

THE NOTRE DAME SCHOLASTIC.

DISCE·QUASI·SEMPER·VICTURUS·

·VIVE·QUASI·CRAS·MORITURUS·

VOL. XIX.

NOTRE DAME, INDIANA, FEBRUARY 13, 1886.

No. 22.

Resurgam.

CHARLES WARREN STODDARD.

Shall I behold, what time the snows distill
In the soft wind, along these silver boughs
Crisp bud and curling leaf—the golden house
Of Robin Red-breast and the whip-poor-will?
Shall I behold the sudden pulse, the thrill,
As the rich blood, long dormant, 'gins to rouse
Among the meadows where the cattle browse,
Sad-eyed and tranquil, while they take their fill?

Shall I behold again, shall I behold
The slumbering dead awaken as of old
At sound of a still voice that quickeneth?
Then will I hymn thee to the very skies,
Spirit of lovely spring! I will arise—
I will arise from out this shadow of death.

—*Overland Monthly for February.*

Two Great Names in the Literature of Germany.

II.—SCHILLER.

Johann Christopher Frederick Schiller was born November 10, 1759, at Marbach, a small fortress in Würtemberg. His father, who was a captain in the regular army and afterwards inspector of the prince's orchards and nurseries of *Château Solitude*, is said to have been a stern and severe man; whilst his mother, on the contrary, was a simple, meek and good-natured woman, whose pious sensibility made a lasting impression on the thoughtful mind and the vivid and fiery imagination of the boy. His first poem, which was of a religious character, was written on the eve of his Confirmation, and was suggested by an exhortation received from his mother. Near Marbach was a college, founded by Duke Karl, of Würtemberg, and designed for the training of sons of officers. To this institution Schiller was sent by order of the duke himself, who was attracted by the boy's untiring diligence. But the severe discipline to which he was there subjected filled him with disgust, and

resulted in making him become more and more retired and reticent. As long as he remained at the college he lived without a friend, confiding in no one, and burying himself in his studies. He first intended to apply himself to the study of law, but he soon changed his mind, and engaged in the study of medicine; but he did not neglect his favorite pursuits—the study of history, and the reading of German (Klopstock) and Latin (Virgil) poetry.

After some time, the immediate society of the duke, which had the greatest influence on the government of the college, became unbearable to him, so that, in 1782, when his *Räuber* had already been crowned with great success in many of the larger cities of Germany, he flew to Mannheim and Oggersheim, where he finished his *Fiesko*; thence to Bauerbach, near Meiningen, to the farm of Frau Geheimrätchen von Wolzogen. Here, in the solitude of country-life, he sketched his third play—"Louise Millerin" (afterwards called *Kabale und Liebe*). After a few months' stay at this farm, he returned to Mannheim (1782), where Baron von Dalberg had offered him the position of poet to the theatre of that city. But he did not retain this post for any length of time, since, in 1785, we find him in Leipsic, and the two following years in Dresden. In both these cities he lived without any fixed position, but surrounded by a host of enthusiastic friends who enabled him to follow his favorite occupation of writing poetry. After this he resided alternately in Weimar and at Rudolstadt, in which latter place he made the acquaintance of Fräulein von Lengefeld, who became, later on, his estimable wife.

In 1788 he became acquainted with Goethe, who at first made a rather unfavorable impression on him. Through him, however, he was introduced to the duchess Amalia, of Weimar, and soon received (in the summer of 1789), through his and the privy councillor Voigt's influence, a position as professor of history at the University of Jena, where he inaugurated his career with a speech on the question, "What is meant by, and to what purpose do we study universal history?" Schiller kept this honorable post for ten years, and then resigned, that he might have more time for his liter-

ary labors and to unite himself closer to Goethe. For this reason he went to Weimar, in 1799, and gave the benefit of all his labors, which in the course of time he had concentrated solely upon dramatic poetry, to the theatre of the city—then the most renowned in Germany. After he had composed here some of his most eminent dramas, he died, mourned by the whole nation, on the 9th of May, 1805. He had been raised to the nobility, in 1802, by the German emperor, after he had already—in 1790—received the title of "Hofrath" from the duke of Meiningen. After his death Goethe recounted his virtues in a eulogy, the two last lines of which we give here literally translated:

"And far behind him lies, vain, indiscernible,
What fetters all—the vile and the contemptible."

Nearly all the peculiarities of the poet find their point of "origin" and "issue" in this: his direction towards the ideal; that he takes life, not as it is, but as it ought to be, according to his naturally noble and—through exerted thinking and indefatigable seeking for sublime models—still loftier view. In him were united the philosopher and the poet; a seeking after truth and beauty, together with an inexorable hatred against every injustice, every hypocritical and false disposition, and a deep reverence for everything high and holy; for which reason A. W. Schlegel has styled him "the virtuous artist."

In the idealism of the poet we find the reason for the judgment pronounced upon him by others—that he could never deny himself; that his own character was clearly visible in all his figures." What a contrast between him and Goethe! It must, of course, also be granted that this idealistic tendency has often led the poet too far away from the natural truth of events; but for this we are fully indemnified, not only by the wonderful richness of the sublime thoughts and ideas of his works, but also by the unsurpassed beauty of his language, of which the fine and flowing sentences, the harmonious and figurative descriptiveness charm us as much as its correctness and clearness astonish us. As in the life of Goethe we distinguished three different epochs, so we may also divide the life of Schiller into three periods, according to which his fruitful labors may be classified. Dr. Karl Hoffmeister, in his excellent work—"Schiller's Life and Works"—which is read in almost every college in Germany, ranges these periods as follows: the period of "juvenile, natural poetry," of "scientific self-development," and of "ripened artistic poetry."

The first period, which, beginning with his early trials, reaches up to the time when he wrote his *Don Carlos* (1786), is his *Sturm und Drangperiode*, during which he often, wandering in his ideals in spiteful exasperation over the reality, stormed with youthful haste against what he terms "the crooked state of affairs," by which genius is bound by fetters of conventionality and restraint. *Die Räuber*, *Fiesko*, *Kabale und Liebe*, some poems and a few treatises are the most prominent works that mark this period.

The second period of Schiller—the period of "scientific self-development"—extends to the year

1794, when *Die Horen* were published, and differs from the former in the gradual refinement of the poet under the influence of his historical, philosophical and æsthetical studies. Among the works which characterize this period, the principal poems are: *Die Götter Griechenlands*, and *Die Künstler*; the dramas: *Don Carlos* and *Der Menschenfeind*, a fragment; the narratives which are especially well known in America: "The Criminal from Lost Honor," and the "Ghostseer, or Apparitionist"; translations: pieces from Euripides and Virgil; historical treatises: "The Revolt of the United Netherlands," "The Mission of Moses," "The Legislation of Lycurgus and Solon," "The History of the Thirty Years' War"; to which we must add his miscellaneous and æsthetic writings, which are perfect models of their class.

Finally, the third period, the period of "ripened artistic poetry," dates from the year 1794 until the death of the poet (1805). That which gives the greatest charm and value to the works of this period, not only in the domain of German, but even universal literature, is Schiller's co-operation with Goethe, the mutual influence which the two friends exercised upon each other. The most beautiful and perfect of his works during this period are, besides several poems and treatises, *Wallenstein*, *Maria Stuart*, *Die Jungfrau von Orleans*, *Die Braut von Messina*, and *Wilhelm Tell*.

To become somewhat better acquainted with the works of Schiller, we may divide them like those of Goethe. Pre-eminent in plan and representation are his *ballads* and *romances*, which are unequalled by anything in the whole of German literature, whether ancient or modern, except, perhaps, Goethe's *Braut von Corinth*. According to the time of their appearance they are to be named in the following order: *Der Ring des Polykrates*, *Der Taucher*, *Der Gang nach dem Eisenhammer*, *Der Handschuh*, *Ritter Toggenburg*, *Die Bürgschaft*, *Der Kampf mit dem Drachen*, *Hero und Leander*, *Kassandra*, *Der Graf von Habsburg*, and *Der Alpenjäger*.

In his *lyric* poems, notwithstanding the strength of their sensibility, thought is predominant. There is a remarkable difference between those of the first and those of the second period; for whilst the former are "the loud cries of a violently agitated soul, always trying to extend itself further and yet confined on all sides," the latter approach the didactic sphere, and distinguish themselves by a dignified earnestness, elastic measure, splendor, and are rendered in moderate and almost simple language. Those best known are: *Hectors Abschied*, *Das Mädchen aus der Fremde*, *Des Mädchens Klage*, *Die Kindermörderin*, *Dithyrambe*, *Der Triumph der Liebe*, *An die Freude*, *Die Macht des Gesanges*, *Die Grösse der Welt*, *Der Jüngling am Bache*, *Thekla*, *Eine Geisterstimme*, *Der Spaziergang*, *Die Klage der Ceres*, *Das Glück*, *Die Worte des Glaubens*, *Die Worte des Wahn's*, *Die Theilung der Erde*, *Pegasus im Foch*, *Hoffnung*, *Würde der Frauen*, *Das Lied von der Glocke*. This last poem—a masterpiece in form and matter—has been translated into all the Euro-

pean languages, and well deserves its wide popularity, since such a multitude of beautiful thoughts, good precepts, and solid instructions has never been put together in such a pleasant and brief form.

Like Goethe, Schiller has contributed his highest and most excellent productions to the field of dramatic literature. In the first great work of his youth, *Die Räuber* (a tragedy in five acts—prose—1781), he revealed that genius which afterwards was to raise him to the first place among the dramatists of Germany. This drama, first known under the title "The Prodigal Son," represents how a naturally good and virtuous man is led astray by force of evil circumstances and hostile malignancy so far as to commit even the worst crimes, and how the commission of one crime leads to another. It is not free from faults, especially such as are occasionally unnatural exaggeration, also too showy efforts to produce effect and emotion. Each scene bears the stamp of the period during which it was composed.

A more definite character is shown in his second drama—*Fiesko* (a tragedy in five acts—prose—1783)—which gives expression to the republican ideas of the time; on the whole, however, it has not that truth and warmth of sentiment as *Die Räuber*.

