

THE NOTRE DAME SCHOLASTIC.

Disce quasi semper victurus; vive quasi cras moriturus.

VOL. XVII.

NOTRE DAME, INDIANA MAY 24, 1884.

No. 37.

Mary Immaculate.

LINES SUGGESTED BY A COPY OF MURILLO'S "IMMACULATE CONCEPTION."

Flowing like a veil of sunlight,
Gleams her silken, rippling hair,
With her glorious eyes to heaven
Raised in mute and rapturous prayer.
Features growing soft in beauty—
Every curve of grace so pure;
Face of heavenly joy and patience,
Great to love and to endure.

Like a lily whose snow petals
Cannot hide the heart of gold,
On this lovely face the story
Of her lips is strangely told;
Gleams the purity of Heaven,
Glow the strength of Mother Love,
Deep the humble adoration,
Grand the glory from above.

Peace and hope, ecstatic gladness,
Throw their light soft o'er the face;
Sweet true prayers rise up within us
As we murmur "Full of grace!"
Could a human hand inspired
But by Heaven such beauty trace?
God reward thee, great Murillo,
For thy gift of Mary's face!

—Bertha May Ivory, in "The Republican" (St. Louis).

Longfellow.

W. H. BAILEY, '84.

Love warms the bosom of the American people with an affection for Longfellow that shall never die. The exquisite finish, gracefulness, and vivid beauty of his style, the moral purity everywhere manifest in his verse, reach the heart and enlist the sympathies of the public; and, though his soul-deserted body sleeps calmly in the bosom of mother earth, his memory shall ever live in a nation over which he breathed his

"... songs of sadness and of mirth,
That they might touch the hearts of men
And bring them back to Heaven again."

It is not my intention to enter into a lengthy

review of the works of Longfellow, but merely to examine a few of the beautiful flowers that he has left blooming in our midst to console us for his absence.

No doubt, many are of the opinion that his popularity will not last; that, as the years go slowly by, his beautiful poems will fade into oblivion, as the pleasures of childhood that vanish in maturer years. But the beautiful thoughts that breathe throughout his songs, and that speak to the hearts of men, can never die. "Evangeline"—that "flower of American idyls"—can never fail to touch us with its singular pathos. An answering chord is awakened in our hearts as the poet's fingers wander over the strings of his lyre, and he sings in sad and mournful cadence:—

"This is the forest primeval; but where are the hearts that
beneath it

Leaped like the roe when he hears in the woodland the
voice of the huntsman?

Where is the thatch-roofed village, the home of Acadian
farmers,—

Men whose lives glided on like rivers that water the wood-
lands,

Darkened by shadows of earth, but reflecting an image of
heaven?

Waste are those pleasant farms, and the farmers forever
departed!

Scattered like dust and leaves when the mighty blasts of
October

Seize them, and whirl them aloft, and sprinkle them far
o'er the ocean!

Naught but tradition remains of the beautiful village of
Grand-Pré."

Everyone is familiar with what follows: the separation of Evangeline and Gabriel on that eventful morning, when,

"Under the open sky in the odorous air of the orchard,
Stript of its golden fruit, was spread the feast of betrothal."

Then comes the sad yet beautiful story of Evangeline's wanderings through many a long and dreary year in search of her lover. Ever true and ever faithful to him, though other

"... lovers around her are sighing."

And thus the time passed slowly by, and

"Each succeeding year stole something away from her
beauty;"

and still they did not meet until that quiet Sabbath morn, when,

"Through the streets, deserted and silent,"

wending her quiet way, she entered the door of the almshouse, and there, on a rude pallet, beheld the form of her lover; but how changed from the time when, a gay and blithesome youth, he had wandered by her side o'er the beauteous meadows of Grand Pré! The seal of death is on his brow; and thus they meet, only to part and meet again in heaven.

Not only is Longfellow distinguished as a poet, but he also ranks among the best prose writers of the nineteenth century. His "Poets and Poetry of Europe" is enough to establish his reputation as a prose writer. He has also contributed many very able articles to the *North American Review*. His earlier poems, composed while he was still at college, were written for the *United States Gazette*, printed in Boston. "Outre Mer"—a collection of beautiful tales and sketches, written chiefly during his first tour abroad in France, Italy, and Spain,—was indeed the legend of his youth. Life with all its beauties was before him; and to him the world was full of sunshine and of song. The *Châteaux en Espagne* that he had reared in his youthful fancy had not yet been rudely shattered by the cruel hand of adversity. And, wandering in a land where all is beauty and romance, with naught to distract him, he culled the fairest and choicest flowers that grew along his path.

Unbroken his golden dream of life did not long remain. For "Hyperion," written some few years after, plainly showed that sorrow had cast its shadow over the poet's heart. This romance carries us off to the picturesque Swiss valleys, and along the banks of the beautiful river Rhine. As has been aptly said, he "knew the beauteous river all by heart,—every rock and ruin, every echo, every legend. The ancient castles,—they were all his; for his thoughts dwelt in them, and the wind told him tales." The measure in which the "Evangeline" and "Miles Standish" is written has been the subject of much useless discussion among critics and among eminent writers of the day. Indeed, it was against the advice of his most intimate friends that he used hexameters for his "Evangeline." But the favor with which it has been received has fully justified him in the bold course which he pursued, following the dictates of his Muse. He could not help it, his "thoughts would run in hexameter." "Hiawatha," his longest poem, met with great favor in Europe and America; and although not so extensively read as his "Evangeline," is thought by many whose opinion is worthy of consideration not to be inferior to it. It is written in rhymeless trochaic dimeter, a measure most peculiarly adapted to the theme. Although a great work, it is not an exponent of the author's abilities. The characters are not such as will live in the memory because of their personality. The admirable manner in which the poet presents to us the beautiful forests and lakes of the Northland as they appeared to the noble red man is the chief characteristic of this poem. "The Courtship of Miles Standish" was well received. "The

Spanish Student," which is his best drama, plainly shows to what eminence he surely would have attained in this branch had he given it his careful attention. "The Golden Legend" is a romance of dramatic form. Its principal charm lies in the fact that it portrays to us the manners and religious customs of the Middle Ages.

Doubtless, as a translator, Longfellow has few equals. His beautiful rendering of "Coplas de Manrique," and his excellent version of "The Divine Comedy" need no comment. His translations of the lyric poems from the German, for instance, "The Song of the Silent-Land," "The Castle by the Sea," and others, possess certain qualities that are exclusively his own. "The Skeleton in Armor" is, perhaps, the most unique poem in the English language. This poem, with several others, shows us the wonderfully vivid imagination of the author. Unlike many other distinguished poets, Longfellow has never written anything that would detract from the reputation he had already won. All his writings are characterized by a certain evenness or standard, below which he never falls.

Among his "Poems on Slavery," the most touching is "The Quadroon Girl." This beautiful ballad, appealing to the heart of the reader, speaks more than volumes could against the curse of slavery. As a sonnet-writer Longfellow ranks with the best poets in the world; and I doubt if some of his sonnets will ever be surpassed. Born in an Eastern coast-town, his earliest thoughts and fancies were associated with the sea, and such was his love for this treasure of his childhood that he has made it the theme of many a delightful song. He says:—

"... my soul is full of longing
For the secret of the sea,
And the heart of the great ocean
Sends a thrilling pulse through me."

"My Lost Youth" brings him back in memory to his careless, happy days of boyhood, when he roamed

"The pleasant streets of that dear old town;"

and, thinking of those vanished hours, he says:

"... with joy that is almost pain
My heart goes back to wander there,
And among the dreams of the days that were
I find my lost youth again."

"The Seaside and the Fireside" is a collection of charming little songs that are household words in every New England home. His "Voices of Night," opening with a beautiful prelude, is a collection of very instructive lessons in verse.

"Life's Goblet," "The Psalm of Life," "The Rainy Day," and "The Day is Done" steal silently into our hearts, and soothe the restless, aching spirit,—

"And the cares that infest the day
Shall fold their tents, like the Arabs,
And as silently steal away."

On reading these simple yet beautiful verses does not a holy calm steal over our hearts, and our thoughts inevitably turn to things above? Those

who read the works of Longfellow cannot fail to note the truthfulness of the remark that "he is always most Catholic when he is most beautiful; and that all that is in the highest degree pure and lovely in his poems emanates from a perception, however faint it may sometimes appear, of the truth and beauty of the Catholic Church." Passion is entirely wanting in his poems. They flow on calmly and silently, the fitting emblem of his own serene and peaceful life. What beautiful poems which, alas! shall never reach the ears of men, must Longfellow have woven in his fancy, as he sat in the evening twilight by his window, where he could behold the "blue hills of Brighton" in the distance across the waters of the river Charles

"... that in silence windest

Through the meadows bright and free!"

And how his thoughts must have gone forth to meet the dim and shadowy future when he felt that his end was approaching and that his mission on this earth had been accomplished!

Lo! the sun is slowly sinking in the West; the hours glide silently by, and at length the last lingering rays vanish in the mystic twilight, and dreary darkness broods o'er the saddened earth. So sank to rest our poet, "in the after-glow of an almost ideal career," and we are left in darkness until some other sun shall rise to gild

"The weary paths in which we plod
With rays of poesy!"

The Eastern Plain.

Dusk, when the heavy clouds are low with rain,
White, if the stainless sweep of snow is there,
Or glowing, when a moon beyond compare
Recalls the softness of the Syrian's reign;
All golden with the living gold of grain,
Or green with meadow islands, when the air
Is trembling over cornfields tasseled fair.
Down to the seaward rolls that silent main.
With what forgotten agonies of tears.
What hopes, what strength, what beauty, and what pain,
What mysteries of sorrow, what fierce years,
What living glories, what secreted graves,
Since first they lured the chivalry of Spain—
Thy depths were peopled, sea that hath no waves!

