martha Zimmerman, Sarah Purdy, Catharine Capelle.

PENMANSHIP.

SENIOR DEPARTMENT.

1ST CLASS—Average, 99. 2D CLASS—Average, 90. 3D CLASS—Average, 85.

JUNIOR DEPARTMENT.

1ST CLASS—Average, 98. 2D DIV.—Average, 86. 2D CLASS—Average, 91. 3D CLASS—Average, 90. 4TH CLASS—Average, 89. 5TH CLASS—Average, 75.

CONSERVATORY OF MUSIC.

GRADUATING CLASS—Misses Adelaide Geiser, Clara Silverthorn, Elizabeth Kirchner, Minerva Spier.

1ST CLASS—Misses Ellen Galen.

2D DIV.—Misses Eleanor Keenan.

2D CLASS—Misses Adella Gordon, Harriet Buck.

2D DIV.—Misses Angela Dillon, Mary Usselman, Mary Sullivan, Henrietta Rosing, Teresa Killelea, Louisa Neu, Genevieve Welsh.

3D CLASS—Misses Annie McGrath, Mary Brown, Adelaide Kirchner, Mary Campbell, Emma Lange, Alice Farrell.

2D DIV.—Misses Mary McGrath, Elizabeth Walsh, Caroline Gall, Catharine Hackett, Anna Maloney.

4TH CLASS—Misses Annie Cortright, Mary Mullen, Marie Dallas, Mary English, Kathleen Wells, Emma Shaw.

2D DIV.—Misses Annie Hermann, Emma Gerrish, Angela Ewing, J. Semmes, Zoé Papin.

5TH CLASS—Misses Martha Pampel, Mary Danaher, Annie Woodin, Mabel Hamilton, Annie Cavenor, Ida Torrent, Della McKerlie, Marie Plattenburg, Charlotte Van Namee, Laura French.

2D DIV.—Misses Mary Garrity, Annie Jones, Sarah Purdy, Mary Birch, Linda Fox, Minna Loeber, Elizabeth Schwass, Mary Mulligan, Catharine Claffey, Agnes Joyce, Mary Hake, Eleanor Thomas, Catharine Danaher. Classed, Pauline Hills.

6TH CLASS—Misses Mary Casey, Agnes Brown, Lulu Wells, Rebecca Neteler, Caroline Hopkins, Maud Casey, Annie Orr, Ellen Cavanagh, Elise Dallas, Mary Feehan, Ellen Mulligan.

2D DIV.—Misses Agnes McKinnis, Catharine Lloyd, Johanna Baroux, Alicia Donelan, Philomena Wolford, Lucie Chilton, Mary McFadden, Mary Ryan, Grace Glasser, Mary Fitzgerald.

7TH CLASS—Misses Catharine Ward, Bridget Kelly, Julia Barnes, Elise Papin, Julia Cleary, Mary Chirhart.

8TH CLASS—Misses Blanche Garrity, Martha Zimmerman, Ada Clarke, Manuelita Chaves.

2D DIV.—Misses Ellen Lloyd, Emma Fisk, Julia Butts, Alice King.

9TH CLASS—Miss Sabina Semmes.

HARP—2D CLASS—Miss Ellen Galen.

3D CLASS—Misses Angela Dillon, Mary Brown, Mary Campbell, Joranthia Semmes.

ART DEPARTMENT.

DRAWING.

HONORABLY MENTIONED IN THE

1ST CLASS—Average, 97.

2D CLASS—Average, 97. Promoted to this Class—Misses Hope Russell, Agnes Joyce, Marie Dallas, Ellena Thomas, Mary Campbell, Teresa Killelea.

3D CLASS—Average, 99.

CRAYON.

1ST CLASS—Average, 97.

PAINTING IN WATER-COLORS.

2D CLASS—Average, 99. 3D CLASS—Average, 95.

OIL-PAINTING.

Promoted to the 1st Class—Misses Elizabeth Kirchner, Emma Lange.

2D CLASS—Average, 94. 3D CLASS—Average, 95.

GENERAL DRAWING CLASS.

SENIOR DEPARTMENT—Average, 95.

JUNIOR DEPARTMENT—Average, 93.

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

Tablet of Honor.

SENIOR DEPARTMENT.

