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[Selected.]

A Doubting Heart.

Where are the swallows fled?
Frozen and dead,
Perchance upon some bleak and stormy shore.
O doubting heart!
Far over purple seas
They wait, in sunny ease,
The balmy southern breeze,
To bring them to their northern homes once more.

Why must the flowers die?
Prisoned they lie
In the cold tomb, heedless of tears or rain.
O doubting heart!
They only sleep below
The soft white ermine snow,
While winter winds shall blow,
To breathe and smile upon you soon again.

The sun has hid its rays
These many days;
Will dreary hours never leave the earth?
O doubting heart!
The stormy clouds on high
Veil the same sunny sky
That soon (for spring is nigh)
Shall wake the summer into golden mirth.

Fair hope is dead, and light
Is quenched in night.
What sound can break the silence of despair?
O doubting heart!
The sky is overcast,
Yet stars shall rise at last,
Brighter for darkness past,
And angels' silver voices stir the air.

ADELAIDE A. PROCTER.

ALMOST everyone has a predominant inclination, to which his other desires and affections submit, and which governs him, though perhaps with some intervals, through the whole course of his life.

The Beautiful in Art.*

BY PHILIP VANDYKE BROWNSON, '88.

The Eternal One, who in His wisdom made man, fashioned him for the knowledge and appreciation of what is Good, of what is True, and of what is Beautiful. Intimate indeed are the relations between these three spiritual, yet real, existences which man is bound to seek out, and to love, and to adore. So close are their connections that they are sometimes merged the one in another; but man has a faculty set apart for the worship of each, and he is bound to cultivate his æsthetical powers no less than his conscience or his intellect. For, as in the case of memory or judgment, this æsthetic faculty may become vitiated or remain but imperfectly developed.

Æsthetics, "the science of the beautiful and the philosophy of the fine arts," rests upon the imagination, sentiment and reason. It includes taste, and when to it is joined the creative power, men do homage to genius. No force of the soul can better reward man for a little culture and development than this same faculty of recognizing and prizing justly what is truly beautiful. And, alas! we can but mourn that so few of earth's children care to visit Beauty's shrine and see her wondrous smile, as though, forsooth, the ease with which they'd gather priceless pearls destroyed their value. Ah! little do they know the radiant realms of dreamy, flower-crowned summer days, of tinkling rills murmuring strange music, and of happier bowers than mortal eyes e'er gazed upon whither Beauty leads her lovers! Unless stifled by lust and selfishness,

* Thesis defended before the Academy of St. Thomas Aquinas, Saturday evening, Feb. 4.

the soul yearns for beauty, whether it be in nature, in itself, or in art; and the more we seek and enjoy it, the better for us. Indeed, if any does not so, let him have a fear for himself.

To consider but for one moment what this earth would be without beauty, or if men failed utterly to do it worship, would make one shudder. No, beauty is the heart's haven whither the roar of this world's tumult cannot pierce; or, at best, its faint echo can but cause the soul to cling more closely to a constant trust that's firm as is the Rock of Ages. Truly, it is a pleasure for us all, as well as a duty, to educate and train our æsthetical faculty.

All men, to some extent, take pleasure in the contemplation of certain beauties in nature which are so striking that they would force themselves home to the soul of a boor; but to comprehend the higher and purer beauties of art requires a nicety and delicacy of taste, and a correctness of judgment which few possess. Without these qualities, many blemishes would pass for master touches, and a thousand latent charms and graces entirely escape the notice. Needless is it to mention the importance of having sound fundamental notions on beauty, and especially on the Beautiful in Art; for if we can understand the latter, the book of Nature will be an easy one to read. No doubt her mysteries will remain mysteries, and her secrets stay unspoken; but her loveliness will be revealed in every flower that blows, and wind and stream and wood will whisper to the initiated ear magic tales fraught with fond tenderness and sweetest consolation.

Let us pause here and consider in a more prosaic manner what beauty really is. Our sense of beauty in any particular case has a double effect upon the mind; for, at the same time that it produces an agreeable emotion, it gives the opinion or belief of its containing some perfection or excellence. Then beauty is of three kinds: there is the real beauty, such as we see in nature and in human actions; there is the ideal beauty, which follows nature indeed, but consists in elevating the perfections of many individuals of the same class into one faultless specific type; and there is the absolute ideal beauty, which belongs to the Deity. Now the definition itself: Beauty is the splendor of the true, the splendor of perfection, of the ideal. Perhaps St. Thomas's definition is more easily understood: *resplendentia formæ super partes proportionatas*. Now, to descend a step, what gives occasion to ideas of beauty? Says Hutcheson: "It is uniformity amidst variety;" and this is the opinion held by many philosophers. Listen next to a sentence from Lamennais

the eminent French philosopher, who evidently has read St. Thomas. In a clear manner he says: "The sentiment of the beautiful is born when through the visible forms the spirit discovers the invisible essence." Heed this well, for it explains the ideal in art:

Wonderful, in truth, is the variety in which coy Beauty loves to array herself; but beneath every mask we can, without much trouble, discover the same fair goddess. The soft, low music of the setting sun, when the once sapphire wave now rolls on fire, or swells in crimson glory; the unutterable sadness and majesty of a starlit night; the notes of the forest bird at eventide; the picture of an innocent face; the statue of a god in the hour of triumph; the sight of a noble act, or even the remembrance of some soul-touching, divine self-sacrifice, present to us, but one and the same

"Thread of the all-sustaining Beauty
Which runs through all and doth all unite."

True, the unseen power touches different chords, aye, with infinite variety—now soft and low as a lullaby; now light and merry as a wedding march; now burthened with pathos; now laden with sorrow, and again bursting, screaming, raging with infuriated passion and maniac despair, like the ravings of a Lucia, or the transports of a Laocoon; but all these chords belong to the same instrument, and all these sentiments, from the sweetest to the most sublime, claim Beauty for their queen. Every day our taste is delighted with some new phase or charm of real, actual beauty. But far more rarely is the æsthetical faculty lost in the contemplation of ideal beauty which holds the same rank towards real beauty that Seraphs do towards the fallen children of Eve. And it is in the representation of this ideal beauty that consists the beautiful in art.

In point of fact, there is a closer relation between real and ideal beauty than upon first thought presents itself. We must always bear in mind the above quotation from Lamennais; he told us that the sentiment of the beautiful is born within us when through the visible form we can perceive the invisible essence; and it is this which is the test of every work of art, and which constitutes its beauty. And the clearer we see the ideal, and the loftier that ideal be, the grander and the purer the art. The same is the case with the highest real beauty, the beauty of the human countenance, which is valued for the spirit that animates and pervades it; and it is for the same reason that the soul loves to dwell, wrapt in a serene study, upon the mystic charms, and graces, and sublimities of mother earth;

because the face of nature is expressive like that of man, not, indeed, of moral beauty, but of an internal principle. When we gaze upon a fairy prospect, for example, some little lake nestling in virgin peace and lone solitude among the sleeping hills with their background of distant woods enveloped in a purplish haze, sees the soul no more than water, mount and tree happily combined? And when of a long winter's night you sit alone by the hearth, with the black shadows creeping round you, and ponder in sad reverie on the pictures in the fire; and when even the brazen andirons wink and move, think you that all this is in the blaze of the burning log? Fancy is busy then, and dear old faces peer lovingly from the chimney corner, and the flame flickers, and they come and go, and then somehow you sigh. No; we always see more than there really is, because the mental and physical vision work hand in hand, and he who can in art represent these extra thoughts is idealizing. Thus real beauties, apart from their own perfections, please in proportion to the amount of idealizing they undergo in the mind of the observer. The human imagination conceives ideals by the aid of data furnished by nature, and the reproduction of this is art. Art, whose supreme law is expression, is not the servile imitation of nature. If any human countenance were represented upon canvas just as it actually is, we might wonder at the skill exhibited and receive a certain amount of pleasure; but we would never dream of mentioning the workman in the same breath with artists like the portrait painter, Sir Joshua Reynolds.

To illustrate in a familiar manner the distinction between real and ideal, take a group of trees in some old castle grove far back in the Middle Ages; for the real and ideal were the same then as now. We will suppose these circumstances,—general prosperity, a wedding-day. The trees seem happy and speak congratulations. Some hours later a catastrophe occurs—a fatal hunt and the groom is borne home in the gloaming. The trees seem to hang their heads, and pour from every leafy tongue mute sobs, and how sad the wind seems to murmur among the branches! In reality, these trees might have been no whit different one time from the other. The difference then was subjective, and the spectator endowed them with their moral attributes. Now, this is idealizing a tree, and the true artist is he who can so sing, or paint a tree that you can see it bow its weather-beaten crest and tremble with grief, or throw abroad to the soft winds its great century arms in the ecstasy of joy, or hearken to its low and gentle words of your boyhood's days,

and perhaps, as in Tennyson, of some fond little one who played for the last time beneath its giant boughs and hear it whisper "she is gone—loved, gone!" Ah! here you look not for veneration; you may not even know to what species it belongs; but your soul stands before and recognizes a beauty which transcends the glories of the West at sundown. And if anyone put not much trust in the "mystic tongue" of trees in which they talk "each to each" and sometimes to a mortal, let him read that weird and impressive piece of Hood's: "The Elm Tree—A Dream in the Woods," from which I quote the first two stanzas:

"'Twas in a shady avenue,
Where lofty elms abound;
And from a Tree
There came to me
A sad and solemn sound,
That sometimes murmur'd overhead,
And sometimes underground.

