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# THE NOTRE DAME SCHOLASTIC.

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## The Greek Drama and Dramatists.

BY E. DU BRUL, '92.

### I.

While seated in one of the comfortable chairs of a modern opera-house, witnessing the production of a modern play with its magnificent scenery and stage setting, how many of our artistic theatre-goers imagine that drama, as we know it, took its rise in a religious custom that obtained among the ancients? Our drama came originally from the Greek, and it is in a religious rite of that people that we find its origin.

The Greeks were a very religious people and also very imaginative. They gave to almost every conceivable thing its tutelary god or goddess. Their notion of these deities was nothing like our idea of God. There was nothing supernatural in those divinities. They were immortal and more powerful than men; but they too had trials and sufferings as men have; they themselves were moved by the same feelings that men are; and were compelled to submit to fate to which they bound men.

Wine was one of the so-called blessings the Greeks possessed, and, of course, it had its protecting deity, who was called Dionysos. He was the most popular of all the gods, and was worshipped all over Greece, in city and country, with great pomp and rejoicing. His feasts were all connected, in some way or other, with the growing of grapes and the making of wine. Dionysos, too, had to go through a great deal of trouble as well as most of the other gods. In his wanderings he was accompanied by strange

woodland creatures, half man half goat, called satyrs.

The people used to gather around an altar at the feasts of Dionysos, dancing and singing hymns in his honor. Then, by a sort of evolution, as many other things have been evolved, the drama came from these rude songs. The dramatic and vocal efforts in our modern opera are but the development of what the Greeks did when they let a chorus do the singing and dancing. Now, in trying to bring themselves as close to their god as they could, the chorus would dress up as satyrs. The leader would recite some of Dionysos' adventures, and the chorus would then express in song the feelings that this recitation excited in them. Later on the choryphæus, as he was called, represented himself either as the god, or as a messenger from him who related the deeds as an eye-witness. This was the germ of the Greek drama. Drama is nothing but impersonation, and when the Greeks began to impersonate Dionysos, they laid the foundation stone of that grand monument which they have left behind them. Such was the lowly beginning that produced Æschylus and Sophocles.

Both tragedy and comedy originated in these "dithyrambic hymns." Tragedy means "goat song," either from the goat-like appearance of the chorus, or because a goat was sacrificed to Dionysos before the production of the play. Comedy may mean the "village song," for it was not introduced into the cities for some time after it flourished in the country. It may also mean the "revel song," because the people would form processions and, on foot and in carts, parade around the streets, joking and chaffing the on-lookers. This was the origin of comedy itself, and I think that this is the better version of the origin of the name. It was from these

processions that the story arose of Thespis producing plays from a wagon fitted up like a stage. Thespis was a leader of dithyrambic choruses who introduced an innovation on previous methods. He limited the dialogue between the leader and one member of the chorus who was chosen for the purpose. Before his time the whole chorus used to answer the leader.

Now we come to Æschylus, the real founder of tragedy. He made several improvements. Before his time the dialogue was entirely subordinate to the choral songs. He increased the importance of the dialogue, and made the chorus entirely subordinate to it. He also introduced a second actor, and these two, by varying their parts, could enact a whole story from beginning to end. Drama, therefore, was essentially complete, for anything could be represented on the stage as actually happening. The story was not confined to the deeds of Dionysos any more, but was taken from any source that could furnish a tragic tale. All the tragedies now extant are derived from two sources: events centering around the Trojan war and those centering around Thebes. The "Medea" of Euripides is the only exception we know of. It deals with the expedition of the Argonauts.

The chorus in tragedy represented at the same time a part of the act, and also expressed the feelings most naturally aroused in a thoughtful spectator. The tragic chorus consisted usually of twelve or fifteen singers, while the chorus in comedy numbered twenty-four. The chorus used to give advice and encouragement to the characters on the stage, approving good deeds and condemning bad ones. They were usually of the same age and sex as the principal character, except when the poet, for artistic reasons, had them of opposite sex or of different age. We see an illustration of this in Sophocles' "Antigone." Antigone is a young woman, but to make her completely isolated, Sophocles makes the chorus one of the Theban old men who, instead of encouraging and supporting her as they should, are of a weak and vacillating character.

Sophocles was the next poet to effect a marked improvement. He introduced painted scenery and also a third actor. In his later plays he even used a fourth actor. A few words on the production and representation of a Greek play would not here be out of place, but space does not permit me to say them. A volume, yes, a library, could be written on the Greek drama, and as I do not propose to

write a book or a number of books on it, I shall now confine myself to the subject of the principal dramatists, Sophocles and Euripides, among the tragic poets, and Aristophanes among the comic.