In *Kabale und Liebe*, originally called by Schiller *Luise Millerin* (a domestic tragedy in five acts—prose—1784), the shamelessness of the vices prevailing in court-life, and the virtues of the abused and down-trodden lower classes are represented. In spite of the exaggeration and affectation which this piece contains, it was for a long time, together with *Räuber*, the favorite of the German stage.

A remarkable progress in the development of the poet may be recognized in *Don Carlos* (a tragedy in five acts, 1786). Like all the succeeding dramas of Schiller, it is written in five-foot iambics; and not only surpasses in form his previous productions, but also keeps itself free from their superfluity and exaggeration. One mistake in it, which has been recognized by the poet himself, is, that whilst in the beginning of the drama *Don Carlos*, at variance with the career of his historical model, monopolizes the whole interest of the spectator, in the end attention is centred upon the Marquis Posa, the representative of cosmopolitanism in contrast to the despotism of the monarch.

Unfortunately, Schiller never completed another drama—*Der Menschenfeind*—which he began about this time. Instead, he devoted himself the more laboriously and perseveringly to one of his grandest compositions—*Wallenstein*, a trilogy consisting of *Wallenstein's Lager* (a prelude in one act, with a prologue, 1798), *Die Piccolomini* (a dramatic poem in five acts, 1799), and *Wallenstein's Tod* (a tragedy in five acts, 1799). After we have, in the prelude, recognized the power which was at the command of this great and mighty general, by his unlimited influence over the army subject to him, we see him in *Die Piccolomini* at the summit of his power from which he is precipitated in the third play—*Wallenstein's Tod*—through his

own fault, but not, as it is often said, through the weight of hostile relations, which kept him continually entangled.

Maria Stuart (a tragedy in five acts, 1800) depicts a most amiable woman, who atones for the erring affection of her heart by sufferings and death. It has been often said that Schiller has in this piece and in *Die Jungfrau von Orleans*, as in *Don Carlos*, made a free use of the license of poets to picture the heroine purer and more attractive than is affirmed in history. This may be the case in *Don Carlos*, but the same cannot be applied with truth to *Maria Stuart*, or *Die Jungfrau von Orleans*.

This latter drama (a tragedy in five acts, 1801) does not confine itself throughout to strict historical accuracy, but it shows the more clearly the influence of familiar intercourse with Goethe, in the refined analysis of a great subject and its subsequent harmonious, synthetic arrangement. The piece itself describes, in brilliant language, not only the external battles for the liberation of France, but also the interior conflict in the soul of the virgin, between the divine work imposed upon her and human love.

The attempt to combine the *antique* and the *romantic* by the introduction of lyric choruses and the idea of fate (*ἀνάγκη*), but not in the sense of Grecian tragedy, is shown in *Die Braut von Messina*, or *Die Feindlichen Brüder*. The most striking tragic scenes which are herein brought before our eyes, together with a description of the most glowing love, originate in the unnatural hatred of two brothers; and this hatred again, which ends in the ruin of both, finds its source in the curse of the progenitor of the family, on which fact the tragedy properly rests.

The last drama, which is also considered the best, is *Wilhelm Tell* (a play in five acts, 1804). It was Goethe who induced Schiller to make "the delivery of the Swiss from the Austrian yoke" the subject matter of this drama, and the simple, but sentimental language which Schiller employs, shows how well he could understand the feelings of the popular soul; but we may also suppose that the remembrance of his years at the *Karlschule* and his flight from there inspired him with feelings corresponding to those expressed in this drama. The effect of this composition, written as it was in simple, and, at the same time, sublime language, is not too highly rated, when we say that by this love of country, and the free air of liberty which it breathes, the youth of Germany was inspired in the struggles against a tyranny which was very similar to that described in *Wilhelm Tell*.

Besides the dramatic compositions named, the German nation must be grateful to Schiller for the translation of the following works: *Iphigenie auf Aulis* (Euripides); *Turandot* (Gozzi); *Macbeth* (Shakspeare); *Phädra* (Racine); *Der Neffe als Onkel* (Picard), and *Der Parasit* (also from the French).

Of the prose writings of Schiller, the first place must be given to the historical narratives, which are distinguished as well by their artistic deline-

ation and classic style of expression, as by the keenness of perception with which the author discerns the connection of events. His most renowned work is *Die Geschichte des dreissigjährigen Krieges* (1790), which was preceded, two years before, by *Die Geschichte der Vereinigten Niederlande*. There is a certain bias for Protestantism shown forth in the former, and Catholics are charged with crimes which they never committed; but we will not blame Schiller for these defects, since we know that the documents on which he relied were false.

Considering his historical studies, we ought not to overlook the fact that, whilst it was his purpose to awaken an interest in the study of history by means of poetry, history was to himself nothing but a storehouse from which to draw materials for his vivid imagination; and, in consequence, historical events were made to assume whatever shapes best suited his humor.

His philosophical writings, together with some poems and æsthetic treatises, were for the most part a product of the study of Kant's philosophy. Most of them were published in Schiller's own journal—*Die Horen*—to which Goethe and the greatest men of science and art were among the contributors. The publication of *Die Horen* was soon followed by that of another periodical—*Der Musenalmanach* (1795–1800), the special tendency of which was to encourage lyric poetry, and to raise it to a higher standard. Another magazine—*Thalia*—had been already published in 1785.

Finally, we must not omit to mention the narratives of Schiller, which can almost be considered as novels. Among them are: *Der Geisterseher*, *Der Verbrecher aus Verlorener Ehre*, and *Das Spiel des Schicksals*. The first-named, which has for its subject matter the "religious tricks of Cagliostro," was, unfortunately, never finished; many "incompetent people" have attempted either to complete or to imitate it.

Such, in brief, were the lives and works of the two greatest German poets, whose names will shine forever the two brightest stars in the firmament of German literature.

FRANK A. LENZ.

To a Grub on Ice.

[Being a colloquy with a caterpillar, found alive on the floor of a shed on the exceptionally severe midwinter day of Jan. 19, 1886.]

A biting breeze, a stinging frost,
And lo! just at my feet
A grub, in contemplation lost,
Tries to make both ends meet!

He's coiled up in a cosy ring,
And on the closest terms
His head and tail he strives to bring—
A common trick of worms.

His back is bristled o'er with hair
Like cat's when dogs on cat rush,

You'd say some sprite had dropped just there
His muffler, or his hat brush.*

Dead? not at all! for, see, his tail
From out his mouth he draws,
When I his frowsy form assail;
He wants to know the cause.

"The cause?" "That's good! why, one should be
Domitian's self, or Nero,
To leave you snore on th' icy floor
At twenty below zero!"

"Were these the days when butterflies
Upon the airy wing go,
I'd let you bust, and mount the skies;
But now—I won't, by jingo!"

"Who gave you leave to roam thus far?
Not, sure, the grub in office;
For, *verbum sap*, 'tis clear you are
Of grubs the merest novice."

"Why from your tender mother stray?
—Don't wag your saucy snout
And curl your lip, as though to say,
'She doesn't know I'm out.'"

"She ought to know, and if she did,
One end of you she'd drub,
And make you do as you are bid,
And be a model grub."

"Here, come along, my 'downy cove,'
I'll end your hard probation.
And, seting you beside the stove,
Restore your animation."

"I'll use you, too, you solemn fraud,
To give the 'grads.' a notion
In Science Hall—when you are thawed—
Of peristaltic motion."

Biology sounds very nice,
And all the other "logies;"†
But, since a grub can live on ice,
Such chaff 's but fit for fogies.

That carbon and corpuscles red
Life needs, is silly rubbish;
For why is not this critter dead?
His fluids all are grubbish.

MORAL I:

Until he tries, no one can know
(This moral's worth some *siller*
What he can do, or undergo,
Nor man nor caterpillar.

MORAL II:

Don't seek a change, if you're at home
In *salon*, shed, or cellar,
He seldom thrives who loves to roam
Like this ere caterpillar.

SCHMALZ GRUEBER.

* Tenders for a better rhyme for "*hat brush*" gratefully received at this office. Reward: one year's subscription to the SCHOLASTIC.

† Sound the "g" hard here, as befits both the rhyme, the state of the weather, and the scientific nature of the subject.

Poetry.

(CONCLUSION.)

Towards the close of the century, John Milton (1674), "the poet, statesman and philosopher, the champion and martyr of English liberty arose," like a meteor from a clear sky, shedding radiance through all his age. From his youth a man of high powers, and—though a Puritan—a lover of art and literature, he saved the fame of the age in which he lived. Preceded by the metaphysical poets, and followed by the poets of the Restoration and the corrupt drama, he alone in all that throng commands our admiration, and, like Dryden, at mention of the name of the author of "Paradise Lost," we would sing:

"Three poets, in three distant ages born,
Greece, Italy and England did adorn;
The first in loftiness of thought surpassed;
The next in majesty; in both the last.
The force of nature could no farther go;
To make the third, she joined the other two."

Withal, Milton appeared in an age and under conditions most unfavorable to poetry. It was the time of the Restoration, when Charles II, a worthless prince, came to the English throne, surrounded with foreign favorites, whose corrupt tastes governed the tastes of the people. The nation had just passed from extreme to extreme, from Cromwell and Puritanism to Charles II—from unreasonable severity to reckless excesses. Religion had fled the land, and vice was rampant. Whirled in the giddy vortex of pleasure, the king and his subjects had forgotten the first principles of virtue:

"Plain thinking and high living are no more;
The homely beauty of the good old cause
Is gone; our peace, our fearful innocence
And pure religion breathing household laws."

Under Cromwell, public amusements had been forbidden; as a consequence, the drama was on its last legs. Now, to please Charles, rhyme was introduced. "Thus," says Macaulay, "a rising blow, which would have at any time been mortal, was dealt to the English drama, then just recovering from its languishing condition." It was at this time that Cowley, Waller, Denham, etc., flourished—the same that Johnson had termed "the metaphysical school," but whom Macaulay stigmatizes as "fashionable."

Four years before Milton had dropped his pen and sighed out an eventful life, John Dryden (1700) had been invested with the laureatship, and had already won a name. Him and Milton we would style the "founders of classic English poetry," the well-springs from whence flowed the pure old Grecian and Roman classics undefiled. The founders of a taste for years the guide star of poets.