Amongst the leaves it seemed to sigh,
Amid the boughs to moan;
It mutter'd in the stem, and then
The roots took up the tone;
As if beneath the dewy grass
The dead began to groan."

If the idealizing of a tree so far surpasses the real, with what grandeur must not the soul be filled in drinking in the beauty of works of Art, such as Prometheus on the Rock; Psyche gazing at the Butterfly; the overtures of the great *mæstros* or the Dying Gladiator.

In connection with the train of thought we are pursuing, we might call to mind the faith of the ancient Greeks in local deities. Every grove and stream and shady dell had its particular nymph, or genius. This was nothing but a natural attempt at fastening in something real the ideal which was always present to the minds of this imaginative nation. Ideal beauty is objective, otherwise there would be no standard of criticism; but ideals are subjective. The realized ideal depends on the representer, and partakes of his subjectivity as the same ray which passes through a prism and falls in rainbow hues would traverse a window-pane in all its purity. Thus the ideals of many, even if perfectly realized, would not be worth attention. It is the strong and clear view of ideal beauty which, when realized by physical representation, is art; and the artist a genius. Any object, to be a work of art, must be idealized. This ideal object must contain all the beauties and perfections of its class, without any of its defects, so as to form a perfect faultless whole. The expression by physical representation of this hypothetical perfection, which

never existed, but to which nature and experience gave birth in the imagination, is Art; and the true artist is he who expresses what is deepest in his own nature whence he draws his ideals. Much more, doubtless, could, and mayhap should, be mentioned to illustrate the point of this thesis; but it is hoped that sufficient has been said to gather therefrom that *true beauty in art consists in the idealizing of the real, and the realizing of the ideal.*

We can none of us read the book of our future, though most of us, if we will, can write ourselves the headings of its chapters. Perchance that some would read a tale of long prosperity and sweet success, and then the love of beauty will enhance their joy and moderate their ecstasies. Maybe for others await misfortune and dark disaster, and then they will feel the presence of beauty "by its spell of might stoop o'er them from above," and comfort them and give to them a secret happiness that far exceeds their loss. The love of beauty is a golden thread which binds the heart to what is purest and highest; and we are bound, in justice to ourselves, to watch that nought may break it. Whenever, then, we find true art, let us stand reverently before it and study it long and earnestly; for the real study of true art ennobles the soul and adds to it a beauty beyond the beauty of the stars, and which all eternity shall not dim.

Jonathan Swift.

II.

Swift, now firmly started in his ministerial career, devoted himself earnestly and zealously to his work. In fact, during most of the years of his ministry he impresses us in some ways as one thoroughly in earnest, sincere of purpose, deeply imbued with religious feelings, and wholly bent upon the success of his clerical work. And again there break forth at times an irreverence and skepticism that seem utterly incompatible with sincerity or depth of religious conviction.

But a lonely, monotonous life in his little parish could not satisfy the longings of Swift's ambitious nature. He made annual trips to London, and soon began to take a lively interest in the political struggles which were then raging. His convictions inclined him to the Whigs, and to this party he lent the aid of his powerful pen. He soon became one of the acknowledged leaders of the Whig party. He was eagerly caressed by the prominent Whigs; but further than their caresses and their friendship Swift received no reward for the undisputed service that he was rendering to their cause.

Most of Swift's time was now spent in England. The political contest between the Whigs and Tories was at its height, and Swift was one of the most prominent figures in the struggle. He was the Nestor of his party; and, by their own admission, he was "the only man in England whom the Tories feared." He launched his bolts of satire against the Tories, and spread consternation in their ranks. But as Swift was too much a man of his own convictions to follow the Whigs blindly, his articles were not always pleasing to his fellow partisans. The Whig leaders, suspecting him of disloyalty, soon began to cool towards him. Swift had served the Whigs ably for eight years. During this time he had labored unceasingly to secure some favors for his church in Ireland and to obtain for himself some preferment that would enable him to escape from his "banishment" at Larocar. But although Swift's services were acknowledged by the party in power, and although his friendship was courted by all the dignitaries of court circles, he nevertheless found himself unable to secure any substantial recognition of these services. This ingratitude and ill usage were unendurable to a man like Swift, and feelings of resentment soon arose in his mind against the leaders of the Whig party.

The Whigs had, by their course in ecclesiastical matters, run counter to Swift's sincerest convictions and deepest sympathies as an earnest churchman. He saw that all hope of political preferment from them was vain, and, step by step, he passed from their ablest champion to their most bitter aggressor. The Tories spared no pains to win over the champion of the Whigs; and Swift, openly cutting adrift from the latter, allied himself with the Tories. For four years he bent all his strength of intellect and energy of will to their cause. All the satire and invective of which he was master was now directed with terrific force against the Whig leaders. His power was equalled only by his fearlessness. "He entered the field alone," says Sheridan, "and with Samson-like strength scorned assistance and despised numbers." He was soon on more intimate terms of friendship with the Tory leaders than he had been with the leaders of the Whigs. His society was courted, his advice sought, his services and his prowess applauded, and his power undisputed. Since the Tories were now in control of the government, Swift might naturally expect that after such a brilliant career the road to preferment was without an obstacle. But the good Queen had such a pious resentment against the author of "The Tale of a Tub" that she was always horrified at any proposition to create him a bishop.

When Swift at last saw that his hopes of obtaining a bishopric were doomed to perpetual disappointment, he announced his intention of retiring from court. After some difficulty, his friends managed to secure for him the appointment of Dean of St. Patrick's Cathedral, Dublin, and Swift hastened back to what he termed his "banishment."

It is not difficult to foresee the natural result that Swift's political career must have upon his character. His services in the cause of the church, his brilliant and powerful place at court, and his acknowledged position in the foremost ranks of the writers of his time were most flattering to his ambitious hopes of preferment, and must have made his disappointment doubly keen and his resentment correspondingly bitter. The cold and unfriendly reception which he met from the clergy and people of Dublin did not tend to make him more content with his "exile." Swift was, however, soon recalled to London to lend his might to aiding the now falling Tory administration. He at once engaged as actively as ever in fighting the battles of the Tories, and once again he became their leader and their sole reliance. Considering how valuable and even necessary an ally Swift was to the Tories, it was only natural that, forgetting the lessons of the past, he began to look once more to the goal for which he had so long, so earnestly, and so fruitlessly struggled. But no bishopric came to Swift, and even the smallest personal favors were unobtainable. The death of the Queen and the accession of George I not only deprived Swift of all hope of securing any preferment, but involved himself and his Tory friends in common peril.

With the dangerous suspicion of disloyalty to the new Government hanging over him, and more embittered than ever by his downfall and disappointments, Swift now returned to his exile in Dublin, only to meet the growing disfavor of the populace and the clergy. Swift always spoke of his stay in Ireland as a banishment, not because of any dislike for the place or the people, but because he longed to a place of position and power in the circle of the court. How could he, who for so long had been one of the most prominent figures in English politics, the most brilliant wit in court society, the petted, humored favorite of lords and ministers, and the autocratic ruler of a ruling party—how could he rest contented as an humble dean amongst a people and clergy bitterly hostile to him? St. Helena was not more lonely to Napoleon than Dublin was to Swift.

But Swift's was a restless, ever active spirit, and he had long since constituted himself the uncom-

promising enemy of whatever savored of injustice or oppression. He could not remain silent so long as he saw might exercising its tyranny. England at this time was using her power over subjugated Ireland for the meanest ends of commercial gain. She would tolerate no word of complaint; and yet Swift, already under the ban of political suspicion, undertook the delicate and dangerous task of securing redress for Ireland's wrongs from a mistress with whom to plead for justice has ever been a crime. In a pamphlet addressed to the Irish people, and entitled "A Proposal for the Universal Use of Irish Manufactures," Swift urged that, since England had ruined the woolen industry in Ireland by prohibiting the export of Irish woolen products to any country except England, Ireland should retaliate by rejecting every wearable article that came from England.

This paper at once engaged the sympathies of the Irish people, and enraged the minions of the crown. The guardians of her Majesty's interests termed the article "a seditious, factious and virulent pamphlet, published with a design of setting the two countries at variance." Yes, a wicked man had purposely tried to stir up contention between these two countries that were then on the friendliest terms that overpowering might can produce. The printer was arrested. A miserable travesty upon justice was held, and miscalled a trial. One of these pliant tools, sometimes found upon the judicial bench, was instructed in his duty to the crown, and, by sending the jury back for reconsideration nine different times, he finally extorted from them a verdict leaving the matter to his discretion.