## II.

Tragedy is based primarily on the Fate that the Greeks believed ruled the world and from which none could escape. Æschylus believed in this to the fullest extent, and in his tragedies it is the ruling power. In Sophocles we do not find so much of it as in Æschylus, but still it exists to a great degree. Euripides probably did not believe in it at all.

Sophocles was the poet who raised tragedy to its highest point of ideal beauty. He looked to man's great and primary emotions rather than to the little details. The self-sacrificing devotion of Antigone and the horror of Œdipus on learning that he has killed his father and married his mother, are studies in human nature that Sophocles delighted to portray. He expresses what is essentially true in each, and shows, by delicate touches, just how much of each quality enters into the character he represents. He works for a harmonious and beautiful whole, never bringing in any momentary effect, however good, that might, in any way, spoil the symmetry and clearness of the tragedy. He looked upon tragedy as one looks at a temple or a group of statuary, admiring it not an account of clear details, but as an excellent whole. In short, he was an idealist of the best type.

The plays of Sophocles are of the highest order of morality. He believed in the goodness of the gods, not because he did not see apparent contradictions between his religion and natural moral facts, nor because he could partly reconcile these seeming contradictions by a belief in an inevitable destiny governing even the gods; he believed it because he found a solution in human nature itself. Pity, terror, affection—all bear witness to the supremacy of a pure and inviolable law which is the same as the will of the gods. Man, however, often makes mistakes in interpreting that will. Historically speaking, the plays of Sophocles have this value: they show better and more spiritually than anything else the higher mental and moral side of the age of Pericles. They contain the noble tone of that age which, to some extent, preserved a relationship between sacred tradition and progressive culture, between authority and reason, between the letter and the spirit of religion.

Euripides, though the most tragic and the most human of all the Greek tragic writers, is

still very far below Sophocles in rank. He is more popular now, as a general rule, than either Sophocles or Æschylus. To read and thoroughly appreciate them one must place himself in the position of the Greeks of that time. No poet is more Greek than Sophocles. He shows the Greek feelings, the Greek thought and the Greek ideal of beauty in their purest forms. In Euripides' hands, tragedy was shorn of that ideal beauty which it had gained at the hands of Sophocles. The style of Euripides is more familiar and conversational than that of Sophocles. Euripides brought tragedy down to the level of common, everyday life. His homeliness and pathos are very human, yet there is much to be desired in his work. Instead of trying to make a play a harmonious whole, he brings out particular scenes and incidents to our notice, and in this way spoils the general effect. His plays are much less artistic than those of Sophocles, and in consequence he had to employ mechanical means to help out the play. One of these was the sudden appearance of a god to cut some knot in the action that could not otherwise be undone. Another was the extensive use of the prologue—a long, set speech delivered to state facts that the audience had to know before they could understand the action of the play. This spoils the effect at the very outset.

Sophocles always subordinates character and passion to ideal beauty. Euripides considers passion first, then character, and if any room remains he brings in grandeur and display. His choruses are unessential ornaments. They are not connected with the affairs represented on the stage, and this, too, spoils the general effect. Euripides considered himself a philosopher. He further mars his work by bringing in his philosophy at every turn, opportune or inopportune. He makes all kinds of people utter philosophical sayings and his philosophy is often bad. He seeks to justify all kinds of crimes by giving them a supposed noble motive. He makes Medea kill her children for the sake of saying that her enemies did not triumph over her.

### III.

Comedy had the same origin as tragedy. It was much slower in its development. It flourished in the villages for some time before it came to Athens. The license allowed the jokers in the carts, of whom I spoke before, was extended to the comic actors, and in this way old comedy was an extremely personal satire; indeed, the masks used in comedy were caricatures of the features of the man who was held up to ridicule. We have old, middle and new

comedy. Old comedy was a satire on persons and personal vices. When it became too free it was suppressed, and middle comedy, which was a caricature of personal vices under fictitious names, took its place. This, in turn, gave way to new comedy, which was a satire on vices in general and much like comedy as we now know it.

For many years some of the poets tried to introduce comedy into Athens, but met with little success. At last Aristophanes tried and was successful, and for nearly forty years he was the great burlesque critic of Athenian life, political, intellectual, moral and social. Of his fifty-four comedies we have but eleven extant.