MARION MUIR.

Gothic Architecture.

So little is known of the principles of Gothic architecture, so few are familiar with the terms applied to the several parts of a Gothic structure, that a short essay on the subject, and intended to show a little of the spirit which breathes through so many grand religious edifices may not be unacceptable to the reader.

It cannot be doubted that the Gothic style of architecture exhibits a wonderful grandeur and splendor. It is more imposing, admits of richer ornaments, and is more difficult to be executed, than the

Grecian style of building. Great mechanical skill is necessary in balancing and sustaining the pressures; and architects of the present day often find it difficult to accomplish what was achieved by the builders of the Middle Ages. The simple parish churches built by our Catholic ancestors, after being for a long time despised and neglected, are now become the objects of admiration and imitation.

The simplest plan of a complete church consists of three parts: the chancel, or sanctuary; nave, or body of the church; and tower, or steeple. There are also lateral extensions, consisting of transepts, which are the arms or transverse portion of a cruciform church; aisles or wings; porches; and chapels for special altars and retired devotion.

The chancel, or sanctuary, is the part of a church appropriated to the use of the clergy and their assistants who officiate in the sacred functions, and is separated from the nave and other portions by an open screen, intended to increase the veneration of the faithful for the holy Mysteries, and for the sacerdotal functions.

The chancel floor is raised at least one step above the nave; and the upper step on which the altar stands, three steps above the floor of the chancel. The altar should consist of a slab of stone, marked with five crosses, and having a cavity for relics.

On the epistle side of the altar you observe a *sacrarium*, or stone basin, fixed in the wall, with a waste pipe, and a stone shelf for the cruets. On the same side you find three niches, partly in the thickness of the wall and partly projecting, with canopies and convenient seats for the priest, deacon, and subdeacon. They are named the *sedilia*. In the chancel is usually set up an image of the Saint in whose honor the church is dedicated.

The nave and aisles form the portion of the edifice in which the faithful assist during the celebration of the holy Mysteries. Nave is derived from the word *navis*, or ship, which is a figure of the Church militant. Aisle is derived from the French, and signifies wing or side, and can be applied with propriety only to the lateral portions of the building. In ancient times, the sexes were divided during the solemnity of public worship: the men were placed on the epistle or south side of the church, and the women on the Gospel or north side.

The most striking and characteristic external feature of a church is its tower or spire. A church tower is a beacon to direct the faithful to the house of God; it is a badge of ecclesiastical authority; and it is the place from whence the heralds of the solemnities of the Church—the bells—send forth the summons. It forms an essential part of the building.

We occasionally find the tower placed at the extremity of an aisle. To those whose ideas of architectural beauty are formed on the system of modern building, this arrangement will appear very singular; but building for the sake of uniformity never entered the mind of the ancient de-

signers; they regulated their plans and designs by localities and circumstances; they made them convenient and suitable to the required purpose, and decorated them afterwards.

The term elevation implies a view of the exterior of the church. The south elevation would exhibit chancel, nave aisle, clerestory, or upper story rising above the aisles, porch, and towers with their respective roofs.

The term section means a view of the internal structure of a building shown by an imaginary removal of the edifice next to the spectator.

The arrangements of a church comprise all the fixtures, such as seats, screens, altars, font, etc.

Any high building erected above the roof is called a steeple; if square topped, it is a tower; if long and acute, it is a spire; if short and light, a *lantern*. The walls of Gothic churches are supported on the outside by lateral projections called buttresses, and they are rendered necessary to prevent the walls from spreading under the enormous weight of the roofs, and also to supply the place of bond timbers, which are frequently omitted in Gothic structures. On the top of the buttresses, and elsewhere, are slender pyramidal structures, or spires, called pinnacles. These are ornamented on their sides by rows of projections appearing to be leaves or buds, which are named *crockets*. The summit or upper edge of a wall, if straight, is called a parapet; if indented, a battlement.

Gothic windows are commonly crowned with an acute arch. They are long and narrow, or, if wide, are divided into perpendicular lights by mullions. The lateral spaces on the upper and outer side of the arch are called spandrills; and the ornaments on the top, collectively taken, are the tracery. An *oriel* or bay window is a projecting window. A *wheel* or rose window is large and circular. A *corbel* is a bracket, or short projection from a wall, serving to sustain a statue or the springing of an arch. Capital, or cap, is the head of a pillar, and, in the Gothic style, is endlessly diversified. Gothic pillars or columns are frequently clustered, appearing as if a number were bound together. The single shafts thus bound together are called *boltels*. Their use is to sustain the vaults under the roof, which rest upon them at springing points, and also the clerestory and roof. Gothic vaults intersect each other, forming angles called groins. The parts which are thrown out of the perpendicular to assist in forming them are the *pendentives*. The ornamented edge of the groined vault, extending diagonally, like an arch, from one support to another, is called the *ogive*. The Gothic term gable, indicates the erect triangular end of a roof. *Gurgoyles* are stone spouts, projecting beneath the parapet or battlement, carved into misshapen and fantastic forms, symbolical of the deformity of sin, and serving to set off the more graceful portions of the details of the structure.

The most striking characteristics of the Gothic style are its pointed arches, its pinnacles and spires, its large buttresses, clustered pillars, vaulted roofs,

profusion of ornaments, the general preponderance of the perpendicular over the horizontal outlines, and, in the whole, its lofty and bold spirit. Its pinnacles and turrets, harmonizing with the lofty spire, naturally carry our thoughts and affections upwards beyond the sphere of this transitory world.

The architecture of the Middle Ages was not a mere result of piling together stone and timber by mechanical art and ingenuity. It was the visible embodying of the highest feelings of adoration, and worship; the expression of a sense which must have a language of its own, and which could have utterance in no worthier or more magnificent way. And even as the soul quickens the body, which, without it, is but lifeless and helpless matter, so it is the hallowed association and the intellectual interpretation which alone imparts to the admirer of church architecture its full meaning and its true beauty. To understand rightly the works of the Middle Ages, you must enter into the faith and feeling of the people of those times. You will discover a moral in every sculpture, and a lesson in every form; whereas, if you look upon them without faith and without feeling, you are unable to appreciate their tone, character, and beauty.

Pointed and purely Gothic styles of architecture may be classed in a general description under the three heads of *Early English*, or first pointed; the *Decorated*, or middle pointed; and the *Perpendicular*, or third pointed.

The first pointed style of Gothic architecture, called, from its almost exclusive prevalence in England, early English, succeeded the Norman towards the end of the twelfth century, and gradually merged into the decorated at the end of the thirteenth. Some of the characteristic features of this style are, first, its high-pitched roofs and lofty gables, and bold, prominent buttresses without pinnacles. Second, its lancet or long and narrow windows, either single, or grouped in combination of two, three, five, or seven. Third, its deeply recessed doorway, with numerous and deeply cut mouldings in the arch, and small shafts in the jamb; similar small shafts are also found in many windows of this style. Fourth, its pillars usually consist of small detached shafts, arranged round a large circular pier, but others of different kinds are to be found, and a plain octagonal or circular pillar is common in country churches; the capital consists of plain mouldings, or is enriched with foliage and sculpture. Fifth, its arches are almost invariably lancet shaped, and very acute; its ceilings are frequently vaulted and groined, consisting of cross springers and diagonal ribs, with sometimes longitudinal and transverse ribs at the apex of the vaults, and good bosses of foliage at the intersections. The carving in this style is very remarkable for boldness of effect, and in the foliage the trefoiled leaf prevails.

Decorated, or middle pointed style prevailed from a late period in the thirteenth century till towards the close of the fourteenth century; it exhibits the most complete or the most perfect development of Gothic architecture. The following characteristics may be observed: 1st, its crocketed

canopies and pinnacles, and a general tendency to the pyramidal rather than the vertical outline; 2d, its enlarged size of window, formed of several compartments called lights, divided by mullions, and crowned by rich flowing tracery. Niches are very freely used, either singly or in ranges, or on buttresses. Its doorways may be distinguished by their ornaments; sometimes a series of niches, with figures in them, is carved up their sides and round their heads. The pillars are frequently clustered, but not isolated—as in the early English style; the capitals are either moulded, floriated, or pictorial; the foliage is profuse, crisp, knotted, bulbous, and minute, and entwines itself rather horizontally than vertically. In many cases, heads, birds, dragons combatant, monks, animals in ridiculous attitudes, are very curiously sculptured; and they often display immense genius as works of art.

The origin of grotesque sculpture, which prevailed in Christian architecture from the very earliest to the latest age is one of the most mysterious of the many subjects which it presents for investigation. It is probable that emblematic portraits of virtue and vice, good and evil spirits, the Church and the world, were for the most part really intended. This style is not confined to splendid or expensive churches; it is to be found in the simplest rural churches, shorn, of course, of much of its elaborate detail.

The perpendicular, or third pointed style gradually arose from the decorated during the latter part of the fourteenth century, and continued till the middle of the sixteenth. The name is derived from the arrangement of the tracery, which consists in perpendicular or upright lines, and forms one of its most striking features. At its first appearance, the general effect was usually bold and good; the mouldings, though not equal to the best of the decorated style, were well defined; the enrichments effective and ample, without excess; and the details delicate, without extravagant minuteness. Subsequently, it underwent a gradual debasement: the arches became depressed; the mouldings impoverished; the ornaments crowded, and often coarsely executed; and the subordinate features confused, from the smallness and complexity of their parts.