Swift, convinced of the inefficacy and rashness of attempting to force England into anything like fairness, lapsed into silence for several years. Silently he suppressed the wrath that was raging in his breast; daily he grew more intolerant to every form of oppression and more embittered against his fellow-man. His great heart throbbed in anguish because on every side he saw scenes of wretchedness, and heard groans from the oppressed that should have aroused the pity and indignation of every heart true to the instincts of manhood, but which in the ceaseless ebb and flow of humanity were seen only to be forgotten, and heard only to be disregarded. At this time Swift was writing "Gulliver's Travels," and into this mould he poured all "the molten wrath of his outraged patriotism, and the fierce passion of his canker-bitten life." Powerless to awaken the slumbering sense of justice in the English breast, he sought this new channel to vent his rage by satirizing and holding up to the

contempt of mankind those who outraged justice and silenced the voice of her defender.

(CONCLUSION NEXT WEEK.)

The Relation of Prose to Poetry in the Development of a National Literature.

Man is distinguished from the brute by the possession of reason. He is endowed with social dispositions, and naturally desires to interchange ideas with his fellow-man. For this purpose some medium of communication is necessary, and this medium is language—spoken and written. There can be no doubt of the divine institution of language. It was given man by God Himself; not, however, as polished and refined as we now find it.*

"Three things," says Scaliger, "have contributed to enable man to perfect language: necessity produced a collection of words very imperfectly connected; practice in multiplying them gave them more expression; while it is to the desire of pleasing that we owe those agreeable turns, those happy collections of words which impart to phrases both elegance and grace."

The history of languages shows a gradual progress from imperfect beginnings to a finished state. There is hardly any cultivated tongue, which, if traced back to its earlier stages, will not be found defective in some parts, or wanting in those characteristics which are a source of beauty and strength. Ideas, as before stated, may be communicated by spoken or written language; the latter, however, makes a deeper and a more lasting impression on the mind. Poetry, of all the forms of written language, is the most pleasing, and has appeared first in the literature of different countries. The oldest poem is in the Hebrew language, namely, the Book of Job; this book was written before Moses wrote any other part of the Old Testament.† At a later date we find the Psalms of David, also poetry, gracing the sacred literature of the Hebrews. Very little is known of the literature of the Hebrew nation, therefore we will pass to Grecian literature.

The history of Grecian literature is coeval with that of the language. It begins with a period of

* A language given by God Himself should be superior to any human invention. What are called "polish" and "refinement" are sometimes evidences of deterioration. Compare modern Greek with ancient, or Italian with Latin.—A. J. S.

† It is not certain that the Book of Job was written by Moses.—A. J. S.

indefinite antiquity, and comes down to the present day. If we commence with the earliest monuments, we trace it back nearly to 1000 B. C., where we find the art of poetical composition existing already, in the highest perfection, in the form of epic narrative. The admirable structure and the wonderful language of the Homeric poems imply a long period of antecedent culture, striking intimations of which are found in the poems themselves. Poetry preceded prose in the form of hymns to the gods, or ballads in celebration of martial deeds. Of the earliest temple poetry and ballads we have no specimens, but those we find in Homer give us some idea of their style. The ballads were in their nature epic, and led in time to the epic proper, which we find in its perfect type in the "Iliad" and "Odyssey." For this great step the world is indebted to the marvellous genius of Homer. The "Iliad" is founded on the legends of the war of Troy; the "Odyssey" on the return of Odysseus (Ulysses); and we have them as they came from the genius of their author. These are about the best treated subjects in Grecian poetry. The next poet of note in Grecian literature is Hesiod, who also used the epic style. His principal poems are: "Works and Days," and the "Theogonia." The first of these contains many interesting episodes, but has little poetic imagery. The "Theogonia" furnishes the most ancient account of the gods and heroes; it is in many parts dry and tedious, being little more than a catalogue of gods and goddesses. These defects are more than compensated by passages which will always rank among the truly sublime.

The next form of Greek poetry was the elegiac. The rhythm of epic poetry was dactylic, and the metre hexameter. The elegiac rhythm was also dactylic, and its metre alternately hexameter and pentameter. The principal writers in this style were Archilochus 720 B. C., and Simonides of Amorgos 693 B. C., who have the credit of inventing the iambic trimeter. This species of composition is sometimes ranked with lyric; but it is more properly to be considered as a transition from epic to the lyric proper.

Pindar, born at Cynocephalæ in Bœotia, is, perhaps, the greatest lyric poet of all ages. Of his numerous compositions we have only the four series of epinician odes, *i. e.*, odes written in commemoration of victories gained, to be sung at the four national festivals. These are the most important specimens that have come down to us from this period of Lyric Poetry.

The earliest writers of prose were those who

first engaged in philosophical speculations. Of their writings, however, only a few fragments have been preserved. In history the Ionians took the lead. Cadmus of Miletus, 540 B. C., is the earliest, soon followed by many others, who were rather chroniclers than historians in the proper sense of the word. The first great historian was Herodotus of Halicarnassus, 484 B. C. His delightful work is preserved, and its extraordinary merits have given him justly the name of "Father of History." He greatly admired Homer, whom he has imitated in the general plan of his work. The events which he wished to relate were too well known and too recent to admit of poetic embellishment. Nevertheless, the history is a complete epic. The triumph of Greece over Persia being the subject, the other parts may be considered as digressions or episodes which diversify the whole. The history is divided into nine books, named after the nine muses.

Literature began to be cultivated at a later date in Athens than in the Asiatic colonies; but the foundations were more deeply laid in Athens, and that famous city must always be regarded as the teacher of the world in arts and letters. The characteristic form of Athenian poetry was dramatic. During the long period of democratic Athens much was done for the patronage of literature and literary men. The Homeric poems were fully and carefully revised, and the regular reading of them was one of the public entertainments of the Panathenaic festivals. The dramatic element in the Homeric epics, especially the "Iliad," could not fail to strike the listeners at the festivals and to suggest the idea of representing instead of narrating events; of exhibiting persons in action rather than describing them. The actual starting point of the Greek drama was the choral song. Phrynichus, who flourished 511 B. C., was the first to bring female characters upon the stage. The three greatest dramatists of antiquity were Greeks, namely: Æschylus, Sophocles and Euripides. Of these Æschylus is the most sublime; Sophocles the most beautiful; and Euripides the most pathetic. The first displays the lofty intellect; the second exercises the cultivated taste; the third indulges the feeling heart.

The prose compositions of this period were equally distinguished by their excellence. Plato was the principal prose writer. His sense of the beautiful was exquisite, his style was lofty, and in passages it moved with rich and stately music that has been admired by all ages.

After the fall of Constantinople, literature was not neglected in Greece, but many Greek scholars were cast upon western Europe and had to main-

tain themselves by teaching Greek; this was the beginning of a new era of literature, especially in England. Thus we have seen that poetry preceded prose in the development of a national Greek literature. It has been the same with the literature of other nations. Poetry is pleasanter, and more easily remembered than prose; therefore does it take the lead among the ancient and modern literature. It generally originates or takes the form of ballads and songs in which the bards sing the praises, or mourn the loss of a great chieftain. In Latin, dramatic poetry takes the lead, soon followed by epic; Virgil's "Æneid" being the masterpiece in the later style.

In English literature, we find Cædmon singing the praises of the Creator when Bede was yet a child. Yet long, long before Cædmon did the bard sing the glorious triumph of his country over her enemies. Thus poetry preceded prose everywhere. They both keep pace with the advancing culture of the nations, and the ancient bards are succeeded by such men as Homer, Virgil, Dante, Milton, and Shakspeare. Hallam, speaking of Shakspeare, says: "The name of Shakspeare is the greatest in our literature—it is the greatest in all literature." In prose, the ancient chronicler is succeeded by such men as Herodotus, Plato, Cicero, Livy, Bede, Macaulay, and many others.

The subjects best treated in prose are: History, Biography, Travel, Essays, Fiction, Orations, etc. The history by Herodotus, and Bacon's essays are subjects that have been treated very well in prose. Macaulay's history and essays are also examples of very fine prose.

Subjects which require an excited imagination should be treated in poetry; also paintings of nature, odes, satires, tributes to great men, praises to the Almighty (especially if intended to be sung), and the drama are subjects for poetry.

The best examples of epic poetry are: "The Iliad," "The Æneid," and "Paradise Lost." In dramatic poetry, Shakespeare has surpassed every one. The greatest production of any language cannot be compared with the Bible—the book of books. In it we find both prose and poetry. The narrative is simple, but the sublimity of the work comes upon you suddenly, and you are surprised at the simplicity, yet sublimity, of this grand work.

MATTHEW J. O'CONNELL.