Misses Hope Russell, Sarah Moran, Louisa Kelly, Ellen McGrath, Clara Silverthorn, Eleanor Keenan, Rebecca Neteler, Mary Danaher, Teresa Killelea, Zoé Papin, Emma Lange, Adella Gordon, Adelaide Kirchner, Ellen Galen, Catharine Hackett, Alice Farrell, Mary Plattenburg, Harriet Buck, Elizabeth Schwass, Agnes Brown, Emma Shaw, Catharine Danaher, Annie Ryan, Catharine Ward, Mary Sullivan, Philomena Wolford, Grace Glasser, Jessie Grover, Annie Cavenor, Elizabeth Kirchner, Joranthia Semmes, Mary Usselman, Lucie Chilton, Henrietta Rosing, Adelaide Geiser, Angela Dillon, Emma Ger-

rish, Alicia Donelan, Anna Cortright, Margaret Carroll, Julia Barnes, Mary Mullen, Minna Loeber, Ellena Thomas, Alma Moe, Ina Capelle, Kathleen Wells, Mary English, Annie Jones, Mary Fitzgerald, Adelaide Bisby, Caroline Hopkins, Louisa Neu, Ollie Williams, Caroline Gall, Mary Hake, Della McKerlie, Annie Herrman, Teresa Zahm, Mabel D. Hamilton, Ida Tarrants, Ella Cavanagh, *par excellence*. Misses Ida Fisk, Annie Maloney, Mary Birch, Sarah Hambleton, Mary Casey, Elizabeth Walsh, Catharine Lloyd, Genevieve Winston, Martha Pampel.

JUNIOR DEPARTMENT.

Misses Angela Ewing, Annie McGrath, Ellen Mulligan, Mary Mulligan, Catharine Claffey, Marie Dallas, Mary Feehan, Laura French, Linda Fox, Agnes McKinnis, Johanna Baroux, Annie Orr, Charlotte Van Namee, Julia Wells, Mary McFadden, Maud Casey, Marie McN. Garrity, Ada Clarke, Mary Chirhart, Julia Cleary, Amelia Morris, Elise Papin, Elizabeth Consadine, Elise Lavoie, Mary Paquette, Jane McGrath, Martha Zimmerman, Alice Esmer, Manuelita Chaves, Alice King, Bel Scott, *par excellence*. Misses Margaret Cleghorn, Catharine Campbell, Elise Dallas, Julia Butts, Ellen Lloyd, Sophie Papin, Jessie Pampel, Blanche de Chantal Garrity.

THE "AVE MARIA,"

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L. S. & M. S. Railway.

On and after Sunday, Nov. 10, 1878, trains will leave South Bend follows:

GOING EAST.

2 25 a. m., Chicago and St. Louis Express, over Main Line, arrives at Toledo 9 50; Cleveland 2 30 p. m.; Buffalo 8 05 p. m.
11 05 a. m., Mail, over Main Line, arrives at Toledo, 5 25 p. m.; Cleveland 10 10 p. m.; Buffalo, 4 a. m.

12 16 p. m., Special New York Express, over Air Line; arrives at Toledo 5 40 p. m., Cleveland 10 10 p. m.; Buffalo 4 a. m.

9 12 p. m., Atlantic Express, over Air Line. Arrives at Toledo 2 40 a. m.; Cleveland, 7 05 a. m.; Buffalo, 1 10 p. m.

4 50 and 4 p. m., Way Freight.

GOING WEST.

2 43 a. m., Toledo Express. Arrives at Laporte 3 35 a. m., Chicago 6 a. m.

5 05 a. m., Pacific Express. Arrives at Laporte 5 50 a. m.; Chicago 8 20 a. m.

4 50 p. m., Special Chicago Express. Arrives at Laporte 5 40; Chicago, 8 p. m.

8 03 a. m., Accommodation. Arrives at Laporte 9 05 a. m.; Chicago, 11 30 a. m.

7 30 and 8 03 a. m., Way Freight.

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

CHARLES PAINE, Gen'l Supt.

Indianapolis, Peru & Chicago
RAILWAY.

Time Table, in Effect MAY 19, 1878.

Going North.		STATIONS		Going South.	
		ARRIVE	LEAVE		
1.40 a.m.	3.20 p.m.	- - - Michigan City,	- - -	9.35 a.m.	8.05 p.m.
12.55 "	2.30 "	- - - La Porte,	- - -	10.25 "	8.55 "
12.28 "	2.08 "	- - - Stillwell,	- - -	10.45 "	9.20 "
12.07 "	1.44 "	- - - Walkerton,	- - -	11.10 "	9.47 "
11.27 p.m.	1.07 "	- - - Plymouth,	- - -	11.47 "	10.33 "
10.31 "	12.10 "	- - - Rochester,	- - -	12.40 p.m.	11.32 "
9.55 "	11.26 a.m.	- - - Denver,	- - -	1.17 "	12.12 a.m.
9.25 "	10.47 "	- - - Peru,	- - -	2.00 "	12.40 "
9.03 "	10.26 "	- - - Bunker Hill,	- - -	2.22 "	1.01 "
8.33 "	9.56 "	- - - Kokomo Junction,	- - -	3.00 "	1.35 "
7.52 "	9.13 "	- - - Tipton,	- - -	3.38 "	2.16 "
7.10 "	8.30 "	- - - Noblesville,	- - -	4.25 "	3.02 "
6.10 "	7.25 "	- - - Indianapolis,	- - -	5.25 "	4.00 "
		- - - Cincinnati,	- - -	10.00 "	8.15 "
		- - - Louisville,	- - -	10.45 "	8.20 "
		- - - Saint Louis,	- - -	7.30 a.m.	5.00 p.m.