But not yet had died away the baneful influences of the Restoration. The shades of Milton and Dryden dragged back to earth, and spent themselves in weeping over the depravity of their favored art—for we speak of the *corrupt drama*. Under the able tutelage of Wm. Wycherly (1715), Wm. Congreve (1729), Geo. Farquhar (1708),

and Nicholas Rowe (1718) it ran riot for the first few years of the 18th century. The 17th century had worked a wondrous change in the drama. Shakspeare's efforts and those of his comrades tended towards reproducing nature and her passions. Recognizing her complexity, they had introduced comic scenes and characters into their tragedies, and permitted lofty language and feeling in their comedy; in the new drama a "bombastic tragedy" counterbalanced the "comedy of artificial life." Declamation and pompous tirades displaced the old dialogue—"a dialogue so varied, so natural, touching every key of human feeling." Humor fled away, and wit stepped in, and the comic dramatists portrayed, not character, but manners; not nature, but society. Morality was defunct, and the most flagrant abuses against it crept in. This depravity of taste exercised a most powerful sway. Even Dryden degraded his talents to its service, but happily repented.

The 18th century did not begin very auspiciously, as we have seen, yet it was a century the most solid—if not the most brilliant—in the annals of literature. Then were written the most powerful satires, and best light essays of the language; then appeared the first grand works of fiction, the first carefully-written histories, and then, for the first time, was sung our poetry of the fireside. Chronologists have divided the century into two eras:

1. THE AUGUSTAN AGE, comprised in the reigns of Queen Anne and George I—extending from 1702 till 1727. Critics style the 18th century the classical age—"less on account of the refinement and polish of its writers," says Jenkins, "than of their professed imitation of classic models. . . . Not originality, but artificial correctness and good brilliancy of diction characterize this epoch." Wherefore, Alexander Pope (1744), who stands forth as its chief exponent, and his fellow-poets, John Gay (1732), Matthew Prior (1751), and Edward Young (1765) have been styled the "artificial poets of the 18th century," whom Masson denounces as "critical, negative, and unpoetic." That they were eminently artificial is a fact. Whately says of Pope—the master-mind of the tribe—"his rhymes too often supply the defect of his reasons." Nevertheless, Pope has won a name for himself as enduring as the language, and is, undoubtedly, the greatest of English satirists, and purest of English writers. "Speaking of this generation of authors," remarks Lord Jeffrey, "it may be said that, as poets, they had no force or greatness of fancy, no pathos, and no enthusiasm."

2. AGE OF ROMANTIC POETRY—the reigns of George II and George III: Though Pope and his school had won applause by the neat tricks of versification and sly antitheses, they did not hold forth

"The tender charm of poetry and love."

In the present age a rising inclination had begun to show itself to seek for themes in a broader range: "Fancy was yearning for exercise in the fields of nature, and for the excitement of emotions." For a long time this tendency had been manifesting itself, as James Beattie's "Minstrel,"

and Robert Blair's "Grace," etc., testify. The reign of George III was destined to witness the gorgeous outburst of the dawn of romantic poetry, which, like the famed aurora borealis, bursting forth in splendor, and scintillating over the icy fields of the North, has lit up and made the latter half of the 18th century the most brilliant in the record of letters. To James Thompson (1748) has been allotted the unconscious leadership in this great revolution of taste and sentiment,—the supplanting of the artificial by what is called the romantic type of poetry. "In his fervid descriptions he enters into a realm of poetry unknown to Pope"; but he does not reach to that height in the poetry of emotion and passion in which the later poets found their inspiration. The "later poets" were Wm. Collins (1759), Thomas Gray (1771), Wm. Cowper (1800), and, last and first, Goldsmith (1774), and Burns (1796). What a brilliant galaxy of names! Visions of the "Traveller," "Tam O'Shanter" and "Ye Banks and Braes," "The Seasons," "The Passions" dance before the mind. This was truly an age of poetry. None pretentious, yet all excelling: Goldsmith, the poet of experience and homely philosophy; Collins, the father of Odes; Gray the lyric poet of England; Cowper, "the poet of domestic affections and strong religious feeling," and Burns, "the greatest poet that ever sprung from the bosom of the people." Now, indeed, might the poet sing:

"Music hath charms to soothe the savage breast,
To soften rocks, or bend the knotted oak."

THE 19TH CENTURY.

As auspiciously as the 18th century had ended, so was ushered in the present one—the age of enlightened poetry. At the close of the reign of George III, in 1820, there stood an imposing array of masters of song. There were Keats (1821), Shelly (1822), Byron (1824), Scott (1832), Campbell (1844), Moore (1852); and Wordsworth (1850), Coleridge (1834), and Southey (1843), the illustrious three composing the Lake School. Their labors have ended, and everyone knows what they were and what they did. We are all familiar with "Hyperion," "Alastor; or the Spirit of Solitude," and "Queen Mab"; "Childe Harold," and "Don Juan"; "Marmion," "Lay of the Last Minstrel," and "Lady of the Lake"; "Pleasures of Hope," "Lalla Rookh," and "The Excursion"; "The Ancient Mariners," and "The Curse of Kehama."* Well has Wordsworth sung his own and contemporaries' praises:

"—Thou hast left behind
Powers that will work for thee—air, earth, and skies;
There's not a breathing of the common wind
That will forget thee; thou hast great allies;
Thy friends are exultations, agonies,
And love, and man's unconquerable mind."

In fact, such an extraordinary success attended the great poets of the first half of this century that its lustre has overshadowed poets brilliant, to say the least, at any time. Of Walter Savage Landor

(1864), Leigh Hunt (1859), and Thomas Hood (1845), we now hear little or nothing. They form the connecting link between Byron and Scott, and Tennyson and Longfellow—are overshadowed by the former, shut from view by the latter. Landor knew the classics and wrote them like a Dryden; Hunt's poems, though lacking soul and emotion, fill the void with poetry "graceful, sprightly, and full of fancy, lit up with wit, and glowing with tenderness;" in fine, exquisite. But "poor Tom Hood,"

"In misery's darkest cavern known,"

suffered the unkindest cut of all. His life was one continued misfortune, but death consigned him to something worse: the author of "Hero and Leander," "The Bridge of Sighs," "The Song of the Shirt," and "Eugene Aram," is now regarded simply as a humorist.

After wandering through the mazes of a dozen centuries, we have at last pitched upon the period, after all, the most interesting to us, inasmuch as it is our own time. We have seen the savage bards of a more savage age charm their fellow-men with song, rude, it is true, but, withal, the expression of that same harmony which is in every breast; then we heard the rhyming chronicles and metrical romances of the middle English period, and listened to the old ballad writers and the "Canterbury Tales" of Chaucer. We saw the modern English period commence with the reign of Elizabeth and Spenser's "Faery Queene"; saw the dawn of the drama, and followed out the career of Shakespeare and his fellow-dramatists. We dwelt for a short time among the metaphysical poets of the Protectorate, followed by Milton. We fathomed the depth of degradation to which literature, under French influences, sank during the Restoration, and with pleasure noted Dryden's atonement for allowing himself to be dragged down in it, but to be again pained by the flourishing of the corrupt drama.

The Augustan Age dawned, and the artificial poets of the first half of the 18th century passed muster, but to be succeeded by the exponents of legitimate poetry—the Romantic School. To the first half of our own century we adjudged the palm of poetry *par excellence*. The past is finished. A word on the present and future, and we are done.

Tennyson's days are nearly over, and we all know what he has done. Gray no longer holds precedence as the lyric poet, and the "Idylls of the King" are equal, if not superior, to anything of the kind in our language. But Tennyson we might call a poet of another age. As early as 1845, Wordsworth said of him: "He is the first of our living poets." The present, indeed, is gloomy, with Tennyson in his seventy-sixth year, and in the quiet enjoyment of a lazy sinecure; Aubrey de Vere and Algernon Swinburne are left the only support of the tottering muses. After all, it is not surprising. We are in a practical age; the culture of the poet has declined; the tact of the writer of prose and the thoughtfulness of the masses of readers have improved." The classics are entering

* These poems are mentioned in the same order as the poets above, and are generally described as their corresponding best works.

upon a swift decline, and science daily gains new footing. Spenser, Milton, and Byron are not read as they once were. Dickens and Thackeray, Bayard Taylor and Humboldt, Irving and Macaulay have replaced them: we find amusement and pleasure in the instructive novel, the entertaining book of travel, the interesting biography. History, too, is entering upon a new and grand scale of development. "An *historical sense* has grown up!" exclaims Shaw, and it must be satisfied. The archives of Europe—of the Vatican, of the monasteries, of the British Museum—have been thrown open, and we are confidently awaiting the clearing away of many historical enigmas. H. H. Bancroft alone in his efforts to clear up the mystery of "How was America settled," will instance my statement.

The drama has undergone a wonderful change. The popular tendency runs toward *amusement only*, and the consequences are serious. The classic plays of Johnson, Massinger, and even the "Bard of Avon," are rapidly being supplanted by the farcical comedy or melodrama of to-day. The opera holds an extensive sway, and Bob Ingersoll will draw a larger audience than a Shakespearean tragedy.

In this dilemma we turn to our own land—to America. Scarcely had the smoke of the Revolution drifted away, when the nation sprang into a life of bustling activity—an activity in everything; an activity that has lasted till to-day. Her literary interests did not lag behind, though it is true she has produced no acknowledged master in any of the branches in literature; yet she has produced names which Europe respects—in history, Geo. Bancroft, Irving and Prescott; in fiction, Hawthorne and Cooper; in oratory, Webster, Clay, Calhoun and Everett; and in poetry, Longfellow, Bryant and Poe, not to mention Holmes, N. P. Willis, Fitz-Greene Halleck, Whittier, or Lowell.

Our poetry, though in its infancy, grows apace. A few years ago the field was bare, now it reads like an Arabian knight's tale! a verdant vegetation grows in profusion. Our country is new, and boundless materials are at our disposal. We are a great and free people, living in an opulent and liberal land—the "greatest on 'God's green footstool.'" We repose almost in the shade of the Revolution, and still inhale the smoke of the Rebellion. Could surroundings be more poetic? Strung out into an epic, the story of the Revolution would read like another "Siege of Troy"; and the Rebellion in hexameter garb would possess more charms than the wanderings of Æneas.