A MAN who is not in his place is like a dislocated bone; he suffers and he causes suffering.—*Abbé Roux.*

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S. J. CRAFT (Lit.), '88.

—Charles F. Porter, of Eau Claire, Wisconsin, who graduated with the Class of '85, has subscribed five hundred dollars (\$500) towards purchasing historical works for the Bishops' Memorial Hall. When a student in the University, Mr. Porter told the Director of the Historical Department he would, on the day he reached his majority, give that amount towards the department. He has not been unmindful of his promise, for, a few days ago, he, unsolicited, authorized the Director to order the books at once.

—It is a fact painfully apparent that there is an abnormal desire among the rising generation for cheap, trashy, sentimental literature. When we consider that at a small expense one can procure for himself the most precious treasures of the English language, it is to be deplored that there should be found this vitiated taste for something laden with maudlin love tales and fictitious stories of the most improbable character. Our public and collegiate libraries abound in the productions of the greatest minds, and these we should read and study, in order that we may obtain an independence of

judgment and a thoroughness of information by acquiring a knowledge of the thoughts, views and reasonings, to which genius and talent have given expression. If we are to be elevated intellectually, it is by intercourse with superior minds, and this communication we may enjoy by the perusal of good books. Of all the means of self-culture books are among the most effectual—on the condition, of course, that we choose those which provide nourishing mental food. Therefore we should read books written by men who have not weakened by repetition what others have said, but who have thought and written for themselves. Let us, then, avoid literary trash, and confine our reading to authors who have sought to inculcate in their readers a reverential love for refinement, knowledge, truth and morality.

—The medal to be awarded this year in the course of Microscopy has been presented by Professor W. H. Johnston, of the Western Reserve University, Cleveland, Ohio. The competition for the medal is free to all students that have worked at least three sessions in the laboratory. The conditions upon which the medal is to be awarded are as follows:

1. The writing of an essay on the possibility of always being able to distinguish human from other blood by means of the microscope,—the writer must state his own personal opinion of the extent to which the instrument can be relied upon in medico-legal cases involving the shedding of human blood. This essay must be accompanied by six microscopic preparations, of which one shall be of human blood in a fresh state, and a second of blood that has dried on a knife or other instrument; the other four will represent such animal blood as may be generally brought up in legal cases, in order to exculpate or fix the crime of murder.

2. There is required the preparation of six microscopic slides, finished according to the best method of microscopic technology. Of these slides, two must represent an entire animal and plant, two a section of an entire animal and plant, or an organ of an animal and plant, and the remaining two are to be a tissue of an animal and of a plant. Each preparation to be accompanied by an appropriate description. All those competing must enter their names within a week from the date of this publication.

The material used in the preparations is furnished free of charge by the Director of the Biological Laboratory.

Golden Jubilee of Very Rev. Father Sorin,
August 15, 1888.

The venerable Superior General of the Congregation of the Holy Cross has fixed upon the 15th of August as the day of the celebration of his sacerdotal Golden Jubilee. Realizing that the hearty rejoicings and congratulations, not only of his spiritual children in religion, but of the countless numbers of personal friends, as well as the hosts of students, old and new, and the well-wishers of *Alma Mater* everywhere, would brook nothing short of public expression and demonstration, he has thought it proper to appoint a day other than that (May 27) upon which the happy anniversary would naturally fall. The date above mentioned has been selected, and for several reasons. Principally, because the transfer to the vacation time gives an opportunity to all the members of the Community—to whom the happy anniversary is of special interest—to be present and take part in the celebration of the Jubilee of their spiritual Father. The venerable Superior himself gives as a particular reason that the festival of the day will cause all the joy and honor to redound directly to the glory of the Queen of Heaven, to whom this scene of his life-work was dedicated, and under whose auspices the great enterprise has been carried on so happily and successfully.

It is intended also that on this day the consecration of the new church, and the dedication of the University buildings, and the whole of Notre Dame, will take place. We believe that no more fitting occasion for this grand ceremony could be chosen than the Jubilee Festival of the venerable Founder, to whom, under God, must be attributed all that has been achieved here during well-nigh half a century. This event will deservedly form an epoch in the annals of Notre Dame and in the history of the Church in the West.

St. Thomas' Academy.

On the evening of Saturday, the 4th inst., the St. Thomas Aquinas' Circle assembled for the purpose of holding the first public philosophical disputation of this session. A large and select audience from the student-body was present and followed the proceedings with evident interest and attention. A number of the members of the Faculty, also attended; among them were Rev. President Walsh, Rev. S. Fitte, Professors Hoynes, Fearnley, Musgrave, Ackermann, and Hagerty.

Mr. Brownson, the defender, chose for his subject "Beauty in Art." He maintained that art

consisted in the realizing of the ideal, and the idealizing of the real; that all beauty is objective, and proceeds from the conception of the true and the good. The sense of beauty is inborn in every man, and by it he experiences the influence of the elevating sentiments that are inspired by nature around us. But beauty in art is the influence that is exerted by the harmony of the ideal with the real. In itself it is spiritual, and form and color are the mere agents of its potency. The spiritualizing of human nature, the passionate sentiments that follow from the delicate tracery of the artist's workmanship, the habiliments of creative imagination are the arms of art, or the perfections of beauty.

In evidence of his arguments the speaker brought to bear upon the subject the matchless art of ancient Greece, the literature of every epoch, painting in the flower of its perfection, and soul-stirring music of all times and nations. Art follows the bent of the intellect, and where disorder shows itself, beauty flies away; for beauty cannot consist in incongruities or absurdities, and what is not fit and harmonious cannot be beautiful. The speaker touched each kind of beauty with a gentle grace that lent an additional charm, and the best defence of his thesis was the argument contained in the excellence of his own composition. In style he is rich and flowery and rhythmical; in argument careful and profound, yet easy and lucid.

Messrs. Neill and Griffin as objectors showed erudition and a clear conception of the subject. They maintained that art must have a standard and a model of beauty, and this standard is Nature. Fitness is an essential element of beauty and is found in every attraction of nature, as the Creator adapted all things to their end. When, by idealizing, we make nature accord with our conceptions of what it should be, we make man's conception our standard. Human genius, losing sight of the eternal fitness of things, gives us the eight-legged monsters of Eastern art, and thus, by leading to incongruities and absurdities, proves that idealizing is destructive to all standard, and destructive, therefore, to art itself.

Though strong in their treatment of the question at issue, the objectors had to acknowledge that beauty is not subjective or objective alone, but both; and that the standard rests, not in the individual, but in the decision of the majority of learned men. Mr. Neill especially is deserving of praise for the able manner in which he developed his objections, and the varied resources which stood him in hand.

A few critical remarks were delivered by the President, Rev. Father Fitte, which were deeply

philosophical. He explained the errors on Beauty, and especially those of the 19th century, laying particular stress upon these two points: 1st, that beauty in general—or “being, as attractive”—must necessarily be both subjective and objective; 2d, that literary and artistic beauty is inseparable from morality; it should lead us to that Beauty, “ever ancient and ever new”—God. Prof. Hoynes was next introduced, and with his natural eloquence, he evolved a beautiful lesson from the subject of beauty. Rev. President Walsh passed an encomium on the evening’s exercises; then the meeting adjourned, and everyone present was satisfied that of all similar entertainments of previous years none could compare with this.

Such intellectual pleasures should not be soon forgotten, for they are calculated to instil a taste for classic reading, observation of beauty in Nature and Art, and at length fluency in the practice of disputation. Whether we glean wisdom from the changeful page of history or poetry, pleasing to the ear, yet profound in moral teaching; or biography, the monuments of noble men, whose virtues we should emulate; or criticism, which is the fruit of all and by all revered, we should read always the best of classic standard. “’Tis in ourselves, and not in our stars,” that we are great or insignificant. The pestilential breath of modern romance is hostile to the progress of all that is beautiful in life. We should remember that the fairest blossoms and foulest weeds will never mate and flourish in the same garden spot. S.

Catholicity and Education.

[The *Chicago Times* of the 28th ult. contained the following report of the lecture of the Hon. William J. Onahan, LL. D., '76, on “The Catholic Church and Popular Education”:]

The speaker gave an historical outline of what the Catholic Church has done in the past to found and encourage schools and foster and promote a zeal for science and learning. A curious and singular impression had been attempted to be spread abroad, not for the first or the thousandth time, and yet against the face of all living historical facts and proofs that the Church was not the enemy of common schools, the foe to popular education. There was also a popular and equally well-cultivated, but erroneous, impression that the system of free schools originated in this country; and some people believed that New England could claim the honor and glory of having introduced the system of common schools for the people. The historians of all the civilized nations of Europe acknowledged that the schools of Ireland in the early centuries were not only free, but the masters of ships sailing to that country were bound to give free passage

to those who sought to find in the schools of that island the masters of science and the sources of knowledge, which could nowhere else in those early ages be found in Europe.