Besides the upright tracery, the transoms crossing the mullions of large windows at right angles are peculiar to this style. The roofs of perpendicular churches are often made ornamented, and have the whole of the framing exposed to view; many of them are high pitched, and are of a very magnificent effect, the spaces between the timbers being filled with tracery, and the beams arched, moulded, and ornamented in various ways. Another striking characteristic is the frequent use of shields, either plain or bearing arms, which are placed everywhere, on battlements, in spandrills, at the ends of gables, and on the bosses of roofs. Angels with spread wings are also peculiar to this style. They generally occur as bearing up brackets, or on wooden roofs. Pannelling is used most abundantly on walls, both internally and externally, and also on vaulting. The arches are sometimes

two-centred, and more frequently four-centred, at the commencement of the style of good elevation, but subsequently much flatter.

The perpendicular style is peculiar to England. By many it is held in great esteem, whilst others visit it with unsparing censure. Many of the noblest piles which adorn the face of merry England, are, however, in this style, which cannot, in common taste or reason, meet with other than very high admiration for its own peculiar and manifold beauties. Of this style, in its early and more perfect development, St. Chad's is a specimen.

Unfortunately, the time has passed for building such noble churches as were everywhere erected in what some are pleased to term the "dark ages;" but we can congratulate ourselves that, happily, there is a growing desire to abandon those abominations of modern churches, side galleries and high pews; and no doubt the sense of the sacredness of the holy Mysteries would reconcile many to the ancient altar screens, by which the profane gaze of the ignorant and the scoffer was excluded, and an habitual veneration for the Adorable Sacrifice of the Altar strengthened and increased.

D.

Books and Periodicals.

DEVOTION TO THE HOLY FACE. Baltimore: John Murphy & Co. 1884.

THE FIRST FRIDAY OF THE MONTH, consecrated to the Devotion of the Sacred Heart of Jesus. Also The Exercises of a Monthly Retreat. By Father F. X. Gautrelet, S. J. Translated from the French. By P. P. S. Baltimore: John Murphy & Co. 1884.

We commend these two little books to all lovers of true piety. The first is a "Manual of Devotion of Reparation to the Holy Face of our Lord Jesus Christ for the insults and indignities offered It, and to prevent blasphemies and the profanation of holydays." It is introduced by a notice of the history and rules of the Confraternity of the Holy Face, and contains many prayers and methods for exercises of piety. The object of the second work is indicated by its title, and is a very timely and appropriate manual.

THE EARLY HISTORY OF ILLINOIS, From its discovery by the French in 1673, Until its cession to Great Britain in 1763, including the narrative of Marquette's Discovery of the Mississippi. By SYDNEY BREESE, Late Chief Justice of the Supreme Court of Illinois. With a Biographical Memoir, by MELVILLE W. FULLER. Edited by THOMAS HOYNE, LL. D., Chicago: E. B. Myers & Company. 1884.

The author of this volume—the Hon. Sydney Breese—for a period of nearly sixty years, held some of the most prominent positions—professional, judicial and political—in the State of Illinois. He evinced a high degree of literary culture, and possessed an intimate knowledge of the history of the State in which his career was placed. The present work is a prepared copy of an historical discourse delivered before the General Assembly of Illinois, in December 1842, and is a highly-interesting narrative of the early period of the State,

while it was under the jurisdiction of the French Government. A good idea of the general scope of the work is given in the following extract from the preface by the editor, the late Thomas Hoyne:

"Beginning with a graphic and historical account of the Order of Jesuits in Europe he follows them to the American Continent until they are found traversing the unbroken solitudes of the lakes and forests of the West; and he takes in the entire period from the discovery of the Mississippi, in 1673, by Marquette and Joliet until the territory passed under the dominion of Great Britain, in 1763. It is especially interesting to the citizen of this State (Illinois) as it brings before him the daily life, the customs, occupations, opinions and laws of the earliest civilized people who became inhabitants of the territory upon which we live. He leads us with Marquette and Joliet in their first voyage from the Wisconsin river down the Mississippi in 1673, and afterward describes to us the foundation and progress of Kaskaskia. Here was planted what became the first capital of the Illinois territory and also the first capital of the State when she entered the Union. He gives us, as if he had been a personal observer, life-like sketches of that primitive French population who seemed to live in one of the most simple and innocent seasons of the world, a pastoral life under the government of the grandest monarch of France. This narrative and this epoch no other writer has attempted. Some writers have, it is true, described the labors and trials of the same missionaries and their missions, followed them to their tragic ends, and described the fearful sacrifices made by them as men who in that age carried the knowledge of Christianity, at the peril of their lives, to savage tribes at every remote distance, but the special history of Illinois as a part of the North-west is not followed. Here the whole field is covered by Judge Breese, as it was for this purpose his narrative was written."

—*The Catholic World* for June has come to hand and as usual presents a number of able, interesting and instructive articles, among which we note the following: "Darwin's Mistake," by the Right Rev. F. S. Chatard, D. D., in which the learned prelate shows that the mistake was in starting from at least a virtual denial of God and profession of pantheism. "The New Flagellants," by Inigo Deane, S. J.; "The Wisdom and Truth of Wordsworth's Poetry," by Aubrey de Vere; "Honest Protestants and the Public Schools," by the Rev. Walter Elliott, etc., etc.

—The April number of the *American Catholic Quarterly Review* surpasses even its standard excellence. It presents a number of learned and able articles from gifted writers in deep, but practical, theological and philosophical questions, as also on questions that in view of the present state of the world are timely and appropriate. The contents are: "The Plurality of Worlds," Rev. J. De Concilio; "The Nature of the Human Soul," Rev. J. Ming, S. J.; "The Improvement of Parochial Schools," Rev. H. A. Brann, D. D.; "The Waning Influence of the English Universities," A. F. Marshall; "The Mormon Question and the United States Government," Bryan J. Clinche; "The Propaganda Question and our Duty," Rev. Bernard O'Reilly, L. D.; "The Life and Times of Frederick the Second," Prof. St. George Mivart, F. R. S.; "Prince Bismarck's Conflict with the Catholic Church," Rev. H. J. Heuser; "The Coming Plenary Council of Baltimore," John Gilmary Shea, L. L. D.; "The Sociological Aspect of Christian Charity," A. de G.

Art, Music, and Literature

—For the MS. of Dickens' "Battle of Life," the price asked is \$800.

—Lord Lytton has left England for a month in Italy, where, it is said, he intends to make use of his leisure by writing a play for Miss Anderson.

—A project has been started of forming an American Art Society in Paris. One of the chief aims of the association will be the organization of an annual exhibition of American works of art in that city.

—A quarter of a century ago \$60,000 was raised in various ways to put the large organ in Music Hall, Boston, where it was supposed it would be a fixture. But it has to migrate to the Conservatory of Music.

—The amount of literature that daily finds its way into the British Museum is estimated at about a ton. One hundred and sixty miles of shelves are already filled with books and twenty miles more are ready for novels and dictionaries.

—Lawrence Barrett has bought in London a new blank-verse tragedy, in five acts, on the subject of Beckett, the martyr Archbishop of Canterbury. This play he intends to produce for the first time in San Francisco, next season, and he will present it in New York, at the Star Theatre, next January.

—Two unprinted *cantatas* by Beethoven have been found among the collection of a Leipsic antiquarian. They were written when he was 21 years old. One is a *cantata* on the death of the German Emperor Joseph II, and the other on the accession of Leopold II. Both have distinctive merit.

—The manuscript lately discovered at Arezzo, containing St. Hilary's lost treatise, "*De Mysteriis*," and a hymnal, is, according to the *Univers* about to be published by the Pope. The manuscript also contains an itinerary of Palestine and other Eastern countries, which appears to date from the fourth century.

—*The Dial* (Chicago) begins its fifth year (in its May number) with new and specially selected type throughout, and the promise of even greater beauty of execution than heretofore. It will continue its distinctive and approved features of exhaustive review articles by special writers, critical notices of important new books, notes on interesting literary events, and other features completing its scope.

—Cassadeus, a well-known musician of Paris, has invented the "*compteur de transposition musicale*," as he terms it, which has received the endorsement of the musicians of that city. By an arrangement of dials, the instrument gives at once, and practically, the tonal change produced by any transposition, the clefs to substitute, and the modifications to use in the accidental alterations. It will be adopted by the singing professors of the *Paris Conservatoire*.

—The Vatican has just granted permission to a

publishing house at Pirna to photograph and reproduce the portraits of the Popes in the very interesting "*Chronologia Summorum Romanorum Pontificum*." The portraits come down from the earliest times, and there can be no doubt of their value and interest. The "*Chronologia*" itself only brings the series down to 1675, but Herr Scholtz has wisely determined to bring his book up to date, and to add a short descriptive letter-press.

—The drawings used by the *Century* Company to illustrate a series of articles on the life-saving service and other marine subjects were exhibited in the International Fisheries Exhibition at London, and the artist, Mr. M. J. Burns, was awarded a handsome gold medal. Mr. Burns accompanied Mr. S. G. W. Benjamin in the *Century's* expedition to the Gulf of St. Lawrence, and illustrated the series of papers descriptive of that cruise, the fourth of which appears in the *May Century*.

—Some antiquarians have come upon the ruins of the old Border Castle of Jedburgh. It was cleared out by the Scots in the year 1409, after it had been held by the English for sixty-three years, and the work of destruction was of so much difficulty that it was proposed to lay a tax of "two pennies" on every hearth in Scotland to defray the expense, which, however, was ultimately paid out of the national exchequer. The discoverers are rejoicing over many antiquarian odds-and-ends which they have found and think very highly of.