FRANK J. HAGENBARTH, '87.

A generous mind may be led into excesses; but if it is, it will be the first to acknowledge its remissness and do penance for its want of judgment. Only the narrow-minded and persistent make a conviction out of an assumption and refuse to be persuaded once their opinions are formed.

The French Academy in its Origin.

The list of the original members does not contain a single name of note. Its nucleus was indeed formed by a small society styling itself *Académie des Beaux Esprits* which, in 1630, had begun to meet at the house of Valentin Conrart to read the rhymes of his gallant relative, the Abbé Godeau. Conrart himself was a Calvinist, who had retouched Marot's version of the Psalms, but was better known by his rhymes in reply to the popular ballad of *Le Goutteux sans Pareil*. At a later date his name figured on Colbert's list of literary pensioners, *Au sieur Conrart, lequel sans connoissance d'aucune autre langue que sa maternelle, est admirable pour juger toutes les productions de l'esprit—1,500 liv.* Those who met at Conrart's house were mostly rhymesters like himself; one only, Gombault, was a man of quality who had contributed to the *Guirlande de Julie*, and therefore reckoned as a poet at the Hôtel de Kambouillet. With two exceptions—Malleville, a hanger-on of Bassompierre's (then confined to the Bastille), and Serizay, who owed his fortunes to the Duke de la Rochefoucauld, whom the Cardinal had practically exiled to Poitou—all were devoted to Richelieu; the negotiations for the official organization of their body were carried on by the Abbé Boisrobert, who had been brought to their meetings by Nicolas Faret, whose name, rhyming with "cabaret," now lives only in a satire of Boileau's. Boisrobert, who describes himself as *un grand dupeur d'oreilles*, occupied in the Cardinal's court the post that, fifty years earlier, would have been conferred on an official fool, and his jests were so necessary to his master's digestion that on one occasion Richelieu, having fallen ill, while the Abbé happened to be in disgrace, his doctor would give no other prescription than "Recipe Boisrobert." Throughout the whole transaction Boisrobert was actively supported by two other members of the society, who lived, liked himself, in dependence on the Cardinal—Chapelain, the whipper-in of Richelieu's private pack of poets, and Sirmond, a paid political pamphleteer, who had replaced Mathieu de Mergues in the Minister's service. It is, then, no matter for surprise that we find the newly-constituted body bound by their prefatory article to absolute submission to the Cardinal's wishes: "And, firstly," the statutes begin, "*Personne ne sera reçu dans l'Académie qui ne soit agréable à Monseigneur le Protecteur.*" The members were not, indeed, left long in doubt as to the precise nature of the duties which they were expected to perform in return for official recognition and protection, for the appearance of Corneille's famous play, "The Cid," gave their protector an early opportunity of testing the docility of his creatures.—*The Fortnightly Review*.

THE brain is the palest of all the internal organs, and the heart the reddest. Whatever comes from the brain carries the hue of the place it came from, and whatever comes from the heart carries the heat and color of its birthplace.—*Holmes*.

NOTRE DAME SCHOLASTIC.

Notre Dame, February 13, 1886.

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 NINETEENTH 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, Literary and Scientific Gossip of the day.

Editorials on questions of the day, as well as on subjects connected with the University of Notre Dame.

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

All the weekly local news of the University, including the names of those who have distinguished themselves during the week by their excellence in Class, and by their general good conduct.

Students should take it; parents should take it; and, above all,

OLD STUDENTS SHOULD TAKE IT.

Terms, \$1.50 per Annum. Postpaid.

Address EDITOR NOTRE DAME SCHOLASTIC,
Notre Dame, Indiana.

If a subscriber fails to receive the SCHOLASTIC regularly he will confer a favor by sending us notice immediately, each time. Those who may have missed a number, or numbers, and wish to have the volume complete for binding, can have back numbers of the current volume by applying for them. In all such cases, early application should be made at the office of publication, as, usually, but few copies in excess of the subscription list are printed.

The Editor of the SCHOLASTIC will always be glad to receive information concerning former students and graduates of the University.

—We have now fairly entered upon the work of the second session of the year, and everything betokens an increase of earnestness and activity. This spirit pervades all the departments of the University, from the highest to the lowest, and indicates that this concluding term will be such as every thoughtful student delights to pass—a term marked in its ever varying phases by the happy results of carefully profiting by great advantages for moral, intellectual and physical culture, and crowned in its ending by the imperishable rewards of industry and application.

—Mr. J. W. Reed, of the well-known firm of Reed & Sons, Chicago, has the thanks of the Directors of the Seniors' reception-rooms for the many improvements which he recently made in their piano. The instrument is known as a "Knabe Grand," but was somewhat antiquated and lacking in the many perfections which the "Knabe" pianos now possess. Mr. Reed, while on a friendly visit to the College a few weeks since, had occasion to see and test the piano. He then kindly requested that it be shipped to his establishment in Chicago where he would make all necessary repairs and re-

turn it equal to any standard article in the market. This he has done, and at the cost of no little trouble—introducing new strings, new action, hammers, etc., all of which he generously donates as a mark of appreciation of the "boys." As he writes: "I hope it will do good service, and please the boys in whose hall the writer saw it." The boys, on their part, are reciprocally thankful, and will not neglect an occasion to say a good word for the excellent firm which has made "Reed's Temple of Music, Chicago," celebrated throughout the country.

—The movement in behalf of the proposed Catholic National University at Washington, the establishment of which was decided upon by the Fathers of the late Plenary Council of Baltimore, is daily assuming such proportions as to justify the hope that in the very near future the design will be an accomplished fact. Recently, a meeting of the prominent Catholics of Chicago was called by Bishops Ireland and Spalding, who had been delegated by the Board of the University to plead its cause before the people of the United States. The inauguration of their labors in the Metropolis of the West has met with the happiest results, \$100,000 being guaranteed as Chicago's contribution to the grand work—a sum which will secure the endowment of two chairs in the university. At this meeting the announcement was made that, in addition to the \$300,000 foundation gift of Miss Caldwell, of New York, a sister of Miss Caldwell had given \$50,000; Mr Kelly, of New York, had given \$50,000; Bishop Marty, of Dakota, expected to raise from \$50,000 to \$100,000; and the cities of Washington and Baltimore were each going to endow a chair with \$50,000.

It will be seen, therefore, that the movement is already on a solid basis. We hope that the further labors of the eminent prelates will continue to meet with the most gratifying results and be eventually crowned by the complete establishment of an institution which will make our young America the rival of old mother Europe in intellectual, as she is already in material, advantages.

Canvassed Hams.

"Never buy a pig in a poke."—Old Proverb.

[The following beautiful exercises in journalizing were kindly prepared by one of our most eminent examiners for the benefit of the First Class in Book-keeping, and would have afforded ample scope for display of talents, had not the examiner been called away, at the critical moment, to attend on the Scientific Board at the examination of the class in Rotatory Papyroplastics.]

EXTRACTS FROM THE DAY-BOOK OF MESSRS.
WEEKLING & LAFFENSTOCK.

South Bend, Ind., Feb. 1, 1886.

Rec'd from Skeemer & Snide, Hartford, Conn., 50,000 lbs. Canvassed Hams, @ 12 c., for sale on joint acct.,

themselves, Jason Timberline and ourselves, each one-third: which we style Mdse Co. A. Our $\frac{1}{3}$ invoice is \$2,000			nosis, said to have arisen after partaking of the hams. In the consequent excitement the warehouses of the consignees were broken open by a mob, and the hams dumped into the Missouri River. Gripp & Collarham bring suit against us for damages estimated at		
Cash pd. Freight, 50	2,050	00	We retain lawyers for the defence at a fee of	40,000	00
2			10		
Sold Leybach & Grundt on their Note @ 30 ds.			Feeling the necessity of providing against an imminent danger, we have written to Indianapolis to inquire if there are any vacancies in Lunatic Asylum. Postage,		02
50,000 lbs. Canvassed Hams of Mdse Co. A @ 15 c.	7,500	00	11		
"			Gripp & Collarham notify us that on calm investigation it has been found that the deaths from trichinosis all resulted from the consumption of pork indigenous to Kansas City. Popular excitement has at once subsided. Gripp & Collarham state that they have concluded to drop the suit against us; and furnish us with an acct. sales, showing that they sold 400 lbs. Canvassed Hams @ 20 c. \$80.00 upon which their charges are as follows:		
Closed Mdse Co. A and rendered Skeemer & Snide, and Jason Timberline acct. sales. Our commission @ $2\frac{1}{2}$ per cent, \$ 187.50			Cash pd. Freight, \$50.00		
Storage and Advertising, 25.00			Their commission @ $2\frac{1}{2}$ per cent on \$80, 2.00		
Skeemer & Snide's Net			Storage and		
Proceeds on acct., 2,412.50			Advertising, 40.00	92.00	
Jason Timberline's Net			Claiming excess of charges over gross proceeds as due them,	12	00
Proceeds (remitted), 2,412.50			We refuse to pay this; and commence suit against Gripp & Collarham for damages accruing from culpable negligence, on their part, of goods committed to their care. Pd. lawyer's retaining fee,		100 00
Our Net Gain, 412.50	5,450	00	12		
4			The Creditors of Skeemer & Snide notify us that they have found an Acct. Sales rendered by us 2d inst., by which we acknowledge our indebtedness to that firm to the amount of	4,412	50
Leybach and Grundt notify us that on retailing the hams sold them 2d inst., they are found, on removing the canvas, to be basswood in disguise. They return the goods, demand their Note back, and threaten suit for damages to their custom. We compromise by an offer of \$1,000, which they take, and we pay per sight dft. on Jason Timberline,	1,000	00	They demand the immediate payment of this sum.		
5			13		
Commenced suit for damages against Skeemer & Snide; and pd. lawyers' retaining fee,	100		Receiving a favorable answer from Indianapolis, we conclude that, under the circumstances, we cannot do better than fill the vacancies offered. We pay cash as follows: To barber, shaving two (2) heads @ 25 c., .50		
6			Additional charge, on discovering us to be insane, 2.40		
On examination, only 200 lbs. of the hams prove to be bogus. We ship the remainder 49,800 lbs. @ 12 c. to Gripp & Collarham, Kansas City, Mo., for sale on our acct., 5,976			Drayage, and Freight per Vandalia Line, 27.10	30	00
Drayage pd. cash, 24	6,000	00			
"					
Jason Timberline refuses to honor our sight draft, claiming that the special partnership closed when acct. sales was rendered. The draft is accordingly protested.					
We pay Leybach and Grundt face of draft and protest fees,	1,002	50			
8					
We are notified that Skeemer & Snide have absconded from Hartford, leaving debts approximating to \$1,000,000 and no visible assets except about 100 lbs. wooden nutmegs (damaged) @ 10 c.	10	00			
9					
Gripp & Collarham having retailed a portion of our consignment, several whole families have died of trichi-					

[From the Muncie (Ind.) "Democrat-Herald."]