The Catholic Church endowed the greater number of all the famous universities of Europe, and from these sources the modern world had derived all that it knows of the literature of antiquity. One after another, the Popes eagerly entered upon the task of establishing schools and providing for the education as well as the moral and religious training of the people of Europe. In the presence of living monuments in England, throughout the continent of Europe, in Mexico, in South America, in Canada, and in our own country, it was monstrous that such a calumny should be attempted to be given currency, and that the Catholic Church should be said to be opposed to the education of the people. When Ireland was most devotedly Catholic she was most renowned for schools. Learning perished in Ireland only when the civil wars scourged the people. Penal laws and British brutality made learning an offense and the school a penalty in Ireland, as all history shows, and then, with characteristic mendacity, English writers reproach the Irish with ignorance, and even lay the charge against the Catholic Church. Before printing was ever dreamed of the so-called “lazy” monks had actually written, in almost imperishable and illuminated characters, 50,000 volumes now in the *Bibliothèque Nationale* of Paris; 100,000 volumes in the library of the British Museum; 20,000 in the Royal Library of Munich; 30,000 in the Bodleian Library at Oxford, and 25,000 in the Vatican Library, besides innumerable great collections in the various monasteries and religious houses in Rome and throughout Europe.

“From these all modern literature has sprung, and, notwithstanding that they are in existence to-day, the preposterous and amazing assertion is sought to be propagated again that the Catholic Church is opposed to education. Public libraries, in fact, existed in the Middle Ages centuries before the art of printing was ever known, and yet some people believe that the first free circulating library was established in New England within the present century. It was the Popes who assisted the first printers, the workmen of Faust and Shaffer having found their first encouragement in Rome. The first printing press set up in Paris was at the Sarbonne. The first to patronize Caxton was Thomas Milling, Archbishop of Westminster, and the very first printing ever done in Italy was at the monastery of St. Scholastica at Subiaco.”

In conclusion, Mr. Onahan made especial reference to the great university, the foundation wing of which will shortly be commenced in Washington, and the entire cost of which will probably exceed \$8,000,000. This did not indicate that the Catholic Church was any way retroactive or laggard in the matter of education, and from what the speaker knew of the sentiment of the Catholic millions in this country he was positive that the grand and glorious undertaking would not fail for want of material support.

Personal.

—John B. O'Reilly, '83, is located in Salt Lake City, Utah.

—W. H. Bailey, '84, is practising medicine in Boston, Mass.

—M. L. Foote, '84, is engaged in business in Kewanee, Ill.

—Louis Florman (Com'l), '82, is prospering in Deadwood, Dakota.

—Geo. S. Crilly (Com'l), '87, is in an insurance office in Chicago, Ill.

—James Devine (Com'l), '85, is dealing in real estate in Chicago, Ill.

—D. G. Taylor, '84, of St. Louis, Mo., is about to start on a European tour.

—L. Austin (Com'l), '84, is proprietor of the Windsor Hotel stables, Denver, Col.

—Eugene Yrisarri, '84, is looking after his extensive estate in Santa Fé, New Mexico.

—T. McKinnery, '85, recently took Holy Orders at the Seminary of Baltimore, Maryland.

—Jas. Rahilly (Com'l), '86, is in the National German American Bank, St. Paul, Minn.

—Henry G. Foote (Com'l), '84, is a trusted employe of the Ryan Drug Company, St. Paul, Minn.

—Harry P. Porter, '85, is meeting with great success in the lumber business at Porterville, Wisconsin.

—Frank J. Hagenbarth, '86, holds a responsible position in the office of the Queen Victoria Silver Mining Co. of Idaho.

—Messrs. Charles C. Echlin and Geo. Tourtilotte (Prep., '86) are both in the insurance business in San Francisco, Cal.

—Daniel Byrnes (Law), '86, has recently entered into partnership with his brother, who is a prominent attorney of Minneapolis, Minn.

—Ed. Darragh (Com'l), '87, well known to the students of last year, is in the employ of the P. H. Kelly Mercantile Company, St. Paul, Minn.

—Mr. Warren Cartier, '87, of Ludington, Mich., was a visitor at the University on Tuesday. Mr. Cartier has a prosperous business at Ludington.

—George Tarrant, of Eau Claire, Wis., has returned to renew his studies. George had been prevented by sickness from being with us during the first session.

—Thanks to our friend, Mr. Charles F. Porter, '85, now visiting his *Alma Mater*, for a large number of "personals" this week. We hope his example will be followed by other "old" students. We are always glad to record the whereabouts and doings of the "old" boys.

—We are pleased to note that Mr. W. H. Johnston, of '85, is doing well at Cleveland, Ohio. He is an efficient member of the Faculty of Adelbert University, and has entire charge of the microscop-

ical Laboratory in the Medical Department of that institution. Professor Johnston bears with him the best wishes of his *Alma Mater*.

Local Items.

—More new students.

—It wasn't Britt, after all.

—More decoration in the Greek room.

—Next Tuesday is St. Valentine's Day.

—The oracle does not speak as often as was his wont.

—Some of the examination "ponies" threw their riders.

—"Uncles" have superseded "cousins" in this locality.

—George exposed his smile last week and got it frost-bitten.

—Mr. Felix Rodriguez has been called to his home in Mexico.

—The changes in the weather played havoc with the skating rinks.

—The Minims had a "spread" in the Senior refectory Monday afternoon.

—The Pansophical Conversational Society has collapsed—gone to meet the ærodytes.

—We return thanks to a fellow craftsman for kind offers of assistance in the time of trial.

—Some high flights of forensic eloquence were made in the smoking-room during the week.

—The Sorin Cadets have adopted a new style of chevrons for their non-commissioned officers.

—The Mason medal will doubtless arouse a spirit of healthy emulation amongst the Juniors.

—Simon very much regrets the cruel row he stirred up last week, but insists that the party did say it.

—Mr. Thos. Pender, of Columbus, Ohio, who had been detained at home since the holidays, has returned.

—Considering the size of the hornet's nest, Mattie deemed it prudent to refrain from further discussion.

—Mr. John Adams, a member of the Junior department of last year, has returned to complete his studies.

—A new stairway leading up to the exhibition hall ought to be one of the first improvements of the Spring.

—It is strange how a small college paper can make a large bustle; but it does once in a while, nevertheless.

—The "literary corner," it is said, is about to organize a society for the dissemination of anti-trash literature.

—The musical entertainment was highly spoken of by those who attended. We regret that we were unable to be present.

—Owing to an error in the report of the examination averages, Mr. Nirdlinger was credited with 67 instead of 76.

—The new students have been displaying their oratorical and elocutionary ability in the smoking-room during the past week.

—Some one has said that music-hall, gymnasium, smoking-room and adjacent buildings be anchored before the spring thaw sets in.

—It is rumored that "Mike" has been quietly nursing a darling little ambition to shine as a coxswain during the coming season.

—The "January thaw" was followed by a howling blizzard. The ground hog had better look to his reputation as a weather prophet.

—Corporal James Tanner, the lecturer, and Mr. J. E. Lewis, called at the University last Tuesday to pay their respects to Colonel Hoynes.

—Prof. C. A. T. Hagerty visited the Senior reading-room Thursday afternoon, and passed a pleasant hour in the company of his old-time friends.

—On last Wednesday evening a social reunion, to which all were invited, was held in the Senior reading-room under the auspices of the Glee Club.

—Our crusade against punsters has been only partially successful. As a last resort, we shall get an able-bodied assistant, and arm him with a club.

—The students enjoyed recreation Monday afternoon on the occasion of the seventy-fourth anniversary of Very Rev. Father General Sorin's birthday.

—"Mattie" is sadly in the dark as to what light is, and he is earnestly seeking an illuminator to dispel the impenetrable gloom that now surrounds the mystery.

—An interesting discussion on the subject of "Taxation" took place in the Law room last Wednesday evening between Messrs. P. Nelson and E. Chacon.

—The entertainment by the Glee Club netted a goodly sum for the Football Association. It is a pleasure to note the success and prosperity of the latter organization.

—Changes are being made in the main building by which the small parlor will be fitted up as the office of Rev. Vice-President Zahm, and No. 24 will be made into a sleeping apartment.

—The highly æsthetical taste of the much color-loving Greeks could not stand the gloominess of the ordinary blackboard, and now the Greek room glories in the possession of a *greenboard*.

—Company "A," Hoynes' Light Guards, will hold a dress parade to-morrow evening in the lower corridor of the main University building. This will be the first parade of the year, and everyone is invited to be present.

—Farwell *et al.* vs. Becker *et al.* is on the docket for trial in the University Moot-court this evening. Messrs. Nelson and Griffin are solicitors for the plaintiffs, while Messrs. White and Rochford appear for the defendants. This is a case in equity.

—Rev. Father Stoffel has procured a new organ

for the use of the Archconfraternity of the Blessed Virgin. The instrument has been placed in the basement chapel where its melodious tones will harmonize with the voices of the society members on Saturday mornings.