PERU & INDIANAPOLIS EXPRESS.

Leave Peru 6.10 a. m., - - - Arrive Indianapolis 9.35 a. m.
" " 9.00 " " " 12.00 noon.

RETURNING

Leave Indianapolis 12.25 p. m., - - - Arrive Peru 3.50 p. m.
" " 11.10 " " " 2.55 a. m.

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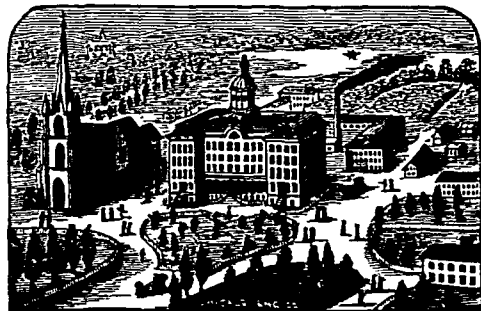
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Kansas City and Denver Express via Jacksonville, Ill., and Louisiana, Mo.....	3 40 pm	12 30 pm
Springfield and St. Louis Ex. via Main Line.....	8 00 pm	9 00 am
Springfield, St. Louis and Texas Fast Ex. via Main Line.....	7 30 am	9 00 pm
Peoria Day Express.....	3 40 pm	9 00 am
Peoria, Keokuk and Burlington Ex.....	7 30 am	9 00 pm
Chicago and Paducah Railroad Express.....	8 00 pm	9 00 am
Streator, Wenona, Lacon and Washington Ex.....	3 40 pm	12 30 pm
Joliet Accommodation.....	9 20 am	5 00 pm

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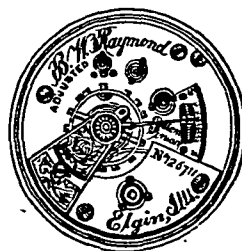
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Time Table—Nov. 11, 1877.

	*Mail	*Day Express.	*Kal. Accom.	†Atlantic Express.	†Night Express.
Lv. Chicago.....	7 00 a.m.	9 00 a.m.	4 00 p.m.	5 15 p.m.	19 00 p.m.
" Mich. City..	9 25 "	11 10 "	6 35 "	7 40 "	1 15 "
" Niles	10 45 "	12 15 p.m.	8 12 "	9 00 "	12 35 a.m.
" Kalamazoo..	12 33 p.m.	1 40 "	10 00 "	10 26 "	2 17 "
" Jackson.....	3 45 "	4 05 "		12 50 a.m.	4 45 "
Ar. Detroit	6 48 "	6 30 "	*Jackson Express.	3 35 "	8 00 "
	*Mail	*Day Express.		†Pacific Express.	†Evening Express.
Lv. Detroit.....	7 00 a.m.	9 35 a.m.	4 45 p.m.	9 50 p.m.	6 20 p.m.
" Jackson.....	10 20 "	12 15 p.m.		12 45 a.m.	9 40 "
" Kalamazoo..	1 13 p.m.	2 38 "	4 30 a.m.	2 53 "	12 35 a.m.
" Niles	3 05 "	4 07 "	6 30 "	4 24 "	2 38 "
" Mich. City..	4 30 "	5 20 "	7 55 "	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.

NOV. 10, 1878.

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 A.M.	10.12 "	2.55 "	7.45 "
Alliance,.....	3.10 "	12.50 P.M.	5.35 "	11.00 "
Orrville,.....	4.50 "	2.26 "	7.13 "	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,.....	1.20 P.M.	11.55 "	2.40 "	
Plymouth,.....	3.50 "	2.46 A.M.	4.55 "	
Chicago,.....Arrive	7.00 "	6.00 "	7.58 "	

GOING EAST.

	No. 4, Night Ex.	No. 2, Fast Ex.	No. 6, Atlan. Ex.	No. 8, Mail.
Chicago,.....Leave	9.10 P.M.	8.30 A.M.	5.15 P.M.	
Plymouth,.....	2.46 A.M.	11.48 "	8.55 "	
Ft. Wayne,.....	6.55 "	2.25 P.M.	11.30 "	
Lima,.....	8.55 "	4.20 "	1.30 A.M.	
Forest,.....	10.10 "	5.27 "	2.33 "	
Crestline,.....Arrive	11.45 "	6.55 "	4.05 "	
Crestline,.....Leave	12.05 P.M.	7.15 P.M.	4.15 A.M.	6.05 A.M.
Mansfield,.....	12.35 "	7.45 "	4.55 "	6.55 "
Orrville,.....	2.26 "	9.38 "	7.00 "	9.15 "
Alliance,.....	4.00 "	11.15 "	9.00 "	11.20 "
Rochester,.....	6.22 "	1.20 A.M.	11.06 "	2.00 P.M.
Pittsburgh,.....Arrive	7.30 "	2.30 "	12.15 P.M.	3.30 "

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