The Editor at Notre Dame and St. Mary's.

In the travels which have recently fallen to my lot, I have seen many persons and things, concerning which I would have been glad to write my observations for the benefit of the readers of the *Democrat-Herald*, but arduous duties have prevented me from doing so. However, as I now have opportunity, I will give a brief record of a visit which, in company with a friend, I made to two celebrated seats of learning—the University of Notre Dame, and St. Mary's Academy. Being detained for a few hours at South Bend, I accepted the invitation of a graduate of Notre Dame to visit both institutions. A sleigh-ride of about a mile and a half in length brought us to the front of a stately pile of buildings, one of which is a magnificent church, in which High Mass was being celebrated. On entering and being shown to a seat, we were deeply impressed with the grandeur of the edifice, the beauty of the scriptural paintings, the pictures in the stained glass windows, the grand altar, the sublime music of the great organ, and the solemn ceremonies of the occasion.

At the close of the Mass, we called to pay our respects to the Very Rev. Edward Sorin, the Superior-General of the Order of the Holy Cross, and the founder of the University. We found him venerable in aspect, but strong as a youth in body and mind. He came to this country, in 1841, friendless and penniless; and, penetrating into the then frontier and wilderness, he selected the spot now rendered classic by his labors; there, in a log cabin, he commenced alone the labors of his life, to teach and preach. And from that small beginning he has shaped the conduct of affairs at Notre Dame, so that it is now known and honored throughout the whole, broad world. He has crossed the ocean forty-five times, and has been intimate with most of the presidents, generals, popes, and emperors of his day. In his hale old age, beloved by all who know him, by Protestant and by Catholic alike, and by one equally as well as another,—his authority extending into every land and every clime,—he might well repose on the laurels he has so nobly earned; but he continues to devote himself, with unremitting zeal and enthusiasm, to the extension and perfection of the work to which in his youth he devoted his life and energies.

At the college building we made the acquaintance of Rev. T. E. Walsh, the President of the University. Although he is a comparatively young man, he seems to possess the characteristics requisite to enable him to follow closely in the footsteps of his illustrious Superior. We found the parlors and corridors of these buildings covered by works of art from the hands of the old masters and of the most celebrated modern artists. One of the latter—Signor Luigi Gregori—is professor of fine arts at these schools. He was for years an artist in the Vatican, at Rome, and was by the Pope appointed upon a commission upon the authenticity and restoration of ancient works of art. Among

other persons whom we met, worthy of a more extended mention than now can be accorded, was Rev. Louis Neyron, M. D., Professor of Anatomy and Allied Science. He is now 95 years old, but vigorous as most men of middle age. He was a surgeon in the army of the great Napoleon, and at Waterloo, and on many a bloody field he performed deeds of valor, of mercy and of skill. We received many courtesies at the hands of Col. Wm. Hoynes, Professor of Law, and of Prof. J. A. Lyons, the latter of whom has been connected with the University for more than a quarter of a century.

In the study-hall we found pupils from almost every nation, and of every shade of religious belief. They are a body of good-looking, intelligent young men. It would be impossible in this communication to give any adequate idea of the neat, well-ventilated dormitories, the busy study-halls, the well-stored libraries, the extensive museums, the sweet chimes of great bells, or other attractions of this celebrated spot. Order and system prevail throughout, and all modern improvements are called to aid in the great work there carried on.

Reluctantly bidding adieu to Notre Dame, and the new and kind friends whom we had found there, we went one mile west to St. Mary's Academy, an institution conducted by the Sisters of the Holy Cross for the education of young ladies. We were shown through the great buildings. On every side were evidences of the complete facilities afforded for obtaining the highest education, and of the proficiency attained by the pupils. The extensive grounds around the Academy are arranged so as to lend a charm to the landscape and when clad with the verdure of summer, must be surpassingly lovely. Long as this letter is, it can give but a faint idea of the sights to be seen, and the pleasure and instruction to be obtained by a visit to Notre Dame and St. Mary's.

Books and Periodicals:

—*The American Agriculturist* for February comes to us with an announcement that a brilliant galaxy of writers—not strictly agricultural—are to contribute to its columns during the year. Among the number are Donald G. Mitchell (Ik Marvel), R. H. Stoddard, the poet writer, James Parton, the biographer of Jackson and Jefferson, Julian Hawthorne, George Parsons Lathrop, Rev. Dr. Lyman Abbott, and Rev. Dr. Buckley, to be followed by other eminent writers. These writers are to contribute a series of papers upon the Farmer Presidents of the United States, which will be accompanied with engravings, twelve by eighteen inches in size, illustrating the farm surroundings and associations of the subjects. The number likewise announces that Mr. A. B. Allen, who founded the paper, nearly fifty years ago, and was its Editor for fifteen or twenty years, is now to contribute a series of articles to its columns. The February issue contains over one hundred original articles, and seventy-four original full-page and smaller engravings.

—The opening article in the *Catholic World* for February—"A Protectory for Prodigal Sons"—is an interesting description of the *Maison Paternelle* established in France by M. de Metz—a kind of House of Reform for the wayward sons of wealthy families. The writer leaves unanswered the question of the practicability of such a system in this country. The second article, "The Slaughter of the First Born," is an earnest plea for religion in education, setting forth especially the injustice of taxing Catholics to support the public schools. "*Dude Metaphysics*," by Rev. Dr. Brann, is the title of a scathing review of John Fiske's pantheistic article in the *Atlantic Monthly* on the "Idea of God." The well-known writer, Christian Reid, contributes the opening chapters of a new story—"The Doctor's Fee"—which promises to be highly entertaining and instructive. Among other articles are: "Eleven General Elections of the Reign of Victoria," "The Metamorphoses of Irish Names," "The Extremity of Satire," "Joost van den Vandel," "A Tour in Catholic Teutonia," etc., etc.

—The *American Catholic Quarterly Review* for January opens with an interesting article by Arthur F. Marshall on "Church and State, in England." The writer discusses the disestablishment of the "Church of England," a question which, though not so far advanced as to form a "plank" in the platform of a political party, yet is a topic of earnest discussion in Great Britain, and will probably soon take the form of a proposal before parliament. Mr. Marshall considers the question politically and financially, presents the views of opposing and favoring parties, and draws his conclusions. "How Ireland has Kept the Faith since Cromwell's Time," is the subject of an able paper from the pen of Bryan J. Clinche, who gives a condensed, but withal full and clear narrative of the sufferings of the Irish people during three centuries of religious persecution. He concludes as follows:

"It is now over three hundred years ago since the Government of England first decreed that the Catholic Church should have no existence in Ireland, and, during by much the greater part of that time all its power was bent to the object of its extirpation. Two generations after Elizabeth had passed to her account, the whole power of Puritan fanaticism was turned anew to the same end. The restored monarchy of the Stuarts continued the task, and sent the head of the Irish Church to die as a felon at Tyburn. The Dutch usurper and his successors during an entire century labored at the same task by all the means which the perverse ingenuity of man could devise, backed by an unlimited power over the lives, property, and good name of all who dared oppose its will; yet their work has passed away already. A few thousands are now found to profess themselves of the Independent sect which ruled supreme under Cromwell. The Church of Elizabeth, of James, and of the Georges, has, in our own days, been swept away as a useless plant that cumbered the earth in vain, while the Faith preached to the wild Celtic clans by the exile Patrick, fourteen hundred years ago, while a Cæsar yet held sway in Rome, is still to-day the living faith of the Irish race."

Paul R. Shipman writes on "The Establishment of the Visitation Nuns in the West," giving an interesting account of the foundation and history of the Order in St. Louis. Prof. St. George Mi-

vart, F. R. S., contributes a deeply interesting article on the subject "What are Animals and Plants?" in which, while ranging over a wide field of investigation, he treats of the distinctions between organic and inorganic matter, and presents the chief characteristic difference between animals and plants. The distinguished writer, speaking of the theory of "mechanism" in physical phenomena, adopted by so many scientists, says:

"Physical science can repose upon and appeal to nothing but things evident to the senses. It is thus compelled to make use of a mechanical imagination of nature, and no blame can therefore attach to physicists who regard this as their *practical* ideal and attend exclusively to the physical forces. . . . But physical science is not everything; and it cannot, by its very nature, be supreme. It essentially reposes upon our sense-perceptions; but it is not '*sense*,' but '*intellect*' which is and *must* be supreme in us. . . . Reason in man is supreme; and it relates to those first principles which have been recognized by one of our greatest living physicists as '*underlying all physical science*.' We should regard this mechanical view of nature according as it may appear when viewed, not in the light of physical science, but in that of philosophy, which is the *judge of physical science*."

The other articles are: "The Encyclical—*Immortale Dei*," by the Rt. Rev. F. S. Chatard, D.D.; "What Can be Done for Orphans?" by John Gilmary Shea, LL.D.; "The Present and Future of the Irish Question," by "C."; "The Supernatural and Intellectual Development," by F. J. Cummings; "A National Catholic Library," by "S."; "St. Cyprian and the Roman See," by Arthur H. Cullen; "A Biographical Sketch of Father Robert Molyneux, S. J.," by Rev. W. P. Treacy, S. J.; "A Few Words More on the New Bible," by the Rt. Rev. James Corcoran, D. D.