—To a casual observer it might seem as though the study-halls were filled to their maximum capacity; but the "old-timers" know that the region in the immediate vicinity of the "throne" is so wonderfully elastic that it can be made to accommodate any number of new arrivals.

—A precocious student of acoustics has astounded the rash abusers of the humble accordeon player by proving conclusively that no infernal noise ever proceeded from his quarter, but that it came from a peculiar mechanism keeping its hebdomadal accompaniment to the pen of an aerial lyre.

—The two paintings just completed by Professor Gregori in the extension to the church seem to say, more eloquently than words, *sursum corda*. One represents the death of St. Joseph, and the other the apparition of Our Lady of Lourdes. Both are beautiful beyond expression, and enchain the attention of the beholder.

—Last Wednesday evening all the students of the Senior department were invited to attend a sociable given under the auspices of the Crescent Club. Delightful music was discoursed by the Club Orchestra. Later in the evening all were invited by the manager of the Glee Club to partake of refreshments which were heartily enjoyed.

—We are indebted to Prof. J. A. Lyons for a copy of the *Scholastic Annual*, published at Notre Dame University, Indiana. The poetry and prose of this *Annual* need but be read to be appreciated. The subjects are of an interesting character, and they lose none of their interest in the development given by the learned contributors under the management of Prof. Lyons.—*Pittsburg Catholic*.

—The members of the Junior Baseball Association gave a banquet in the Junior refectory last Saturday evening for the benefit of their organization. When the supper was over, an adjournment was made to the Juniors' reading-room, where the Crescent Club Orchestra discoursed sweet music, and the boys tripped the light fantastic to their hearts' content. A good sum was realized, thanks to the efforts of the originators of the affair.

—Every Saturday, at half past one o'clock p. m., Rev. Father Kirsch will lecture before the Class of Geology on some selected subject connected with the science. Attendance is free to advanced students not inscribed in the regular course. As far as possible, henceforth a synopsis of the lecture will be published in the edition of the SCHOLASTIC corresponding with the date of the lecture. The lecture delivered to-day is on the subject of "Cosmic Geology," but we are obliged to defer a synopsis until next week.

—Prof. J. F. Fearnley lectured last Tuesday evening before the students of the English classes on the life and character of Percy Bysshe Shelley, the English poet. The lecturer touchingly depicted

the life of this gifted and super-sensitive youth amongst the rough and boisterous students of the English schools; dwelt upon his career at Oxford, and closed with a glowing tribute to his pre-eminent qualities as a poet. The lecture was a finished specimen of English prose, and was highly appreciated by those present.

—Among the beautiful objects which Father General brought with him from Europe, for the church at Notre Dame, are two large, richly ornamented and artistically sculptured candelabra, which have been placed on either side of the sanctuary. Each of these is of composition metal gilt, and consists of two tiers of circular receptacles for lights, eighteen of which will be fixed upon the lower tier and twelve upon the upper. The whole rests upon a pedestal about three feet in height of artistic design representing a lily in bloom, with brilliant emeralds scattered throughout the whole composition. When the myriads of lights are ablaze, the candelabra will add much splendor to the outward testimony of homage to the Lamb of God as He appears upon our altars.

—MINIMS' ENTERTAINMENT.—On Monday last, St. Edward's Hall presented a festal appearance. At 10 a. m. a varied programme of exercises, consisting of vocal and instrumental music, addresses, recitations and declamations, was carried out in a manner that highly delighted the select audience assembled, and reflected credit on the members of the Sorin Association. The young gentlemen are especially deserving of praise as it was their first appearance in public. The happy occasion—the 74th anniversary of the venerable Founder's birthday—was honored by the presence of Rev. President Walsh, Very Rev. Provincial Corby, Rev. Fathers Granger, L'Etourneau, Frère, Saulnier, Zahm, Fitte, and French; Bro. Edward, C. S. C., and several ladies and gentlemen from abroad.

At the close of the entertainment, Very Rev. Father General arose and, in his own expressive style, made a speech which was listened to with rapt attention. He said, among other things, that it was a delight and surprise to him to see such a number of bright boys, so happy and neat-looking, so orderly and well trained that he was delighted with their entertainment, but that it was only what he expected. Speeches were also made by Rev. President Walsh, Very Rev. Provincial Corby, Rev. Fathers Zahm, L'Etourneau and Fitte. Altogether, the celebration of the beloved Founder's birthday was such as an affectionate deep heart as his could not fail to appreciate. And his little favorites only voiced the sentiment of all at Notre Dame in their expressions of love and esteem and heartfelt wishes that God may spare him to see, at least, twenty-five other such happy returns of the 6th of February.

—Those who find pleasure in inhaling the seductive cigarette might possibly be interested in the story of a young man who died a few days ago in a small town in Maryland. About ten days before his death he was taken sick with brain fever brought on by the excessive smoking of cigarettes.

In a short time he was paralyzed on one side and became delirious, remaining so up to the time of his demise. His system was so permeated with nicotine that medical skill was almost powerless to relieve him. He was in his 20th year, and gave promise of a bright and prosperous future. There have been other cases of illness in the same town which have been ascribed to the same cause. We trust this will be a warning to those who are liable to impair their health by the intemperate use of cigarettes.

—The pretty and bright *Scholastic Annual* for this year has also come to us, bearing the compliments of its editor, Prof. Lyons, of Notre Dame University. Prof. Lyons brightens everything he touches—we were going to say everything he looks at. The *Scholastic Annual* for 1888 is, in type and get-up, as bright as a new watch, and in its contents it is much brighter. It has a fine picture of Leo XIII, an equally fine one of the venerable Father Sorin, the Founder of Notre Dame, who will celebrate his Golden Jubilee this year, and another of Mother Angela, the cousin of J. G. Blaine, who had been for thirty-four years a religious of the Holy Cross and, it may be said, the Foundress of St. Mary's Academy, Notre Dame. Prof. Lyons' "Presidential Horoscope" for this election year is amusing—and it may be something besides. According to this "Horoscope" the man elected to the Presidency this year will be a Texan cowboy. He will be strong, Prof. Lyons says, and a good rider, but "he will do the country no harm."—*Michigan Catholic*.

—Accessions to the Library:—"Life of Irving," by Warner; "Life of Noah Webster," by Scudder; "Life of H. D. Thoreau," by Sanborn; "Life of George Ripley," by Frothingham; "Life of J. F. Cooper," by Lounsbury; "Life of Emerson," by O. W. Holmes; "Life of Edgar Allan Poe," by Geo. Woodbury; "Life of Nathaniel P. Willis," by H. A. Beers; "Life of M. F. Assoli," by T. W. Higginson; "Life of J. Q. Adams," by Morse; "Life of Alex. Hamilton," by H. C. Lodge; "Life of J. C. Calhoun," by Von Holst; "Life of Andrew Jackson," by W. G. Sumner; "Life of James Monroe," by D. C. Gilman; "Life of Thos. Jefferson," by J. T. Morse, Jr.; "Life of Daniel Webster," by H. C. Lodge; "Life of Albert Gallatin," by J. A. Stephens; "Life of James Madison," by S. H. Gray; "Life of John Adams," by Morse; "Life of John Marshall," by A. B. Magruden; "Life of Samuel Adams," by Hosmer; Niefuhr's Lectures on the "History of Rome," Edited by Dr. Schmitz, 3 vols.; "Life of Napoleon Bonaparte," by J. S. C. Abbott, 2 vols.; Arnold's "Lectures of Modern History"; "Life of Prince Talleyrand," 2 vols.; "History of Napoleon III," by Abbott; "History of Scandinavia," by Sinding; "History of Greece, Egypt, Syria, etc.," by Von Ranke; Vubert's "Ancient History"; Freeman's "History of the Norman Conquest of England," 6 vols.; "English Men of Letters," containing Milton, Southey, Spenser, De Foe, Johnson, Goldsmith, Scott, Thackeray, 2 vols.; Complete Works of J. Fennimore Cooper, 16 vols.; "Life of George Eliot," by Cross, 3 vols.;

Letters and other Writings of James Madison, 4 vols.; "History of the Literature of the Scandinavian North," by F. Winkel Horn, translated by Anderson; Final Memorials of Henry W. Longfellow; Von Holt's Constitutional Law of the United States; White's "Every-day English"; Words, and their Uses; England Without and Within, 3 vols.; Sir Walter Scott's "Tales of a Grandfather," 3 vols.; "Life of Sir Walter Scott," by J. G. Lockart, 4 vols.; Works of Edgar Allan Poe, 4 vols.; "Illustrated Life of Abraham Lincoln," by Barrett; Thackeray's Works, 10 vols.; Young Peoples' History of Ireland, Towle; "History of England," by Montgomery.