—It is reported that another discovery has been made of sundry musty scrolls of parchment, this time containing what is alleged to be the original manuscript of the Mosaic books of the Old Testament. The scrolls are said to have been found in Arabia on the route that the Israelites must have taken after their flight from Egypt toward Palestine and to have been bought by their present owners at Odessa, from a Greek sailor hailing from Rhodes. They consist of thirty rolls of vellum. Following the "Lamentations of Jeremiah" is a poem on the fall of Jerusalem, signed "Jacob, the son of Isaac." They have been taken to St. Petersburg, where they are being examined by Dr. Harkavy, of the Imperial Library, who is one of the most accomplished of living Hebrew scholars. —*Home Journal*.

College Gossip.

—The largest school in the world is said to be the Jews' Free School, in Spitalfields, London. It has a daily attendance of over two thousand eight hundred pupils.

—According to the will of the late Thomas Vedder, of Suspension Bridge, Deveau College is to receive \$1,000, and our seminary a like amount.—*Niagara Index*.

—*The Catholic Review* informs us that "Macbeth," so ably rendered at Notre Dame last year by the Columbians, was lately performed with great success by the students of Canisius College.

—The Rev. Father Palliarini, S. J., of St. John's College at Fordham, N. Y., recently celebrated the fiftieth anniversary—or golden jubilee—of his entrance into the Society of Jesus.—*Boston Pilot*.

—The Rev. Father Stamba, a negro priest, is a professor in a Catholic University in Germany. He made his theological studies at the Propaganda, being a fellow-student there with the Rev. Henry Moeller, of Cincinnati, Ohio.—*Boston Pilot*.

—The Fathers of the Congregation of St. Basil have purchased for \$50,000 Beaconsfield mansion, England, where they intend to establish the College of St. Mary Immaculate for high education of students for ecclesiastical, civil, military and commercial positions. The establishment is intended to receive students from all parts of Europe.—*Connecticut Catholic*.

—There are a hundred students in the Irish College of Paris, all of whom are Irish by birth, and are studying for the priesthood in various dioceses of Ireland. The Seminary of St. Sulpice contains several hundred students, the majority of whom are of French nationality, but Ireland is represented there by an Irish professor, Father Hogan, and a number of young ecclesiastics who are of advanced Irish views.—*Catholic Herald*.

—Pope Leo XIII, at the request of the American bishops, has appointed the Very Rev. William Kiernan, D. D., Rector and Professor of Dogmatic Theology of St. Charles Borromeo Seminary, Overbrook, Pa., as President of the American College, Rome. The new rector was born in Philadelphia, in 1849; his primary education was received in that city, and his classical studies were made at St. Charles' Seminary, on the completion of which the late Archbishop Wood sent him to the American College, Rome. His Theological course was made at the Propaganda, where, on account of his proficiency, he was awarded the title of Doctor of Divinity, in 1872. On the resignation of Dr. Horstman, in 1879, he was appointed by Archbishop Wood Rector of St. Charles' Seminary.—*Catholic Herald*.

—Last autumn a students' carpenter-shop was opened as a new department of the College of the City of New York, and in a separate building. President Webb says it is not the design to make carpenters of the students, but to give them such a practical knowledge of the business as must necessarily be useful to them in various ways in after-life. It will help them in their scientific studies of a mathematical kind, and as a physical exercise it will prove of great benefit to boys who pursue much sedentary study. Other mechanical branches, such as the working of iron, steel and brass, will follow in due time. The students themselves are delighted at the prospect. Dr. Sickles, manager of the mechanical department, says the boys declare to him that they can do their other college studies better after the exercise in the workshop.

NOTRE DAME SCHOLASTIC.

Notre Dame, May 24, 1884.

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 SEVENTEENTH 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:

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JAMES SOLON, '84. W. H. JOHNSTON, '85.

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—A very interesting ceremony will take place on the 3d of next month when Sig. Gregori's magnificent oil portrait of the distinguished Doctor Brownson will be unveiled in the College Rotunda. It is intended to make the occasion solemn and impressive, and one long to be remembered, as is befitting the memory of America's greatest philosopher and writer. The Rev. Ernest Van Dyck, Rector of the Pro-Cathedral, Detroit, will deliver an address appropriate to the occasion, and the Rev. S. Fitte, Professor of Philosophy in the University, will read a Latin poem commemorative of the life and work of the deceased philosopher.

—On the 12th inst., the eminent Jurist, Charles O'Connor, of New York, passed peacefully from earth at his residence in Nantucket, Mass. He was eighty years old, and his prominent and distinguished life-work covered a period of sixty years. His character was marked by earnestness, sincerity and perseverance, and it has been well

said of him that "in all his long life there is not a deed of which he need be ashamed." As an instance of the generosity which marked his nature, we may mention the fact, that, after the destruction of Notre Dame by the great fire of '79, he contributed through Mrs. Fitz-Gerald (*née* Semmes), of New York, \$1,000 to Notre Dame, to have Masses said for the souls in purgatory. He did not wish to have his name mentioned in connection with the contribution, but now, that he is at rest, we feel at liberty to make known what during his lifetime his modesty would fain conceal. His life was one that may well be an example to the youth of the present day in his firm adherence to truth and principle, and the moderation and virtue that marked his mode of living. His funeral took place from St. Patrick's Cathedral, New York, on the 16th inst., and the vast edifice was thronged by the prominent representatives of the citizens of New York, Catholic and Protestant, who came to testify to the worth of the illustrious deceased.

May he rest in peace!

—A great feature in connection with the solemnities of the festival of last Thursday (Ascension Day) was the First Communion of thirty-five young students. As befitting the most solemn act in the life of the Christian upon earth, such an event is always celebrated with imposing ceremonies at Notre Dame. The aspirants to this highest of all honors pass through months of thorough preparation, and during the three days immediately preceding the festival follow the exercises of a deep and earnest retreat.

At eight o'clock, on the morning of the feast, the young communicants assembled in the parlor of the University, whence they were escorted by the students and clergy, who marched in solemn procession to the church. Grand High Mass was celebrated by Rev. President Walsh, assisted by Rev. Fathers Spillard and Stoffel as deacon and subdeacon. After the Gospel, Father Spillard approached the altar-rails and delivered an eloquent sermon appropriate to the festival and the great act which was soon to be performed. The solemn moment having arrived when they were to receive the Body of their Lord for the first time, all ascended the altar-steps and in unison repeated, distinctly and devoutly, the words of the Acts of Contrition, Faith, Hope, Love and Desire. After receiving, all returned joyfully to their places to give thanks for the great happiness they enjoyed.

In the afternoon, solemn Vespers was sung by the same ministers as at Mass. The impressive

ceremony took place of the renewal of the baptismal vows on the part of the young First Communicants, who immediately thereafter ascended the altar-steps and placed in the hands of the celebrant the written form of the good resolutions they had taken to lead a life in accordance with the teachings of the Gospel.

All in all, the ceremonies were beautiful and touching and well carried out, for which happy result the credit must be given to the direction of Mr. M. Regan, C. S. C.

—Munkacsy's colossal new painting—"Christ on Calvary"—which has just been put on exhibition in Paris, is regarded as one of the most remarkable pictures of modern times. The novelty of the artist's conception and his power of execution are remarked by every beholder. Still, this work is not so much admired as its companion piece,—“Christ before Pilate”—and the most judicious of the artist's friends express regret that it had not remained longer in his studio.

The unprecedented success of the first picture, after Munkacsy's eminent qualities as a painter, is due to the intelligent criticism of friends. All admired the grandeur of its conception, its masterly coloring, the grouping, drawing and perspective; but the expression of Christ's face, beautiful as it appeared, was found too human—there was something haughty and contemptuous lurking about the mouth, the ruffled brow seemed out of harmony with the infinite meekness of the Lamb of God. Munkacsy took up his pallet again, and under his skilful touch these blemishes disappeared, and when “Christ before Pilate” was exhibited it was declared to be *perfect*,—the nearest approach to the religious painting of the old masters that has been made in this century.

A lesson may be learned from Munkacsy's humility and perseverance, and it is this: that no one, no matter how “immense” he may consider himself, can afford to despise friendly suggestions and criticism. The man who is perfectly satisfied with everything he does, as he does it, has rendered himself incapable of improvement, or of effecting anything truly great. However, in giving credit to the great Hungarian artist for rare good sense, we must suppose the same precious quality in his friends. Probably only those among them who knew something about art presumed to criticise the work of so distinguished a man, and doubtless their suggestions were made with a modest hesitancy that did them honor.

Might we be allowed to remark that some we

wot of might learn a useful lesson also from the conduct of Munkacsy's friends, viz., not to pass judgment on what they are incapable of appreciating, and to “go easy” when they think they discover something defective and reprehensible in the work and deportment of others?

Gregori's New Mural Painting.

Last Saturday afternoon, in passing through the Rotunda, we noticed a number of persons grouped together near the southern end of Columbian corridor. Impelled by curiosity, we drew near to inquire the cause of the unusual gathering; as a result, we found the crowd had been attracted by the removal of the screen from before Gregori's latest triumph in mural painting—“Columbus at the Gate of the Convent of La Rabida.” The boards removed, an ideal beauty was displayed which attracted new crowds to gaze upon its merits.