Attic comedy, as we see it in Aristophanes, is a public comment on everyday life in Athens. Politics, society, statesmen, citizens—all were criticised with unsparing freedom. At that time, if it seemed even good to expose the vices of a citizen for the benefit of the state, there was no respect paid to private life. The theatre held the entire population of Athens, and there when a comic poet held up a certain man or a certain policy to admiration or ridicule his opinions always held great weight with the electors.

The comic chorus was dressed as fancifully and extravagantly as in a modern pantomime or extravaganza. About the middle of the play the chorus would draw nearer to the audience and would give expression to the poet's views on men and things. This was the time when the satire was the most bitter of the whole play. Towards the adoption of middle comedy this "parabasis" was abandoned. Comedy among the Greeks corresponded to our newspapers; for comedy gave expression to the feelings of men, just as journalism does nowadays, and a poet, at the time when old comedy flourished, held the same position that an editor now holds.

Aristophanes was the greatest of the writers of comedy. He was, of necessity, a strong and cutting satirist; but besides this he really was a great poet. He united elements that are to be found nowhere else, or in any literature whatsoever. He shows us the play of a wonderful imagination. He turns the whole world topsy-turvy, jumbling up gods and men in a confused, inextricable mass. His humor is as delicate and his satire as keen as any sharp-witted critic could desire. His lyric parts are incomparable.

Aristophanes was somewhat of a conservative. He hated the new school of demagogues, sophists and rhetoricians who had lately invaded Athens. His ideal was the sturdy Athenian, such as those who fought at Marathon. Though

an excellent critic, he sometimes exaggerated the cases of his personal enemies and treated them very unfairly. His unmerciful scoring of Euripides, and his unmitigated attacks on Cleon, are instances in point. Indeed, when Cleon was tyrant of Athens, one of the plays in which Aristophanes had represented him, contained such a tirade against him that no mask-maker could be found to caricature his face. Besides this no actor would play the part, but Aristophanes did it himself. He did it, too, in such a way that every one knew, although the name was not uttered, that Cleon was the subject of the poet's remarks. Aristophanes always upheld virtue and denounced vice. This in itself is a sufficient proof of his morality. He was a man who was just fitted to his time. Before he appeared, comedy was not a success; after he died, it degenerated.

This is but a short sketch of several subjects on any one of which several volumes could be written. People nowadays do not like to study Greek as much as formerly. Greek plays, too, are a bugbear to many Greek students. If we remember, however, that our modern drama took its rise in the Greek we may see how important it is to know something of the magnificent works of Æschylus, Sophocles, Euripides and Aristophanes. Each of these men was a genius, and their productions have never been equalled; no, not even by the immortal "Bard of Avon" himself.

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Robert Burton.

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One of the most ingenious and learned prose writers of the reign of James I. was Robert Burton. He was born, as he himself tells us, at Lindlay, in Leicestershire, on the 8th of February, 1576. He received the first rudiments of learning at the free school of Sutton Coldfield, in Warwickshire, whence he was sent to Christ Church and then to Oxford. He became rector of Segrave, but appears to have resided in his college at Oxford, and there he wrote his great work, "The Anatomy of Melancholy," by Democritus Junior, as he styled himself. "I have been brought up," he says, "a student in the most flourishing college of Europe; for thirty years I have been a scholar, and would be therefore loath either, by living as a drone, to be an unprofitable or unworthy member of of so learned a society, or to write that which should in any way be dishonorable to such a royal and ample foundation." And in the same

gossiping style he states (garnishing every line with a Latin quotation) that out of a running wit, an inconstant, unsettled mind, he had a great desire to have some smattering of all knowledge; tumbling over divers authors in the Oxford libraries, but especially delighted with the study of cosmography. He adds, in a contented, scholar-like spirit: "I have little; I want nothing; all my treasure is in Minerva's tower. I am a mere spectator of other men's fortunes and adventures, and how they cast their parts, methinks, are diversely presented unto me as from a common theatre or scene."

Burton was a man of great benevolence, integrity and learning, but of a whimsical and melancholy disposition. Though at certain times he was a facetious companion, yet at others his spirits were very low, and when in this condition he used to go down to the river near Oxford, and dispel the gloom by listening to the coarse jests and ribaldry of the bargemen which excited him to violent laughter. To alleviate his mental distress, he wrote his "Anatomy of Melancholy," which was published in 1621.