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. Brennan, Beckman, P. Burke, Barrett, Barnes, Beckwith, Bronson, Ball, Biessington, J. Burns, Brownson, Becker, E. Burns, Boland, Brelsford, S. Craft, Cosgrove, Campbell, Cassidy, Chacon, Cusack, Craig, Cartier, Chute, Cullen, T. Coady, Armstead, Desimoni, Dore, Dulaney, Ewing, Fitzharris, Finckh, Fenton, Fehr, Franklin, Fleming, Griffin, Goebel, Gallardo, Geisler, Gibbs, Henderson, Higgins, Heinemann, M. Howard, Hummer, E. Howard, Houck, Hepburn, Jacobs, Jackson, J. Kelly, Keating, Kehoe, L. Larkin, W. Larkin, Luhn, Longmire, Langan, W. McDermott, J. McDermott, Metzger, Mulkern, Mackey, W. Morrison, Maloney, McAllister, McCart, McAuliff, McCune, Melady, Mattes, Andrew Nicholl, Alfred Nicholl, Neill, Nelson, Orr, O'Regan, O'Shea, O'Donnell, Owens, O'Brien, Pollock, E. Prudhomme, Prichard, Preston, Pender, Rosenthal, Rochford, Rothert, Rudd, Reedy, Stubbs, Sullivan, Short, Stephenson, Suing, W. Silver, Spencer, M. Smith, Velasco, Webb, Wall, Woods, White, Wilkin, Wilson, Plato.

JUNIOR DEPARTMENT.

Masters Adelsperger, Adams, Anfenger, Allen, Berry, Bronson, Bachrach, Beaudry, Bolderick, Blake, Burger, Benner, Brown, W. Brown, Brady, Cunningham, Cauthorn, Campbell, Carleton, Cooney, Crotty, J. Connors, Carroll, Case, Chacon, Connelly, Ciarcoschi, Carney, Cartier, Chute, Coulter, Cullen, J. Doherty, Delaney, Duffield, Daniels, Doss, Davis, Devine, Darragh, Ebner, Elder, Fitzgerald, Falvey, S. Fleming, P. Fleming, C. Fleming, French, F. Flynn, Freeman, Frei, Grossman, Gray, Graham, J. Greene, T. Greene, Gale, Gonzales, Girsch, Houlihan, Howard, R. Healy, P. Healy, Heller, Hall, Hampton, Hoerr, Huber, Hillas, Hughes, Hartman, Hake, Hayes, C. Inderrieden, Jewett, Johns, Jackson, Josselyn, Kinsella, Kutsche, Kehoe, Kellner, Lane, Lahey, Leonard, Moncada, Merkle, Martin, Munroe, McGuire, McMahan, John McIntosh, James McIntosh, McGurk, H. Mallay, W. Mallay, McIvers, McPhee, Miner, McGrath, Mulqueen, Mooney, McKenzie, McNulty, McCartney, Mayer, Monarch, Neef, Noud, O'Neill, W. O'Brien, G. O'Brien, M. O'Kane, Paquette, Priestly, Powers, Prichard, Pecheux, F. Peck, J. Peck, Pfau, Quinlan, Roth, Rierdon, Reinhard, I. Rose, S. Rose, Ramsey, Rowsey, Reidinger, Roper, C. Schillo, F. Schillo, R. Spalding, Shenk, Senn, A. Sullivan, R. Sullivan, L. Scherrer, C. Scherrer, Silver, Simpson, Talbot, Tewksbury, Thome, Wageman, Wade, Walsh, Wright, Wilbanks, Wood, F. Connors.

MINIM DEPARTMENT.

Masters Ayer, H. Bachrach, S. Bachrach, A. Bachrach, Bloomhuff, Blumenthal, Beckham, Barbour, G. Black, L. Black, Blake, Beerman, Bates, Burns, Bradley, C. Connor, W. Connor, E. Connors, Collins, Cummings, Connelly, Clendenin, Carlile, Cohn, W. Creedon, F. Creedon, Crane, Carpenter, Cornell, Cudahy, Campbell, Durand, J. Dunn, F. Dunn, Jessie Dungan, Jas. Dungan, Doss, L. Dempsey,

J. Dempsey, F. Dempsey, Dench, M. Elkin, E. Elkin, G. Franche, C. Franche, Flannery, F. Falvey, E. Falvey, E. Firkel, Grant, Griffin, Greene, Gerber, Hinds, Harlan, Hagus, Howard, Hamilton, Healy, Halthusen, Johns, Jaramillo, Kerwin, Kutsche, Kehoe, Keeler, Koester, Keefe, Kinsella, Kane, Kaye, A. Lonergan, H. Lonergan, Marx, Mooney, Morgenweck, Maternes, L. Mayer, G. Mayer, McPhee, Mott, J. Marre, A. Marre, Miner, Neef, Neenan, Nichols, O'Neill, Oppenheimer, O'Mara, Perry, L. Paul, C. Paul, Plantz, Parker, Pierce, Quill, Rogers, Ricks-cker, Sweet, Savage, Seerey, F. Smith, E. Smith, Stone, Speir, Stephens, Storey, Taft, Trujillo, Tomkins, Thornton, Wm. Williamson, W. Williamson, J. Walsh, Welch, W. Walsh, H. Witkowsky, S. Witkowsky, Willien, Wilson, Young, Zieman.

Father Sorin's Jubilee.

The Jubilee anniversary of Father Sorin is an event that possesses deep interest for every Catholic in America and Europe, on account of his services to the Catholic Church; to every citizen of the United States, on account of what he has done for the cause of education and good citizenship; to every resident of Notre Dame and South Bend, on account of what he has done for the upbuilding of both, and to everybody, of whatever nation or creed, who has felt the magnetic pressure of his hand, heard the thrilling tones of his voice, or gazed into the grand book of thought, sincerity, purity and power that lies open in his countenance. It is interesting, also, as an evidence of unusual prolongation of usefulness, and as an instance of what one man may accomplish almost within the allotted three score years and ten.

At an age when most men have laid aside the burdens of life and patiently await the summons that shall call them to their fathers, Father Sorin appears to have but just touched the zenith of his bodily strength, his mental power and his usefulness. At seventy-four an ocean voyage is pastime to him, and the duties of his exalted position rest lightly on his broad shoulders. To have been fifty years simply a priest, with the attendant cares of the office, would of itself be worthy of observance; but to be at once the priest, the founder of a great educational institution and the supreme head of his Order in America is a consummation so remarkable that it almost passes comprehension. Father Sorin was a priest when South Bend was but a clearing in the wilderness, and he began his life-work here before a large majority of the readers of *The News* were born. Let this reflection cause us to view more modestly what we have accomplished, and aspire to emulate more closely the greater example set us by the venerable Father General.

The fifty years of Father Sorin's life which this jubilee will commemorate make him a living incentive to the youths who are enjoying the educational advantages afforded by the fruits of his labor. We presume to assert that these advantages even surpass the prophetic visions of his youth that came to him when shaping the rude nucleus of his purpose. And to the youthful mind touched with the sacred fire of lofty ambition he must appear what his life proves him to be—the perfect man.—*South Bend News*.

Saint Mary's Academy.

One Mile West of Notre Dame University.

Semi-Annual Celebration.

February 6 was a memorable day in the annals of '87-'88 at St. Mary's, for it was the day on which was commemorated the seventy-fourth anniversary of the birthday of Very Rev. Father General, and the day on which were held the closing exercises of the semi-annual examinations in the highest classes of composition, vocal and instrumental music. At 4 p. m. the entertainment opened with the chorus from "Tannhauser," rendered by the vocal class, and was indicative of the treat in store for the audience. Every note spoke volumes for the special attention given to voice culture; and, as the grand chorus swelled, all were swayed by the magic charm of Wagner's creation.

Next followed "Birthday Greetings," delivered in simple, pleasing style by Miss L. Van Horn. "Home, Sweet Home!" carried with it the sweetness which always characterizes it, heightened by the sympathetic voices of the young lady vocalists who took part in it. The harp accompaniment was a distinctive feature of this number, and added not a little to the general effect.

The solos, by the Misses Guise, Gavan, and Murphy, were a source of pleasure to all, as the encomiums of the audience clearly proved. The young ladies mentioned, showed themselves possessed of fine voices; and while every effort should be made to develop their powers, it is to be hoped that Very Rev. Father General's counsel will be heeded: namely, that to the Giver of all good gifts should glory and service be given. In the "Inflammatus," the full power of the vocalists was called into action. Miss M. F. Murphy, who is gifted with a beautiful voice, was the soloist, and sang in a highly artistic manner, while the chorus was rendered exquisitely by the vocal class. *Fac me cruce custodiri* sang the under voices in tones of beseeching, and clear above rang the soloist's prayer. Verily has music a power, for not one who listened to the inspiring strains, but felt the force of its magic.

Miss H. Guise rendered her difficult "Fantasie," by Thalberg, with a skill that told, more than words could express, of the young performer's ability and training.