In the year 1485, the ringing of the Convent bell of Our Lady of Rabida summoned the porter to the gate. There he found a mendicant, on foot, way-worn and covered with dust, who begged a little bread and water for his companion, an almost famished child. This travel-stained man was Columbus, who, disheartened and discouraged by the treachery and intrigues of the Portuguese court, now found himself in Spain, led by Divine Providence to the home of the man who was the best prepared of any of his age to appreciate the great designs of the future discoverer of the New World. The Superior of La Rabida was Father Juan Perez, a monk of great attainments, enthusiastic and well versed in cosmography. As soon as he saw Columbus and his little son his heart went out towards them. Entering into conversation with Columbus, he learned the particulars of his story, and invited him to remain at the convent, where the good monks supplied the great man with all the comforts of life and the means to prosecute his researches and studies.

“Some good angel had certainly guided Columbus to La Rabida, for Father Perez possessed that rare intellectual light that elucidates great questions, and which, without discussing them, decides on them. He heard, he comprehended, he believed. Thus, in the peaceable convent of the Franciscans, the largest scheme of humanity was developed by genius encouraged by enthusiasm.”

To Father Perez' untiring efforts at the court of Spain we are indebted for the interest taken in the expedition by the good Queen Isabella, and its ultimate success.

Our artist has taken for his subject the moment when Columbus, with a countenance indicative of paternal concern and action expressive of the tenderest regard for his youthful son, stands in the massive stone gateway with hand uplifted to pull the chain attached to the convent bell. The little Diego, wearied with his long journey, sits with tear-stained face on the steps leading to the door, and wrings his hands in childish woe. A soft, clear development of the *contour* with great deli-

cacy of coloring give ease and harmony to the figures; while the perspective of the background is carried to the verge of realism. The costumes of the period are faithfully represented, and the light and shades are disposed of with good effect. Grief is a passion Gregori always depicts with singular power. In this composition the manly intellectual grief of the father is a marked contrast to the childish grief of the boy suffering from the pangs of hunger. The nerves, muscles and veins are delineated with scientific skill, and the accessories disposed of with a softness and rotundity that add materially to the pleasing effect produced by the *tout ensemble*.

Of Gregori's powers of composition we have had, time and time again, ample proof; but whether we regard this production as a whole or in detail, we must confess that it is a superior specimen of art, and one of the best productions that has proceeded from our master's hand. Art has, indeed, united in Gregori some of the sublimity of Angelo, the grace and expression of Raphael, the exquisite coloring of Titian with the laborious attention to detail of the German artists. There appears in his work a great variety of line, method and treatment. Compare the soft, subdued tones of the present picture to the spirited attitudes, glowing colors, magnificent draperies and warm expression of "The Reception at Court," in which there is not a figure lacking ease and graceful motion. The two remaining pictures of the Columbus' series—portraits of Father Deza, the great Dominican friar, who was Columbus' protector at the Council of Salamanca, and the royal treasurer, St. Angel—will not be commenced until our artist returns next September from his trip to Italy.

Exchanges.

Phonographers who do not take one or more of the shorthand magazines miss a great deal of valuable information. Nearly every system or method of any note now has its organ, which, besides matter special to its system, contains much that is of general interest in the way of news, correspondence, articles from experienced reporters, criticisms, accounts of writing machines, etc.

Among the phonographic periodicals that we receive, the oldest is the *Phonetic Journal* (\$1.50 a year), of Bath, England, edited by Isaac Pitman, the inventor of Phonography, and who is yet, at a ripe old age, hale and hearty, and an active man of business. The *Phonetic Journal* is now in its 42d year, and numbers 17,000 subscribers. (By some chance, the *Phonetic Journal* hasn't been received here lately; we miss it very much.)

The next oldest is the *Student's Journal*, (\$2 a year) edited by the veteran A. J. Graham, of New York, the organ of the Graham or "Standard" method, as it is called. "The Reporter's List," which has been running through the magazine for some time, and is not yet finished, gives the briefest outlines for words and phrases. There is also a series of hyphenized exercises in common

print, for shorthand practice, editorial notes, and a compendious "Scientific Miscellany," very carefully selected.

Browne's Phonographic Monthly (\$2 a year), D. L. Scott Browne, editor, 20 Clinton Place, New York, is now well on in its 9th year. The *Monthly* is a decidedly lively periodical, decidedly anti-Graham, and in favor of the Benn-Pitman method of phonography as modified by Mr. Brown himself. The *Monthly* is rather cosmopolitan, however, and one meets with articles from disciples of the various schools in its pages, ranging in tone from the sublime to the ridiculous. Among others, a Mr. Watson lately called attention to the puerile production of a Mr. Allen, of Boston, called "Universal Phonography," as being the *ne plus ultra*—of tomfoolery, he should have said, but didn't; he imagines it is just splendid. Well, people in various callings pass queer judgments sometimes, but for the extremely ridiculous some of these tinkering system-makers of shorthand take the cake.

The *American Shorthand Writer* (\$1 a year), published by Rowell & Hickcox, Boston, is cosmopolitan; although edited by an Isaac Pitman writer, no partiality is shown in its pages, and we are treated to articles by experienced writers of all systems, fac-simile reporting notes, sketches, news items, etc. Starting out as an advocate of the Isaac Pitman system, the *American Shorthand Writer* was yet so conservative of the best interests of stenographers generally that it obtained support from all quarters, and finally, yielding to the pressure and a spirit of fair play, became a magazine for writers of all systems.

Bengough's *Cosmopolitan Shorthand Writer* (\$1 a year) is published at 29 King Street West, Toronto, Canada. A neat little magazine, containing a deal of interesting matter, besides a couple of pages in Isaac Pitman, Graham, Munson & Benn Pitman stenography, and illustrations from the cartoonists of *Grip*. The lithographing of the shorthand matter is rather poor, making it unpleasant to read, in which respect it is vastly different from what we get in the English magazines, and in Graham's *Student's Journal*. There are some very good portraits, however. True to its name, the *Cosmopolitan* shows no partiality, although its editors are Isaac Pitman writers.

Personal.

—Harold V. Hayes, of '74, is City Comptroller of Chicago, Ill.

—J. Edward Wendell, '53, is visiting old friends at Watertown, Wis.

—F. H. Grever (Com'l), '82, is prosperous in business at Cincinnati, Ohio.

—J. J. McCarthy (Com'l), '62, is the genial secretary of the Chicago Car Roofing Co.

—James Connors (Com'l), '62, is connected with the prominent firm of Schufeldt & Co., Chicago.

—Franklin Pierce (Prep.), '61, is one of the

most gentlemanly conductors on the L. S. & M. S. R.R.

—J. Boose (Com'l), '81, has a position as an assistant book-keeper in one of the National Banks of Lima, Ohio.

—J. Turner (Prep.), '68, holds a responsible position in the Chicago offices of the Milwaukee & St. Paul R.R.

—Horatio Colvin, of '59, is the junior member of the firm of Alson & Co., dealers in oils, paints, etc., Chicago, Ill.

—Frank Bloom, '81, writes that he will surely be here for Commencement. He is now flourishing at Vincennes, Ind.

—Charles J. and William W. Dodge, both of '74, are rapidly attaining prominence as leading lawyers of Burlington, Iowa.

—J. Quan (Com'l), of '79, is superintending his father's large establishment in Chicago, during the absence of his parents in Europe.

—Harry P. Dunn (Com'l), '83, is connected with the firm of L. Brewer & Co., cotton factors, Mobile, Alabama. He is doing well.

—Frank McGrath (Com'l), '79, is engaged in business with his father in the J. J. McGrath & Co. wall paper establishment, Chicago, Ill.

—John G. Gillet, of '54 (w't 287 lbs.), is a prosperous merchant at St. Augustine, Ill. He has many happy reminiscences of his three years of college life which he recalls with much pleasure.

—Mr. W. Montgomery, with his brother Frank—two of Notre Dame's Commercial graduates of '72—are now doing well in Los Angeles, Cal. They recently sent a box of large California oranges to Rev. Father Zahn, which he generously turned over to the "princes."

—A letter received from the Very Rev. Father General Sorin announces that he has arrived safe and sound in Denver, Col., where he is right royally entertained by esteemed friends, particularly by Mr. Scherrer and Mr. McPhee. The following item is clipped from the *Rocky Mountain News*:

"The numerous friends and patrons of Notre Dame University and St. Mary's will be pleased to learn that the Very Reverend Father General Sorin arrived in town this morning. Father General Sorin is so widely and so generally known as the founder of Notre Dame University that it is hardly necessary to enter into detail. He is a grand, patriarchal-looking man, and though in his seventies still retains his mental vigor and that perennial freshness of youthful thought and feeling that so endears him to the students and his friends."

Local Items.

—The Philopatrians are resting on their dig.

—The "old settlers" were pleased with the play.

—"In the spring, the young man's fancy," etc.

—The Philopatrian Excursion Car is immense!

—Our new spring poet hath retired for the season.

—Improvements have been made in the Juniors' Campus.

—Work on Science Hall is being rapidly pushed forward.

—The St. Cecilians expect to bear away the palm this year.

—Rev. President Walsh kindly granted "rec." all day Tuesday.

—Who is the author of the play, "The Prince of Portage Prairie"?

—The work of frescoing the Rotunda has been begun by Prof. Ackerman.

—After all, we *do* miss the Band. Boys, turn in again with renewed freshness and vigor.

—It is rumored the State Total Abstinence Convention will be held at Notre Dame next August.

—New trapezes, validores, and other gymnastic appurtenances have been put up in the Juniors' Campus.

—The *Century* for May is missing from our sanctum. Any information as to its whereabouts will be thankfully received.

—Among the many letters received by our astrologer, one from Ohio is specially interesting. We predict for him an extraordinary career.

—All who have heard the Vocal Music Class rehearsing "William Tell," for Commencement, say that the *Cantata* will be something worth hearing.

—We hear, on good authority, that the demand for Catalogues is unprecedentedly large for this season of the year. This augurs well for an increased attendance next year.