With the present number of the *Review* a new department is inaugurated which, under the title of "Scientific Chronicle," presents interesting information respecting the progress of the physical sciences.

Personal.

—Aloysius Kelly, of '83, is sojourning at Washington, D. C.

—Charles Droste (Com'l), '83, is in business with his father in Cincinnati, Ohio.

—Mr. J. A. Griffin, of Union City, Mich., passed a few days at the College during the week, visiting his son in the Minim department.

—Albert Rohrbach (Com'l), '81, holds a responsible position in the wholesale clothing house of Strouse, Loeb & Co., Philadelphia, Pa.

—Dr. Philip White, '74, is a highly-esteemed and prominent member of the medical profession in Cincinnati, and enjoys an extensive and lucrative practice.

—James J. Cunnea, '69, of Cleveland, Ohio, paid a flying visit to the College yesterday (Friday), and was warmly greeted by old friends.

—Mr. D. B. Treacy, of Detroit, Mich., the gentlemanly Agent of the Hamilton & Dayton R.R., was a visitor at the College yesterday.

—Rev. President Walsh left Thursday morning for Kalamazoo, Mich., where he lectured the same evening under the auspices of the Catholic Young Men's Literary Association.

—Joseph Grever, of '83, is the efficient President of the Thespian Dramatic and Literary Club of Cincinnati. Ed. O'Brien, of '78, is the genial Secretary of the same organization.

—We congratulate our esteemed friend, George E. Clarke, of '83, upon his recent merited promotion to the responsible position of Chief Book-keeper of the world-renowned Studebaker works at South Bend.

—Michael Coleman, of '84, is doing well at Washington, D. C. He was lately the recipient of the pleasant intelligence that his brother William, residing at Irwin, Colo., was the citizens' choice for Mayor at the recent election held in that city.

—J. F. Studebaker, A. Anderson, Prof. Du Shane, Miss Alice Bradley, J. R. McDonald of the *Times*, C. N. Fassett of the *Register*, South Bend, and J. R. Markle, Detroit, Mich., visited the College last Tuesday evening for the purpose of inspecting the workings of the Edison Incandescent Light which has been introduced into all the University buildings under the direction of Mr. J. C. Willson. A full report of the visit will be found in our local columns.

—Bro. Albert, C. S. C., formerly instructor of Drawing at the University, still continues to give lessons in his favorite branch at St. Joseph's College, Cincinnati. Many of the products of Bro. Albert's skilful pencil adorn various parts of the College buildings and are much admired. We clip the following complimentary notice from a recent number of the *Cincinnati Enquirer*:

"Prof. Albert, C. S. C., of St. Joseph's College, this city, is doing some very creditable work, both to himself and to the institution. His last—'The Birth of Christ'—is pronounced by competent critics a splendid bit of art."

—Among the visitors during the past week were: Michael Lalley, Detroit, Mich.; Mr. and Mrs. Timothy Nester, Misses Hattie and Lizzie Nester, Marquette, Mich.; C. C. Garber, Charles Crotty, Chicago, Ill.; Miss Jennie Fleming, Richmond, Ind.; Miss Alice Bradley, Berrien Springs, Mich.; D. McKendry, Fort Wayne, Ind.; Mrs. Mary L. Cass, Mrs. V. J. Wells, Mrs. E. A. Smith, Mrs. F. W. Elane, Mrs. P. S. Alberty, Mrs. F. Porter, Mrs. M. J. McCarthy, Valparaiso, Ind.; W. G. Blish, Niles, Mich.

Local Items.

—What would we do without William?

—Paul and little Mac are both good runners.

—There will be a Moot-court trial this evening.

—Oh! where, oh! where has the Scientific Club gone?

—How do you like our page of book-keeping? Look at it!

—The prospects are that navigation will open early this season.

—"Why does he never call it *our*-crosscopy? I hate to hear everything vulgarly *myed*."

—Thanks are returned to Rev. President Walsh, Rev. M. Regan, Profs. Edwards and Ewing, by the St. Cecilians; and to Bro. Paul, by the Euglossians, for favors received.

—The Senior, Junior, and Minim reading-rooms are in possession of elegantly framed life-size pictures of Very Rev. Father General, thanks to the generosity of Rev. President Walsh.

—Many rare and valuable books were recently placed on the shelves of the Lemonnier Library. The books most in demand are the late volumes of Brownson's works, "Ben Hur," and the "Life of Grant, by Himself."

—The Junior Prefects are indebted to Mrs. Amelia Doss, of Kansas City, for an unexpected and generous gift of five dollars to be used in beautifying their reading-rooms. This is the first money given for this purpose, outside of home contributions.

—A large Venetian mantle mirror has been added to the attractions of the Juniors' reception-rooms. It has been placed on the back wall, where it reflects the various apartments. To one entering the front archway it gives the impression that the rooms are three hundred feet in length, or twice their actual dimensions.

—The "General Time Table" for the Dramatic Associations is as follows: Feb. 22, the Thespians will appear in "Julius Cæsar"; March 17, the Columbians in "The Irish Brigade"; April 28, the Euglossians in "Richard III"; May 12, the Philopatians in "Powhatan"—sequel to the "Prince of Portage Prairie"; June 9, the St. Cecilians in a grand Shakspearean Revival.

—A special meeting of the University Baseball Association was held Feb. 6. The following gentlemen were elected to membership: Messrs. J. Bates, Bowles, Karst, D. Burns, R. Burns, M. Burns, J. Crow, Laly, F. Soden, Hoynes, J. Hampton, Ott, J. Emmons, H. Neal, J. Kenny, F. Becker, D. Latshaw. A committee consisting of Bro. Paul, Messrs. T. Chapin, A. McNulty, A. Browne, and P. Goulding, was appointed to draw up a new Constitution and By-Laws.

—Professor Gregori is maturing sketches for a life-size portrait of the late Archbishop Spalding, President of the Second Plenary Council of Baltimore. Archbishop Spalding was a life-long friend of the venerable Founder of Notre Dame, and always devoted to the interests of the University. On the occasion of the solemn dedication of the old college buildings, he came all the way from Baltimore to preside at the ceremonies. The discourse which he delivered at that time is still well remembered and spoken of by many at Notre Dame.

—In the University Moot-court, held on the 7th inst., Prof. Wm. Hoynes presiding as Appellant Judge, the *mandamus* case of Wickman vs. the State of Indiana was argued. M. O. Burns ap-

peared on behalf of the appellant, J. Conlon for the appellee. The question involved was to test the legality of a *mandamus* issued by the court below, compelling the Legislature to re-deed a certain tract of land for breach of condition. After hearing the arguments of the council, the court held that the authority of the Legislature was judicial, and that a *mandamus* would not lie.

—The first regular meeting of the Philodemic Association for the second session was held Wednesday evening, Feb. 10. The exercises opened with a report of the "Committee on Constitution" appointed at a previous meeting. The Constitution was read, and, after a short discussion, adopted. Prof. J. G. Ewing was unanimously chosen President for the ensuing session; A. J. Ancheta, 1st Vice-Pres't; M. Dolan, Secretary. D. Byrnes, L. Mathers, J. Wagoner and B. Becker were appointed as speakers to debate, at the next regular meeting, the question: "Resolved, that the Traffic in Intoxicating Liquors Should be Prohibited by Congress."

—On the afternoon of the 7th inst., some interesting games of handball were played between two teams selected from the Senior department and the Manual Labor School. The Seniors were represented by Duffin, De Haven, and Becerra; while the opposing team consisted of McHenry, Burns, and Sullivan. The latter trio came off victorious, winning three out of the four games played. The first game was lost to the Seniors by a score of 21 to 9; in the next they triumphed by the slender majority of 1; the two last games were won by the representatives of the Manual Labor School, the scores being, respectively, 21 to 16, and 21 to 10. Duffin in particular distinguished himself by his brilliant playing.

—*A drama in two acts and one spasm, by one of the Staff:*

ACT I.—SCENE:—Editor's sanctum, Monday afternoon. Editor asleep, with feet on a table, and is dreaming of spring, vacation, ice cream, etc.

ACT II.—A jingle of sleighbells and an approaching noise as of a cyclone. He awakens, turns a somersault for fright, is confused, but an idea strikes him—he murmurs: "Are they?" Yes, they are. "Where are they?" Rushes frantically to the window, in time to see the last sleigh turn the corner.

SPASM:—His heart sickens, and as he collapses upon the Brussels' carpet, murmurs that soulfully significant word, "left!" Dirge by the other "Eds."

R. I. P.

—A grand dress parade of the Hoynes' Light Guards was held last Sunday evening. Col. Hoynes, resplendent in his grand new uniform, commanded in person, Capt. Combe acting as Adjutant. A number of visitors were present and admired the fine appearance presented by the "boys," and the perfection which characterized all their movements in the drill in marching and the manual of arms. An order was read which provides: "That the private whose equipments excel in neatness during the month of February and at the general monthly inspection shall receive a suitable prize. Three

copies of photographs of Genl's Sherman, Sheridan and Grant have been received by the company, and are to be hung in the Seniors' reading-room.

—The 5th regular meeting of the Thespian Society was held Monday evening, Feb. 1st, for the purpose of reorganizing for the 2d session. The officers are as follows: Rev. T. E. Walsh, Director; Rev. M. J. Regan, Assistant Director; Joseph A. Lyons, President; Samuel T. Murdock, 1st Vice-President; Albert A. Broynne, 2d Vice-President; Frank H. Dexter, Treasurer; M. A. Dolan, Recording Secretary; J. I. Kleiber, Corresponding Secretary; F. J. Hagenbarth, Critic; F. J. Combe, Historian; P. Chapin, 1st Censor; C. Harris, 2d Censor; J. Wagoner, Sergeant-at-Arms.

—The approaching "Senior Bazaar," combined with the spring weather of the past few days, has inspired our local poet as follows:

We soon shall feast! the "Sens" exclaim,
On oysters dished *à la Notre Dame*;
Baseball suits we then shall buy
With the proceeds from our oyster fry.
Voting also, I announce, there'll be
For little Mac and Chapin, P.—
He who does the most receive
Will get a medal, I believe.
So swear off smoking, avoid the store;
Come to the front with stamps galore;
Secure a ticket for the great event,
Poll some votes, and I'm

Yours, A GENT.