Miss Horn was not a stranger to most of those in the audience, hence her success was not a surprise. Her performance was what might be expected from a pupil of the Advanced Course of Music at St. Mary's, and her progress is but a verification of the truth she so beautifully expressed in her German essay: "Beyond the Alps lies fair Italy." The essays, French, German and English, were well read, and were, according to Very Rev. Father General, "masterpieces" in their line.

Miss M. Dillon in her harp solo but confirmed her hearers in their opinion of the young lady's attainments, and the sweetness of the instrument,

so rarely heard at the present day. The programme in full is as follows:

Chorus from "Tannhauser"	Wagner
Vocal Class.	
Greeting to Very Rev. Father General	Miss Van Horn
"Home, Sweet Home!"	Vocal Quartette
With Harp Accompaniment.	
Misses Murphy, Gavan, Guise, and Moran.	
"Jenseit der Rauhen Alpen liegt das sonnige Italien"	Miss Horn.
"Shadow Song"	Meyerbeer
Miss Guise.	
Essai—"La Nuit fait briller les Etoiles"	Miss Murphy
Fantasie "Don Pasquale"	Thalberg
Miss Guise.	
Harp Solo—"Fleur-de-Lis"	Oberthur
Miss Dillon.	
Aria from "Lucia"	Donizetti
Miss Gavan.	
Essay—"The Art of Expression"	Miss Hughes
Vocal Solo—"L'Invito Alla Danza"	Von Weber
Miss Murphy.	
"Tarantelle"	Moskowski
Miss Horn.	
Solo and Chorus—"Inflammatus"	Rossini
Solo—Miss Murphy. Chorus—Vocal Class.	

At the close of the entertainment, Very Rev. Father General addressed a few words of kindly praise, and made every heart glad by a single sentence which will be treasured up for many years: "I am proud of you," were the words spoken; and they will prove an incentive to renewed efforts during the new session. Rev. Father Walsh and Professor Hoynes also favored the pupils with a few remarks, in their usual pleasing style.

THE STUDIO.

All who visited St. Mary's on Monday last found that an hour spent in St. Luke's Studio was a real pleasure, for all the work of the session was on exhibition. Noticeable was the display of pencillings from the blocks and from nature; those who excelled in this branch were the Misses McNamara, Stapleton, Kohler, I. Horner, N. Morse, Campeau, E. Nicholas, and Fenton. Miss Coll showed much improvement in her crayon drawing of Heads from the flat. A china tea set, painted by Miss G. Stadler was much admired, and the autumn leaves done in oil by the Misses Gordon and N. Meehan were evidences of great progress during the past five months. Some charming "Heads" in oil by Miss Neff, were mentioned by critics as very fine. The water-color pieces, from nature were very well done, and the Misses Wehr, Henke, and Hutchinson deserve special mention for their work in this line. Miss I. Bub and J. Robinson also gave evidence of their improvement in oil-painting.

Professor Gregori expressed himself as highly gratified by the exhibition, especially as it showed that the importance of laying a good foundation was fully appreciated by both teachers and pupils.

The Art of Expression.

Though the art of expression is notably revealed in the soul-thrilling execution of the accomplished musician, and in the skilful delineations of the masters in painting and sculpture, as well as in the works of classic literary authors, yet nowhere is

the power of expression so perfect as in the art popularly known as elocution.

This art, though comprising effective reading, is as distinct from ordinary reading as the performance of Beethoven by a master, is distinct from the five-finger exercises played by a little child. One may go through a reading lesson; the voice may be good, and every word clearly articulated; and yet the reading may be completely devoid of expression. Not so with the elocutionist. He is familiar, not only with the elements of speech, but with those of expression. He is a master of orthoepy; therefore the pronunciation of each word, and the grammatical construction of each sentence is clear to his mind, and he finds no difficulty in giving a faithful and lively interpretation to his own ideas, and also to those of any author whose beautiful conception he desires to unfold. Mind and voice are alike under his control, and at his command. The musician, painter, and even the author, has, each one, a more limited field of action than the eloquent reader, or the conversationalist, and, above all, than the orator. Comparatively few are influenced by the former, but multitudes are swayed by the speaker who utters "thoughts that glow, and words that burn." Though the public platform is not the place for the gentler sex, yet a more important sphere is subject to the powers of persuasion in woman. What may not be said of the affectionate appeals of those we love? The expression, the outpouring of generous emotion which penetrate the heart when the voice of friendship speaks are armed with an almost incalculable force.

With the sterner sex, he who possesses the gift of eloquence is sought out by the influential men of the country to represent the cause of the people in the court room, the legislative hall and the senate chamber. Upon him his constituents can safely rely; they feel sure that their interests will be honorably defended. In seasons of political excitement, or public danger, his voice is first to rouse noble energy and resistance to evil, or to fall like oil upon the troubled sea of popular dissatisfaction, and to still the restless waves of passion.

But not in the stormy arena of public life is eloquence most potent. In truth, its most fruitful province is the home circle. Where are the most peaceful hearts to be found? In the bosom of those families whose members are never weary of exertions to make home more attractive than any place of amusement outside can ever be. No social influence should compare in power with that of "the loved ones at home."

Said a gentleman to his sister, as by a persuasive simile she was enabled to touch his heart, and turn him from an erroneous course: "Your apt parallel has convinced me of my false position. I can no longer resist your reasoning;" and he relinquished his dangerous errors. Cases beyond number might be cited to prove that the powers of expression have wrought changes almost miraculous.

But to return to the accepted meaning of the word "elocution." The study of this branch moulds, exalts, refines, and ennobles the manners. It imparts the gentle yet confident bearing which distinguishes

the gentleman or lady from the parvenue; or the rude and the uncultivated. In an intellectual point of view, it imparts the power of just and faithful analysis, and the author perused is more thoroughly understood. The thoughts, the imagery, the emotions, which we essay to forcibly represent to others are of necessity vividly impressed on our own minds. We personate, and the simulation of the characters in hand opens up to us the labyrinths of character which the author had formed in his mind, and our personation gives us a deeper insight of human nature. Every branch of elocutionary expression is a fountain of artistic and intellectual culture. The study is one which cannot be perfected, except by the acquisition of that general information which places the possessor perfectly at his ease in all circles of society, and which gives to him the power—a gracious one, indeed—to entertain, not the princely and the great alone, but the unlettered, and the humble. That "actions speak louder than words" is never more true than in connection with the art of expression; for well-placed gesture carries with it a significance that cannot be supplied by anything else. The love of the vivacious and dramatic is inherent in the young, and to cultivate this inclination, and to guide it in a proper channel, is to bestow a real benefit. It is to forestall affectation, and to impart a beauty and gracefulness of deportment acquired in no other way.

KATHERINE HUGHES (*Class '88*).

Tablet of Honor.

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

SENIOR DEPARTMENT.

Par Excellence—Misses Allen, Andree, Arpin, Brady, Balch, Bub, Burton, Barth, Bloom, Brewer, Boyer, Beschameng, Bourne, Bray, Butler, Blacklock, Beck, Belfield, Carmien, Clifford, Claggett, Conners, Clore, E. Coll, M. Coll, Campagne, H. Dempsey, C. Dempsey, Ducey, M. Desmond, C. Desmond, Davis, Dunkin, Daube, English, Early, Flannery, Fitzpatrick, Fenton, Geer, Guise, Gordon, Hammer, Hughes, Hertzog, M. Horner, I. Horner, Henke, Hinz, Harlen, Heffron, C. Hurley, K. Hurley, Hillas, Hoffmann, Hutchinson, Hepbourne, Hooker, Johnson, Kearns, Kohler, Kron, Keyes, Koester, M. F. Murphy, L. Meehan, N. Meehan, E. McCarthy, McCormick, McNamara, McEwen, Moore, C. McCarthy, Marsh, Moran, C. McFadden, J. McFadden, Mitchell, Marley, Neff, E. Nicholas, O'Brien, Papin, Piper, Prudhomme, Quill, Rend, Riedinger, E. Regan, Richardson, Robinson, Rannells, Reen, Snowhook, Stadler, Sheehan, M. Smith, B. Smith, Sloman, Spier, Trask, Thompson, Van Horn, Van Mourick, Wright, Waterbury, Wagner, Wiesenbach, Wehr, Young, Zahm, Campeau, Gavan, Regan.

JUNIOR DEPARTMENT.

Par Excellence—Misses Blaine, Burdick, Butler, E. Burns, M. Burns, Campbell, Crane, Churchill, E. Dempsey, Dryer, Farwell, Foster, Fritz, Hake, Hughes, Knauer, Klöth, E. Lewis, Longmire,* Lauth, Miller, McCune, N. Morse, Mercer, Newman, G. Papin, Pugsley, Quealey, Reed, Rhinehart, Rose, Rogers, Stapleton, E. Smith, A. Wurzburg, N. Wurzburg.

* Drew the politeness cross.

MINIM DEPARTMENT.

Par Excellence—Misses E. A. Burns, O'Mara, A. Papin, F. Palmer, S. Smith.