—Mrs. Shelly Hudson, of Covington, Ky., has the thanks of the curator of the Museum for a fine specimen of mushroom coral and a stone tomahawk used in the war of 1812.

—The first of a series of championship games was played by the second nines of the "Star of the East" and "University" clubs, on Tuesday afternoon, in which the former were victors by a score of 15 to 14.

—Rev. President Walsh has added to the extent of St. Edward's Park, and made other improvements which will greatly enhance the beauty of it. For this the Rev. President has the thanks of the 107 "princes."

—The Library possesses a copy of the first Catholic book published in America by an American author. It is entitled "An Address to the Roman Catholics of America. By a Catholic Clergyman, Annapolis; John Green, 1784." The author was the Rev. John Carroll, afterwards Bishop Carroll, of Baltimore.

—Mr. L. L. Watson, of Vincennes, Ind., has kindly presented to the University a bust of the saintly and learned Bishop Bruté, first Bishop of Vincennes. Since the arrival of the gift, we have learned that it was made from a plaster-of-paris cast made by Rev. Dr. Neyron, of the Faculty, immediately after the death of the prelate.

—A very exciting game of baseball was played on the 22d inst. between nines of the second grade in the Juniors' Baseball League. The spectators, and they were in unusually large numbers, voted it the best game played here this season. The

two nines were named "The Willows" and "The Shamrocks," and, alas! the former were victors by a score of 9 to 6.

—The 1st championship game between the "Actives" and "Mutuals" was played last Tuesday afternoon. There was good playing done on both sides, but the game resulted in a victory for the "Actives," the score being 16 to 12.

—To prevent disappointment, we announce, that in our reports of baseball games we can give the *full score* only of the regular games for the championship. Of other games we may give the score by innings and such particular mention as may seem to be deserved. As regards the championship games we invite our reporters to give the score as fully as is usual in first-class baseball games.

—The thirty-first meeting of the St. Cecilia Philomathean Society was held May 15th. The debate on "The Literary Merits of Scott and Dickens" was conducted by C. Porter, F. Dexter, F. Hagenbarth, J. Monschein, and C. Stubbs. It was pronounced the best debate of the year and excited deep interest among the auditors. Public readers for this week are: J. Fendrich, H. Foote, C. Porter, E. Holbrook, J. Monschein, F. Dexter, and W. Mug. At the thirty-second meeting, Masters J. Hagerty and T. Cleary were elected members. Master Mulkern read a fine sketch of the late Chas. O'Conor.

—The Crescent Club reunion on Wednesday evening, complimentary to the SCHOLASTIC Staff, was a most enjoyable affair. Ye Staff turned out in full force—barring one or two modest members—and are glad to testify to their appreciation of the royal entertainment furnished by their kind hosts. The Crescent Club Orchestra, assisted by Prof. Paul, furnished delightful music. This, together with refreshments of all kinds—except, of course, those not consonant with the doctrine of temperance—and various means of amusement provided by the kind entertainers made such an evening which ye literary wight long had dreamed of, but never before (*i. e.*, during his lit. career) realized. The SCHOLASTIC eds. are grateful.

—The second of the series of championship games was played last Tuesday afternoon, between "The Star of the East" and "University" clubs. The score is as follows:

STAR OF THE EAST.	A.	B.	O.	R.	UNIVERSITY.	A.	B.	O.	R.
P. Warren, c. and s. s.	4	2	1		V. Burke, c.	10	5	5	
F. Gallagher, p. and c.	5	4	1		F. Wheatley, p.	7	2	2	
J. Guthrie, p. and c.	4	4	0		H. Steis, 1st.	8	2	2	
W. Hetz, l. f.	4	2	1		B. Snoufer,* 3d.	8	3	3	
F. Combe, 3d and 1st.	4	3	0		C. Carroll, s. s.	7	0	6	
J. Murphy, 2d.	4	3	1		S. Dickerson, l. f.	8	4	3	
L. Cella, 1st and 3d.	4	4	0		H. Porter, c. f.	8	3	5	
J. Hafner, c. f.	4	3	0		W. Coghlin, r. f.	8	0	7	
J. Hyde, r. f.	3	2	0		F. Devoto, 2d.	8	4	4	
TOTAL	36	27	4		TOTAL	72	23	37	

Score by Innings:—1 2 3 4 5 6 7 8 9
 STAR OF THE EAST:—4 0 0 0 0 0 0 0 0=4
 UNIVERSITY:—9 4 5 2 5 2 1 9 =37

* Out by foul strike.

Umpire, J. Neeson; Scorers, M. Sykes, and W. Mahon. Time of game, 2 hours, 40 minutes.

—We are pleased to notice that Franz von Seeburg's admirable "Life of Joseph Haydn," translated by the Rev. J. M. Toohey, C. S. C., of Notre Dame University, which appeared not long since in successive numbers of *The Ave Maria*, has just been published in book-form. We consider this story of the life of the great composer in every respect an ideal biography. It is sprightly, graceful, graphic, and thoroughly appreciative; and, while it adheres strictly to the facts of history, combines with the narrative all the charm of a fascinating romance. We are specially pleased with the admirable manner in which the writer has portrayed the beautiful religious character of that splendid genius whose devotional spirit lives and breathes in his works, and will continue to elevate and inspire the hearts of devout worshippers to the end of time. We are agreeably surprised at the handsome style in which the book has been brought out by Mr. Lyons. The letterpress is excellent, and the binding neat and in good taste. This "Life of Haydn" ought to meet with a ready sale. No Catholic library, whether public or private, should be without it.—*Catholic Review*.

—Mr. Edward Forrester, of Laporte, Ind., has presented the following works to the Lemonnier Library:

Works of the Most Rev. Archbishop Hughes, 2 vols.; Life, Times and Correspondence of Dr. Doyle, Bishop of Kildare and Leighlin, 2 vols.; Marshall's Christian Missions, 2 vols.; Shea's History of the Catholic Missions; Cobbett's History of the Reformation; Catholic Almanac, 1857; Men of our Day, by L. P. Brockett; Daring Deeds of American Generals, by John S. Jenkins; Napoleon and his Marshals, by J. T. Healy, 2 vols.

A friend has the thanks of the Librarian for "Peace Through the Truth, or, Essays on Subjects Connected with Dr. Pusey's Eirenicon," by Rev. T. Harper, S. J. Prof. Stace has presented the following:

Armire, by Christian Reid; Six Seasons and Six Weeks, a Diary, by Rev. Thomas J. Jenkins; Pilgrims and Shrines, by Eliza Allen Starr, 2 vols.

The following have been purchased by the Association:

The Power of the Popes during the Middle Ages, an Historical Inquiry, by M. Gosselin, translated from the French by Rev. M. Kelly; St. Clement, Pope and Martyr, and His Basilica in Rome, by Joseph Mullooly, O. P., Second Edition, beautifully illustrated; Compendium of St. Thomas's Theology in English, by Rev. E. O'Donnell, 2 vols.; L'Université Catholique, 33 vols.; Les Odeurs de Paris, par Louis Veillot; Corbin et D'Aubecourt, par Veillot; Histoire de Louis Philippe D'Orleans et De L'Orleanisme, par J. Cretineau-Joly, 2 vols.; De la Haute Education Intellectuelle, par Mgr. Dupanloup, 3 vols.; Les Institutions Représentatives en Autriche, par P. De Haulleville; Vie P. P. Clement Cathary, S. J., par Daurignac.

—THE ALTAR BOYS' EXCURSION.—The bells were chiming the hour of 7, last Sunday morning, when we passed the gates bound for St. Joe Farm. It was a lovely day: the sun shone brightly, and the cool morning breeze was laden with the scent of dewy fields and wild flowers. Ours was

a happy crowd, and every face a smiling one. The capacious wagon was well but comfortably filled, though some one remarked that if "Our Junior member of the Avoirdupois Association" were there, we had perished. The trip out was made interesting by the droll sayings of *ye botanist* and the efforts of our local punster who, however, was not *shot*. Arrived at the farm, the first of the rural surprises (and the most agreeable one to us) was the ringing of the bell, which, in silvery tones, called us to dinner. Ah! that dinner is to me like a lovely dream! Rich and delicious milk, the fattest and most tender meats, creamy pies,—ye little fishes and epicures! Our tragedian, in a fit of abstraction, faintly murmured: "A cow! my duster for a cow!" We next visited the many points of interest around this immense farm, which covers about 1,700 acres. Everything was in the best condition, and the Brothers expressed themselves as well pleased with the prospects for good crops. The day slipped by quickly and the time soon arrived to start home. The homeward trip was a *lively* one. However, before we came to our journey's end, the atmosphere became a *little moist*, owing to a *gentle* falling of the *dew*. As we alighted at the College, every one acknowledged that the trip and those through whose kindness it was granted should be long remembered.

D.

Roll of Honor.

[The following list includes the names of those students whose conduct during the past week has given entire satisfaction to the Faculty.]

SENIOR DEPARTMENT.