—At the 11th regular meeting of the Columbian Literary and Dramatic Club, the order of business was taken up with the work of reorganizing for the second session. The following are the present officers of the society: Director, Rev. T. E. Walsh; Assistant Director, Rev. M. J. Regan; President, Prof. J. A. Lyons; Honorary President, Prof. J. F. Edwards; Promoters, Bros. Emmanuel and Paul; 1st Vice-President, A. McNulty; 2d Vice-President, M. M. White; Critic, W. Jess; Treasurer, P. McGuire; Recording Secretary, J. J. Hamlyn; Corresponding Secretary, W. M. Harless; 1st Censor, J. V. O'Donnell; 2d Censor, C. Duffin; Historian, A. Gordon; Librarian, W. Breen; Sergeant-at-Arms, W. Collins; Prompter, C. Paschel; Marshal, J. Keegan; Executive Committee: Messrs. Harrison, Neill, M. O. Burns and Rahilly.

—The Director of the Historical Department returns thanks to Rt. Rev. Bishop Vertin for a valuable addition to the Bishops' Gallery presented through Mr. Nester, of Marquette; to the Mother Superior of the Ursulines of Cleveland, for *souvenirs* of Bishop Rappe; to Dr. Le Prohon, of Portland, for personal description of Bishop Tyler, Founder of the See of Hartford; to F. Rutledge, of Louisville, for old Metropolitan Directories. A lock of hair—taken by J. F. E. from the coffin of the sainted Father Cointet in 1875, when the remains of that venerable Indian missionary were removed to the new church—has been placed in one of the cabinets with the relics of Fathers Marquette, De Smet, De Seille, Prince Gallitzin, and other pioneers.

Roll of Honor.

SENIOR DEPARTMENT.

Messrs. Ancheta, Ashton, Ashford, Aubrey, Akin, V. Burke, Burns, D. Byrnes, R. Byrnes, Becerra, Bowles, Bryar, Bolton, Baca, A. Browne, F. Brown, Breen, Becker, P. Burke, Conlon, C. Crowe, J. Crowe, Coady, Congdon, Craig, Chapin, Jos. Cusack, Jno. Cusack, Walter Collins, Wm. Collins, Crilly, Carbajal, Fred Combe, Frank Combe, Cassidy, Cooney, Cartier, Dempsey, De Haven, Dexter, Daly, Dolan, Dohany, Emmons, Fogarty, Finlay, Forbes, Ford, A. A. Gordon, A. Gordon, Goulding, Gallardo, Glenn, Hamlyn, Hagerty, Houck, J. Hampton, Hagenbarth, Harris, Harrison, Howard, Harless, Holden, Judie, Jackson, Jewett, Jess, Jeffs, Kondelka,* Keys, Kreutzer, H. Kenny, J. Kenny, Keegan, Karst, Kleiber, Larkin, Ley, Latshaw, Long, H. Luhn, W. Luhn, Martinez, Murphy, Mathers, Murdock, Mier, McErlain, McGuire, Miller, Moon, McDonald, Meagher, Neill, Nancolas, O'Rourke, Ott, P. P. Prudhomme, C. Paschel, H. Paschel, P. Paschel, Padilla, Redmond, T. Ryan, O. Ryan, Remish, E. Riley, Rothert, Rochford, Rodriguez, Rahilly, Rheinberger, Shaide, C. Stubbs, Saviers, Sheridan, Strasser, Soden, Sack, Snapp,* Triplett, Vandercar, C. Williams, A. Williams, W. Williams, White, Wagoner, Wilson, Zeitler.

JUNIOR DEPARTMENT.

Masters Adlesperger, Austin, Arts, Ackerman, Akin, Berry, Benson, Brabrook, Blakeslee, Brownson, Boos, Bowles, F. Benner, Bunker, Borgschulze, Bacigalupo, E. Benner, Curtis, Colina, Courtney, Cleary, Cooper, Chute, G. Cartier, D. Cartier, Chaves, Cavaroc, Coles, Decker, Dougherty, Doss, Duffield, Dillon, Darragh, Dickinson, Dungan, Dunning, Ewing, Eppe, Frain, Finch, Flood, Fehr, Fitzgerald, Fitzharris, Fontanel, Grothaus, Goebel, Galarneau, J. Garrity, Gordon, Houlihan, Hayes, Hoyer, T. Hake, A. Hake, Hoffman, Hiner, Jewett, P. Jacobs, N. Jacobs, Jeffs, Joyce, Kern, F. Konzen, W. Konzen, Levin, Luther, Lesh, McKendry, McConn, Meehan, McPhee, McIntosh, Myers, McNamara, Mulken,* McCart, Macatee, Mulberger, Nealis, Newton, Nations, O'Connor, Oxnard, O'Kane, Portillo, Press, Prudhomme, Preston, Regan, Redlich, C. Ruffing, A. Ruffing, Robinson, Ramirez, L. Smith, F. Smith, S. Smith, N. Smith, Shields, Senn, Scherrer, Sandoval, Steele, Talbot, Towner, Tarrant, Tiedrich, Vanselow, Valasco, Warner, Walsh, Welch, Wabraushek, Wagoner, C. West, Williamson, Woodman.

MINIM DEPARTMENT.

Masters Ackerman, Bailey, Bull, Barger, Ciaroschi, E. Connors, J. Connors, Chute, Cobbs, Crotty, Campeau, Dunford, L. Doss, E. Doss, Dewald, T. Falvey, F. Falvey, E. Falvey, Fontanel, Griffin, Grant, Graham, F. Garber, Healy, O. Haney, Huiskamp, Hillas, Inderrieden, Jones, Jewett, A. Kintz, J. Kintz, O. Kintz, Keeffe, Klaner, Kellner, Landenwich, Mainzer, Moncada, McIntosh, Morgan, McGill, McCourt, McNulty, Martin, Mason, C. Mooney, H. Mooney, Munroe, Nussbaum, B. Nealis, C. Nealis, Nester, O'Neill, Paul, F. Peck, J. Peck, Piero, Ramsey, Riordan, Stone, Steele, Sullivan, D. Sweet, G. Sweet, W. Smart, E. Scherrer, C. Scherrer, Taft, Tillenburg, Williamson.

* Omitted last week by mistake.

[From the "South Bend Register," Feb. 10.]

A Thing of Beauty

WHICH WILL LONG PROVE A JOY TO NOTRE DAME.

"Father Zahm is the happiest man in the University," said a member of the Notre Dame Faculty last evening. "After many years he beholds the practical realization of his plans in building and appliances for teaching and demonstrating the sciences, and, to crown this grand achievement the completion of the electric light plant, which now

illuminates every hall and apartment in all the buildings of the University."

Every window in the University, in Science Hall, in Music Hall, and other buildings that make up the grand total at Notre Dame, and the fronts over the entrances were ablaze with light last evening; while above all, in the grandeur and brilliancy of its conception, and crowning all with the beauty and glory of their light, were the electric crescent at the feet and the electric crown on the brow of the colossal figure of the Blessed Virgin Mary which surmounts the Dome. A mellow radiance pervaded the air. The windows were like brilliants set in the walls of the buildings.

The Edison electric light plant which Messrs. Markle and Willson with a force of workmen have been engaged several weeks in putting in at the University is completed, and the lights were turned on in full last night. The plant consists of one 12-horse-power engine and one 100-light dynamo, donated by the Edison Company to the University, and one larger engine and one 250-light dynamo purchased by the University, making a total of 350-lights. These are all incandescent, ranging in power from 12 to 32 candles, the latter approaching the arc light in diffusive power without the excessive brilliancy. All the study-halls, lecture-rooms, laboratories, offices, private apartments, halls and parlors are illuminated with this light, and the days of gasoline gas at Notre Dame are over. The light is steady and soft, and possesses the additional advantages of not preying upon the vital qualities of the air and creating no heat. The expense has been exceedingly heavy, but the policy of the administration at this institution is to stop at no expenditure that will add to the comforts and advantages of Faculty and students. Where convenience suggests the lamps are simply swung by wires from the ceilings, so that they may be swung from point to point and brought down to the desks and tables.

Science Hall is approaching completion, and with it a number of innovations are being inaugurated. The basement floor will be devoted entirely to mechanics. Already a machine shop, with drills, lathes, etc., is in operation under a competent foreman, and the carpentry, blacksmithing, etc., departments, will soon be ready. The students are enthusiastic over this addition to their advantages, and have set themselves the task of constructing a steamboat by the June commencement. The departments in Science Hall all cluster about the museum, which occupies the centre of a building without a hall or waste inch of space. It is so commodious that the accumulations of a century will find accommodations there, and of convenient access from the lecture rooms and laboratories of all the departments. These departments, by the way, are complete in every particular. All the appliances known to scientific research are provided, and it is no exaggeration to say that it has no equal in all the educational institutions of the land. When the building is completed and all the departments in operation, *The Register* will devote a special article to this branch of study at Notre Dame.

Saint Mary's Academy.

One Mile West of Notre Dame University.

—The best Bulletins read on Sunday evening were in the Graduating and first Senior classes.

—Thanks are cordially extended to Miss Hannah Stumer who brought from Europe a beautiful gold crown for the statue of the Blessed Virgin.

—The reading of the Bulletins occupied the hour usually devoted to the reunion. Father General, Father Shortis, Father Saulnier, and the Superiors first visited the Juniors' study-hall, where the Prefect of Studies read the Juniors' notes for the last session; then all passed into the Seniors' study-hall, where the same duty was performed for the Seniors, who are to be congratulated for the almost invariable high standard which they have reached. Very Rev. Father General referred to his Bulletin received at College in France sixty years ago, and told how accurately he remembered the notes. He dwelt upon the impress given to the future career in life by the status achieved and maintained at school. The success or failure of life is reflected in the school career. The young person's measure is taken and remembered by companions as well as by teachers. He then spoke of the one infallible means of advancement for all—prayer. Suarez was cited. Twice rejected by the Fathers in the Jesuit Seminary on account of his dullness, on the eve of his third dismissal, he appealed to the Blessed Virgin and was retained. In six months, by the power of prayer, he far surpassed all competitors, and eventually became one of the greatest ornaments of the Society of Jesus, and this is but one of countless examples. The beautiful little Chapel of Loreto was touchingly alluded to as the proper place to confide all difficulties, and to offer prayers in order to secure the blessing of God upon the studies of the opening session.

—The anniversary of Very Rev. Father General Sorin's birthday was the occasion of a choice entertainment in the Vocal Music Hall, which proved a most worthy successor of that marking the close of the first scholastic session. The Programme was as follows:

Birthday Greeting to Very Rev. Father General,
Ernani.....Miss Fuller
Miss Shephard.
Recitation—"Little Titian's Palalette"—Mrs. M. Preston
Charlotte Caddagan.
Song—"The Blue Danube".....I Strauss
Miss M. F. Murphy.
Recitation, "The Bells of Abingdon," Miss Eliza A. Starr
Edna Burtis.
Song—"The Russian Nightingale".....Alabieff
Miss Bruhn.
Recitation—"Our Lady of Good Counsel"—
Miss Eleanor C. Donnelly.....Miss Wolvin
Lucrezia Borgia.....Thalberg
Miss Barlow

Very Rev. Father General thanked the young ladies for their expressions of gratitude and affection, and praised the quality of the entertainment—the music and the address. It was reserved for

Rev. Father Shortis to accord the meed of appreciation to the elocutionary efforts. Little Lottie Caddagan had never recited before in public, and the sensation of making herself heard in the presence of skilled judges, and, above all, in that of Father General, abashed the little one for the moment; but, overcoming her timidity, she went on bravely and did not fail to present her beautiful selection, from first to last, without a single mistake. Edna Burtis, another Minim, also honored her department by her graceful rendering of a selection calculated to test her powers yet for one so young it would be difficult to excel her in delicacy of expression and truthful interpretation. So much for the princesses. The poetical greeting, Father General said, met his expectations. He looked for much in the reader, and he was not disappointed. Miss Shephard's instrumental performance carried the hearts of the listeners with her from first to last; and the inspiration imparted by the genius of dear Sister Cecilia, who was her teacher up to the time of her death, was recognized in every marvellous passage. The song by Miss M. F. Murphy was as mellow, clear and flowing as the "Blue Danube" of which she sang. Miss Bruhn's "Russian Nightingale" was rendered by the young vocalist in a manner that sustained the flattering reputation gained by her on Saturday, and served to substantiate the high hopes of her numerous friends that enviable rewards await her in future. Miss Wolvin recited her masterpiece—"Our Lady of Good Counsel at Genazzano"—and proved herself deserving of her high position in the first Class of Elocution. Very Rev. Father General thanked the young lady personally at the close of the entertainment. Miss Barlow's execution of "Thalberg" can receive no higher praise than that universally accorded, that she "excelled herself;" that, beautifully as she performed on Saturday, the execution did not reach the perfection gained by her on this occasion. The address was transcribed by Miss Belle Heckard in her usual fine penmanship. The cover was decorated by the artistic hand of Miss Agnes English. The care taken by the young ladies to render everything complete is but the natural expression of their gratitude to the beloved Founder of St. Mary's to whom each one owes so much on account of the advantages which his enterprise has secured for them.

The Star of our Hope.

I.

Just on the threshold of life's golden prime,
We wait till summer opes the gates sublime;
Till the scholastic cross of precious gold
To hopeful hearts its mysteries shall unfold,
And bright *Commencement* shall our strife repay,
And crown our four years' course that glorious day.

II.

The years that we have passed at Holy Cross
Must serve to separate the gold from dross;
Must teach our untried feet the path to tread—

What guides to trust; what influence we must shed;
The snares that folly hides beneath fair flowers,
The dangers that await youth's perilous hours;

III.

And with this knowledge, how those snares to shun;
How victory over evil must be won.
Beauty and talent, fortune at command,
The power all earthly misery to withstand;
Human advantage, birth and pride of place,
What are they all compared with inner *grace*?

IV.

That lily fragrance of the spirit true
That knows not guile, and keeps Heaven's smile in view;
That is revealed in vesture pure and white
Which robes the soul in hues of heavenly light.
O, they are naught, forgotten in a breath!
While *inner grace* adorns the soul in death.

V.

In the fierce crucible of earthly strife,
What is the gold and what the dross of life?
The gold is truth to principles divine;
The dross would hide those glories when they shine.
But, strange, full many will invite the loss;
Discard the gold, and treasure up the dross.

VI.

Not so with us. The social virtues pure
Will keep the gold untarnished and secure.
The precious lessons of our dear school-days
Will guide us safely through life's devious ways.
If true to them, the snares we need not dread,
By angel hands our footsteps shall be led.

VII.

While delving for the precious gold of truth,
—Treasure alike of age, of guileless youth,
Seraphic forces superintend our toil
And guard us, lest the tempter shall despoil.
O, blessed spirits! Agents of high Heaven,
Let not the links uniting us be riven.

VIII.

Here we have labored 'neath your tender care;
Your tranquil aid hath been our happy share;
Ye have outspread before our earnest gaze
Our life career—dark nights and roseate days,—
Taught us (whate'er our *Alma Mater* gave,)
The work of culture ends but at the grave.

IX.

In June we take the golden cross with joy,—
O, happy we, if there be no alloy!—
We take the cross; Crusaders in the field
Of subtle foes, and this our steadfast shield.
May no false step betray our sacred trust,
No damp of folly cause the gold to rust!

X.

For, if we bear this radiant shield in life
Untarnished through temptations dire and strife,
If its grand motto be the glad refrain
That turns to pleasures, trials, grief and pain,
And makes us loving, patient, pure and strong,
We must do well; we cannot suffer wrong.

XI.

Star of our hope! bright guerdon at the goal,
Blest talisman; fair loadstone of the soul,
May we with veneration high and pure
Cherish thy record when thou art secure;

Hail thee and prize thee while the years endure!
Garner thy treasures till recede afar
Visions of youth, O, heavenly guiding Star!

MARTHA MUNGER (Class '86).

Roll of Honor.

FOR POLITENESS, NEATNESS, ORDER, AMIABILITY, COR-
RECT DEPARTMENT, AND OBSERVANCE OF RULES.

SENIOR DEPARTMENT.

Par Excellence—Misses Allnoch, Allwein, M. Andreus, J. Barlow, Bruhn, Butler, Brady, Blair, Bub, C. Brown, Baschamang, M. Beckman, Carney, Clendenen, Considine, Claggett, Coll, Cox, Carroll, Dillon, E. Donnelly, Duffield, B. English, A. Egan, Fuller, D. Fitzpatrick, Fenton, Alice Gordon, A. Heckard, Hummer, Henry, B. Heckard, Haas, N. Keenan, Kearney, Kearsy, Kearns, Kingsbury, Kennedy, Lang, Lyons, Levy, Livingston, Laskey, Lawrence, Munger, J. McHale, M. F. Murphy, L. Meehan, N. Meehan, M. McNamara, C. McNamara, Miller, I. Moon, M. Neff, N. Nester, Otero, Patrick, Riedinger, Rose, Rend, C. Keyes, Scully, S. St. Clair, L. St. Clair, M. Scully, Stadtler, Shields, A. Shephard, Stafford, Stocksdales, T. Thornton, Williams, I. Wynn, F. Wynn, Walsh. *2d Tablet*—Misses A. Donnelly, Desenberg, A. English, Addie Gordon, E. Horn, H. Nagle, A. White.

JUNIOR DEPARTMENT.

Par Excellence—Misses L. Bragdon, M. Clifford, M. Coll, M. Duffield, L. Griffith, Hertzog, M. McEwen, Nester, Prudhomme, Regan, Stumer, Service, E. Sheekey, Smart, Snowhook. *2d Tablet*—Misses E. Balch, T. Balch, M. Barry, Campeau, Mason, A. Odell, Pierce, Steele, Simpson.

MINIM DEPARTMENT.

Par Excellence—Misses E. Blaine, E. Burtis, L. Caddagan, M. Kendall, M. Lindsey, D. Lee, E. Qualey, H. Rhodes, F. Spencer, J. Wallace.

ART DEPARTMENT.

HONORABLY MENTIONED.

DRAWING FROM THE CAST.

1ST CLASS—Misses Ewing, Lang.
2D CLASS—Miss Van Horn.
3D CLASS—Misses Butler, M. F. Murphy, C. Griffith, Egan.

ELEMENTARY PERSPECTIVE.

3D CLASS, 2D DIV.—Misses E. Donnelly, Clendenen.
2D DIV.—Misses Stafford, Fenton, Thornton, Bragdon, Miller, Bubb, Beckman, Smart.

PAINTING IN WATER-COLORS.

Misses C. Scully, Clifford, Shields, Mason, Levy, Wynn, F. Steele.

PAINTING ON CHINA.

Mrs. Clem. Studebaker; Misses English, Duffield, Otero, Addie Gordon, Alice Gordon, Walsh.

OIL-PAINTING.

1ST CLASS—Miss Heckard.
2D CLASS—Misses Fuller, A. Cox.
3D CLASS—Misses Kingsbury, S. St. Clair, Keyes, Nagle, McHale, Considine, Brown, Rose.
2D DIV.—Misses Stadtler, Meehan, Sheekey, N. Green, G. Coll.

GENERAL DRAWING.

SENIOR DEPARTMENT.

Misses G. Donnelly, N. Meehan, L. Meehan, Chaves, Blacklock, Allwein, Haas, Kennedy, Livingston, Desenberg, Henry, North, Lyons, Kearns, Laskey, Trask, C. McNamara, M. McNamara, Lauer, Faxon, Morse, Neff, Rend, Haney, Stocksdales, Monaghan, Allnoch.

JUNIOR DEPARTMENT.

Misses Martin, T. Balch, Paul, Pierce Smart, Haney, Odell, Coll, Qualey, Wallace, Caddagan, Burtis, Spencer, Rhodes, Blaine, Lee, Hertzog, Lindsey, Prudhomme, Kivedell, Simpson.