Messrs. Anchondo, Ancheta, Aguilera, F. Alvarez, C. Arce, Baca, Bowers, Brosseau, Barron, Becerra, Bailey, Browne, V. Burke, F. Burke, F. Combe, J. Carroll, Coll, Carbajal, Cass, Cusack, Crawford, Callaghan, Creel, Delgado, De Groot, De Wolf, A. Dennis, Danielson, Delaney, Daily, F. Diaz, A. Diaz, Ewing, Feltz, Fogarty, Farrell, T. Fenlon, E. Fenlon, Grothaus, Gonser, Gandrup, Goulding, Gutierrez, Gray, F. Gallagher, J. Gallagher, Howard, Kavanaugh, Kaufmann, Lechuga, McCarthy, McErlain, McKinnery, Marquez, S. Murdock, Mittendorf, McIntyre, T. McNamara, Madden, Mahon, Neeson, G. O'Brien, Ott, O'Dea, Orchard, Otis, H. Paschel, C. Paschel, Pour, Proudhomme, Rudge, Rogers, Reach, Rul, Solon, Steis, Slattery, Spangler, Spencer, Steele, Saviers, E. Smith, J. Smith, G. Smith, Sanchez, Tinley, Uranga, Wilson, F. Waggoner, Warren, Zähnle.

JUNIOR DEPARTMENT.

Masters Arnold, Anchondo, Armijo, Aguilera, Borgschulze, Berthelet, Barela, Brown, Baur, Barclay, Benner, Breen, Cohen, G. Cartier, D. Cartier, Courtney, Curtis, Chaves, Cavaroc, Crilly, Costigan, Cassilly, Coleman, Dwenger, Dorenberg, Dexter, Devine, Ewing, Eisenhauer, Fitzgerald, Fehr, Fendrich, Fierro, Finckh, Gerlach, Gimbel, Grunsfeld, Hemisbaugh, Hagenbarth, E. A. Howard, E. J. Howard, Halligan, Huestis, B. Henry, W. Henry, Houlihan, Hagen, Houck, Holman, Hagerty, Holbrook, Jensch, Johnson, Letcher, G. Lewis, R. Lewis, Loesch, Leoni, Luther, Mulkern, Monschein, Mullane, Muhler, Miller, Menig, Mason, G. Moyer, A. Moyer, Murphy, Mug, Major, Martinez, McCollough, Norfolk, O'Brien, C. Porter, Plischke, E. Porter, Pohl, Perley, Parres, J. Proudhomme, E. Proudhomme, Partillo, Quill, Rogers, Regan, Reynolds Ryan, Ruppe, Sedberry, M. Scheuerman, L. Scheuerman, Schott, Schaefer, Shields, D. Taylor, G. Tar-

rant, Trepanier, Uranga, W. Wagoner, Wright, Williamson, Yrisarri.

MINIM DEPARTMENT.

Masters Ackerman, Adams, J. Addington, H. Addington, Amoretti, A. Arrache, S. Arrache, Boos, Bunker, Butterfield; Brown, Benner, Comins, Calvin, Crawford, Curtis, Cole, Crotty, Costigan, F. Coad, M. Coad, Cummings, J. Doss, E. Doss, L. Doss, Dirksmeyer, Delaplaine, Devine, J. Devereux, A. Devereux, Ernest, Fitzgerald, Fulwiler, Gibson, W. Grimes, A. Grimes, Garrity, Grunsfeld, Henry, Harris, C. Inderrieden, R. Inderrieden, Johns, Jones, Krause, J. Kelly, E. Kelly, La Tourette, Landenwich, Lewis, B. Lindsey, C. Lindsey, Loya, McGill, W. McCourt, M. McCourt, T. McGuire, W. McGuire, J. McGrath, E. McGrath, McPhee, McVeigh, Muessel, Murphy, Manzanara, Meehan, Morrison, F. Mullen, A. Mullen, Morgan, Noonan, F. Nester, A. Nester, M. O'Kane, B. O'Kane, Otis, O'Connor, R. Papin, V. Papin, Paden, D. Prindiville, Perkins, Quinlin, Quiggle, Quill, Rebori, Studebaker, Sumner, Stange, Schmitz, Salmon, Spencer, Shöneman, Sokup, L. Scherrer, E. Scherrer, C. Scherrer, Smith, Servis, Thomas, Uranga, West, W. Welch, A. Welch, Wright, Weston, Young.

Class Honors.

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

COLLEGIATE COURSE.

Messrs. G. Smith, Brown, Reach, T. Fenlon, McIntyre, Farrell, Otis, F. Burke, V. Burke, Saviers, Bailey, F. Gallagher, Ancheta, Tinley, Dickerson, Guthrie, Steele, H. Porter, Kolars, Mathers, Steis, Johnston, Gray, McKinnery, Ewing, Goulding, Callaghan, Bannigan, Solon, W. H. McCarthy, Courtney, Fendrich, C. Porter, Mug, J. Smith, McErlain, Daily.

MINIM DEPARTMENT.

Masters W. Welch, W. Stange, R. Papin, H. Schmitz, Morrison, B. Lindsey, C. Lindsey, Devine, F. Mullen, Wright, Delaplaine, Spencer, West, M. O'Kane, J. Devereux, Rebori, Otis, F. Nester, Thomas, Meehan, Bunker, D. Prindiville, J. Kelly, Coll, Henry, Landenwich, Padden, Sokup, McPhee, Dirksmeyer, C. Inderrieden, Fulwiler, Shöneman, La Tourette, Garrity, B. O'Kane, Noonan, Costigan, L. Scherrer, C. Scherrer, Servis, J. Addington, Fitzgerald, A. Mullen, Quinlin, McGill, E. Scherrer, A. Nester, M. McCourt, Morgan, O'Connor.

List of Excellence.

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

COLLEGIATE COURSE.

Latin—Messrs. Mahoney, Ewing; Greek—Messrs. Ewing, Otis, Mahoney; Logic—Messrs. Callaghan, O'Dea, Otis; Ethics—T. E. Steele; English Literature—Messrs. Mug, C. Murdock, S. Murdock, W. H. McCarthy; Rhetoric—Messrs. Madden, Ancheta, O'Dea; Criticism—Messrs. Mahoney, Farrell, Dickerson; English Composition—Messrs. Ott, McNamara, O'Brien, Hagenbarth, Smith, Mulkern, E. Porter; History—Messrs. Mug, Halligan, C. Murdock, Spencer, Saviers, Hagenbarth, Dexter; Algebra—Messrs. Fendrich, Saviers, Ancheta, Rogers; Geometry—Messrs. Hagenbarth, McDonnell, Gibson, Ancheta; Trigonometry—Messrs. Fendrich, Barron; Surveying—Messrs. Goulding, Saviers, Mug, C. Porter, McCarthy, C. Murdock; Mechanics—J. Solon; Calculus—Messrs. H. Porter, Johnston; Astronomy—L. Mathers; Physiology—Messrs. Callaghan, McNamara, Orchard, Cavanaugh; Botany—Messrs. Ancheta, Johnston; Zoölogy—Messrs. Mug, Kolars.

Saint Mary's Academy.

One Mile West of Notre Dame University.

—At the regular Academic reunion in the Junior department the readers were the Misses Sheekey and Wolvin.

—Among those noteworthy for improvement in graceful personal carriage are the Misses Ramsey, Heckard, Sheridan and Scully.

—Mrs. Nora McMahan and her sister, Miss Anastasia McGordon, both esteemed former pupils of St. Mary's, paid a welcome visit to their friends.

—On Wednesday, at May devotions, Rev. Father Fitte, of the University, addressed the pupils. He spoke of the Mass, Holy Communion and of prayer.

—The badge for politeness was won in the Minim department by E. Chapin. Those who drew were the Misses J. English, L. and V. Johns, Lindsey, Murray, Paul, G. Papin, Reynolds and Schmauss.

—In the Third Senior Class, the names of the Misses Kearney, Reynolds and Sheridan are handed in as having received 100 in lessons. The entire class deserve great praise for good lessons and close application.

—The children who made their First Communion on the Feast of the Ascension were Mary McEwen, Mary Paul, Mary Lindsey, and Eulalie Chapin. Monday afternoon, with the pupils who last year made their First Communion, they entered on their retreat.

—The contestants for the honor of wearing the Roman mosaic cross are the Misses Chaves, Cox, Dillon, M. Ducey, Eldred, A. English, Fehr, Halsey, E. and S. Jackson, McEwen, Moshier, Otis, Richmond, Regan, Schmidt, Shephard, Sheekey, Snowhook, Wolvin and Vradenburg; the last-named winning.

—The successful competitions in the Second Preparatory Class were the admiration of all present. In this class the Misses Brown, Barry, Campeau and Stumer received 100 in lessons. Ada Malbœuf, 99. Of the following-named, not one received below 95: the Misses Best, Chaves, Sibyl Jackson, Lord, and Otis. Sadie Campeau's name should have been on the list of those who last week received 100 in lessons.

—The Misses Fendrich and Campbell had the honor of making a rare addition to the luncheon box of the travelers *en route* for the far West. On the evening of the departure of Very Rev. Father General, Rev. Father Zahm, and Hon. Judge Fuller for their western journey, these young ladies made a beautiful "Angel's Food-Cake." The best of success attended the baking, and they trust that the esteemed recipients will enjoy the donation as much as the donors valued the pleasure of the bestowal.

—On Sunday, the young ladies had the pleasure of listening to a sermon in French by the Very Rev. Father Rézé, of Notre Dame. Appropriate to the month devoted to her honor, he took the Blessed Virgin as his subject, expatiating upon her dignity and grandeur in being the Mother of God, and in her co-operation with the graces which this dignity presupposed. He closed his beautiful sermon with a charming little narrative about "The Bouquet of Mary," instructing his listeners in the best method to compose a bouquet worthy to be presented to the Blessed Virgin.

—On the Feast of the Apparition of St. Michael the Archangel, in the Chapel of Loreto the ceremony of reception into the Society of the Holy Angels took place, presided by the Rev. chaplain. The Misses Brown, Bailey, McEwen, Keyes, Regan, and Ella Sheekey were received into full membership. The last named read, in a clear, full tone, the Act of Consecration. A beautiful instruction by Rev. Father Shortis on the power and protection of the holy Angels followed, and in the afternoon, after a walk in which they gathered the bright wild-flowers of spring, a feast was spread under the pavilion of Mt. Carmel, which was greatly enjoyed.

—In a letter received from a late visitor, a distinguished ecclesiastic, we find the words given below, which we take the liberty to quote:

"There were many things I saw that surprised me in the extent and systematic order of the Academy; many other things that edified me, above all, a virtue which I had looked for in vain for some time past—simplicity; I mean such as we always and only find connected with true worth. Rome has given me a love for the virtue. There one finds it in the highest circles both of government and society, and as it is practised there is fascinating. I was delighted to come upon it again at St. Mary's. It told me more regarding the standard of the Institution than a month's examination of its minute details."

—On Wednesday evening, Hon. Judge Fuller kindly accepted the invitation of the young ladies of the Graduating and First Senior Classes, and took supper with them to honor the fair and erudite providers of the delectable meal. Domestic Economy is a branch highly esteemed at St. Mary's, and her daughters must not leave the higher classes in ignorance of its requirements. On the Wednesdays of April, May and June the members exert their skill in the culinary art. The Judge very graciously commended the dishes, and asserted that he never more perfectly enjoyed any meal in his life. It is hinted that the amiable Prefect of Studies, in whom he recognizes an only and dearly-beloved daughter, and who presided at table, may have sealed the sincerity of the remark. The venerable Judge is veering on toward extreme old age, though he does not show it, and on the eve of his departure for his California home, the few last hours with his loved ones must have been very precious.

—The week has been one eventful in enjoyment and rare entertainments. Not to mention the almost daily botanizing excursions which engross so many recreation hours and enlarge so

many herbariums, there have been sundry delightful rambles; but, above all, the classes in French and German were treated to a picnic in the charming pleasure grounds belonging to Mr. Alexis Coquillard. This gentleman and his amiable lady—a former esteemed resident of St. Mary's—graciously invited the youthful party to their beautiful residence, and spared no pains to render the day agreeable to them. After partaking of cake and ice-cream, the young ladies were called upon to play, sing, recite, etc. Instrumental performances were given by the Misses Gove, Ginz, Van Horn and Morrison. Miss Bruhn sang with so much skill and pleased those present so well that she complied with the request to repeat her song. Miss Munger recited with such *éclat* that she was also frequently encored. Miss Reynolds rendered in Spanish a beautiful little poem of her own composition, and the Misses Williams and Stumer gave several English selections. At the request of the host and hostess, Hannah Stumer danced the graceful *kochuka*. The day will not soon be forgotten by the vivacious incipient linguists of St. Mary's. With one heartfelt acclaim they present their grateful acknowledgments to Mr. and Mrs. Coquillard; and if their warm good wishes be granted, there is not a happiness in the gift of Heaven which will not be lavished upon them, here and hereafter. The pleasure of the picnic was much enhanced by the kindness of Miss Florence Gallagher, who assisted Mrs. Coquillard in entertaining the young ladies.

—The great event of the week was the concert given by the Mendelssohn Quintette Club, of Boston. In the Music Lecture for Saturday the following pertinent remarks in allusion to the character of the concert were made:

“You have listened lately to the strains of melting tenderness from the soul of the mighty genius—of the grand, unrivalled Beethoven, who, true to his Catholic spirit, never wrote a measure from which his Guardian Angel would veil his pure sight. Did you not inhale this benign influence while listening to the faultless rendition of the opening piece on Thursday? Simply beautiful in form, but great in its simplicity. True, this slight view of one particular phase of his wonderful genius is but one ray of light, as it were. To know him in his unique grandeur you must hear him in his colossal symphonies, especially his culminating one—‘The Immortal Ninth.’ To fully appreciate such gigantic works takes *years of profound study*. The Schubert number played by the musicians was not the one on the printed programme; it was a gem of strict instrumentation. The ‘Romance’ clarionette solo, accompanied by the Quintette, was played by the composer, Thomas Ryan, who forced our speedy recognition of his virtuosity on that difficult instrument and his thorough knowledge of harmony. The trio, by Herman, who is still living in Munich, was marvellous. The members of the Club said to us afterwards that ‘they never played this number except when they felt assured of the appreciation of their audience.’ Raff’s descriptive piece, ‘The Miller’s Daughter,’ was piquant and graceful; and, I am sure, the tone language was thoroughly understood, notwithstanding the *clack of the mill*. The ‘Boccherini Minuet’ bore the graceful movement of that historic dance in every phrase, and one could almost see the studied salutations of the nobility of the sixteenth century. Mr. Franko’s Polonaise solo was an exhibition, indeed, of exquisite technique, and the peculiar rhythm was marked, floating as it did through the mazy intricacies of the melody. This solo showed years of constant application to render such difficulties with ease.

This, and the very amusing yet artistic solo of the violoncellist, ‘The Harlequin,’ made a lively impression on some, and others could hear under those burlesque sparkles the true genius, which could draw at will from the same instrument, tones that convert every passion of the human heart into one act of love and thanksgiving to God, the Creator and inspirer of music’s truest language.”

Madame Cora Giese responded twice to the impetuous *encores* of the enraptured audience, and rendered four delightful songs instead of the two marked on the programme, and elicited the warmest admiration. Her singing, exquisite culture and power of voice cannot be too highly praised; and, enhanced as they were by unstudied and cheerful grace of manner, they infused all with the spirit of joy which seemed to be the source of her song. Her charming presence and kindly smile will long be remembered.

Roll of Honor.

FOR POLITENESS, NEATNESS, ORDER, AMIABILITY, CORRECT DEPARTMENT, AND OBSERVANCE OF RULES.

SENIOR DEPARTMENT.

1st Tablet—Misses Adderly, Beal, Black, Bruhn, C. Babcock, Billing, Carney, Cirkel, Calkins, Dunn, Dowling, B. English, L. English, Fendrich, Fuller, Fitzpatrick, Gove, Ginz, Gavan, Addie Gordon, Alice Gordon, Heckard, Helping, Horn, Hale, Hetz, Johnson, Keating, Kearns, Kearney, Kenny, Legnard, Lintner, M. Murphy, A. Murphy, McNamara, Mooney, McCarthy, Neu, Newman, O’Connell, Quill, Reilly, Ramsey, Ryan, Reynolds, S. St. Clair, L. St. Clair, Sheridan, Sheekey, Scully, Stackerl, Todd, Tynan.

JUNIOR DEPARTMENT.

1st Tablet—Misses Brown, Chaves, Cox, Dillon, Eldred, Fehr, Halsey, T. Haney, S. Jackson, E. Jackson, McEwen, Malbœuf, Quill, Richmond, Shephard, Schmidt, Sheekey, Snowhook, Vradenburg, Wolvin. *2d Tablet*—Misses I. Allen, M. Allen, Ducey, English, Lord, Murphy, Moshier, Otis, Van Horn.

MINIM DEPARTMENT.

1st Tablet—Misses Chapin, English, L. Johns, V. Johns, Lindsey, Murray, Paul, Papin, Reynolds, Schmauss.

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DRAWING.

1ST CLASS—Misses Campbell, Beal.

2D CLASS—Misses Udall, Legnard, Shephard, Fehr, Chaves, Danforth, Black.

3D CLASS—Misses Dillon, Richmond, M. Reynolds, Fuller.

GENERAL DRAWING.

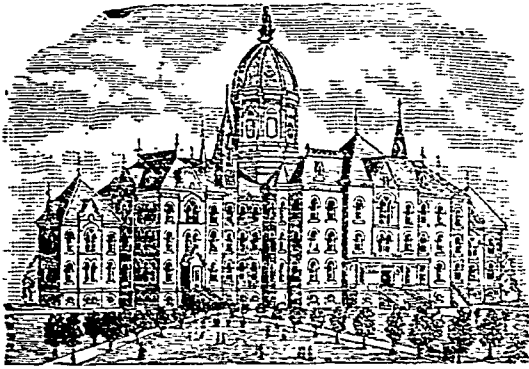
SENIOR DEPARTMENT.

Misses C. Babcock, R. Billings.

JUNIOR DEPARTMENT.

Misses I. Allen, N. Sheekey, Best, Regan, E. Roddin, Cox, Keyes, E. Jackson, S. Jackson, Moshier, R. Bailey, Wolvin, Halsey, Murphy, Schmidt, Durlacher, Quill.

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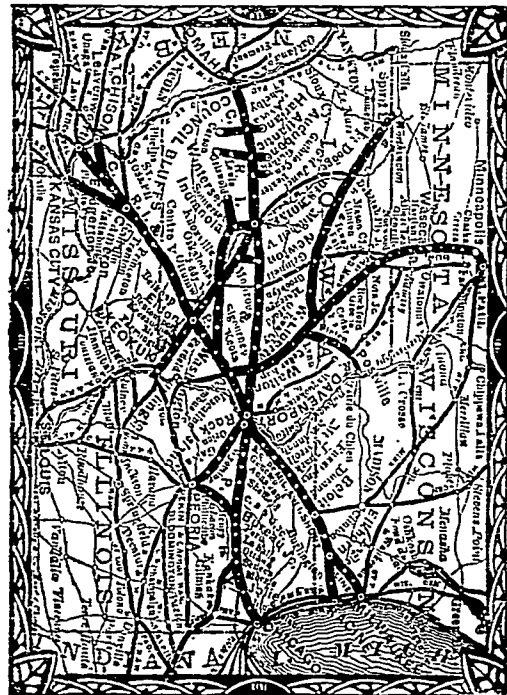
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