Burton, who believed in judicial astrology, is said to have foretold, from a calculation of his nativity, the time of his own death, which occurred at the period he predicted, in January 1639-'40, but not without some suspicion of its having been occasioned by his own hand. In his epitaph at Oxford, written by himself, he is described as having lived and died by melancholy. He had not practised his own maxim: "Give not way to solitariness and idleness; be not solitary, be not idle."

He appears to have been a universal reader of all kinds of books, and availed himself of his multifarious studies in a very extraordinary manner. The subject of his labor and amusement seems to have been adopted from the infirmities of his own habit and constitution.

Burton's "Anatomy of Melancholy," which was his life's work, was, as I have already said, written to relieve his mental distress. It presents, in quaint language, and with many shrewd and amusing remarks, a view of all the modifications of the disease of melancholy and the manner of curing it. The erudition displayed in this work is extraordinary; every page abounding in quotations from Latin or Greek authors. It was so successful at first that the publisher thereof realized a fortune by its sales.

To show in how great an estimation this work was held, the following testimonies of well-known authors will suffice. Dr. Samuel Johnson, one of the most remarkable among

the distinguished writers of the eighteenth century, was so pleased with the work that he said this was the only book that ever took him out of bed two hours sooner than he wished to rise.

"It will not be detracting from the genius of Milton," says his biographer, Warton, "to remark that he seems to have borrowed the subject of 'L'Allegro' and 'Il Penseroso,' together with some particular thoughts and expressions and rhymes, and more especially the idea of contrast between these two dispositions, from a forgotten poem prefixed to the first edition of Burton's 'Anatomy,' 'The Author's Abstract of Melancholy; or, A Dialogue Between Pleasure and Pain.'" Here pain is melancholy. This shows that Milton was at least an attentive reader of Burton's book.

At the time of its original publication it obtained a great celebrity, which continued for more than half a century. During that period few books were more read, or more deservedly applauded than the "Anatomy of Melancholy." It was the delight of the learned, the solace of the indolent, and the refuge of the uninformed. The grave Johnson, as I have already said, praised it in the warmest terms. During a pedantic age, like that in which Burton's production appeared, it must have been eminently serviceable to writers of every description. The ludicrous Sterne has interwoven many parts of it into his own popular works. A host of inferior writers have embellished their writings with beauties not their own, but culled from a source which they had not the justice even to mention.

Change of times and the frivolity of fashion suspended, in some degree, that form which had lasted nearly a century. The plagiarisms of "Tristram Shandy" by Sterne, so successfully brought to light by Dr. Ferriar of Manchester, in 1798, at length drew the attention of the public towards a writer who, though then little known, might, without impeachment, lay claim to every mark of respect. Many others, with like silence, extracted materials from the pages of Burton's work.

At the beginning of the nineteenth century the book was again sought for and read; and again it received its due praise. Its excellencies were once more recognized. It would be a difficult task for me to attempt to give a complete description or review of so voluminous and curious a work as the "Anatomy of Melancholy." Let it suffice to point out briefly what it is and what are its principal characteristics. The author describes the various kinds of melancholy, its causes and symptoms; its prognostics

and several sections, members and subsections, philosophically, medically, historically opened and cut up; indeed he thoroughly anatomizes the subject. It is truly a marvellous production, and proves at least one thing: that Burton was a thorough classical scholar. The work is, as he himself calls it, a "cento of quotations." The book itself is essentially unsystematic, but has a fine flavor of thorough-going ill-humor about it. This world was to him a dreary farce, and life something to be laughed at.

Though written on a regular plan, it consists chiefly of quotations. He collects under every division the opinions of a multitude of writers without regard to chronological order, and has too often the modesty to decline the interposition of his own thoughts and sentiments; in fact, the bulk of his materials generally overwhelms him. In the course of his folio he has contrived to treat a great number of topics that seem very loosely connected with the general subject. When he gives a favorite set of quotations, he does not scruple to let the digression outrun the principal question. Thus from the doctrines of religious to military discipline, from inland navigation to the morality of dancing schools, everything is discussed and determined.

The archness which Burton displays occasionally, and his indulgence of playful digressions from the most serious discussions, often give his style an air of familiar conversation, notwithstanding the laborious collections which supply his text. He was capable of writing excellent poetry, but seems to have cultivated this talent too little. The English verses prefixed to his book, possessing beautiful imagery and sweetness of versification, have been frequently published. His Latin elegiac verses addressed to the book show a very agreeable turn of raillery.

When the force of the subject opens his own vein of prose, we discover valuable sense and brilliant expression. Such is his account of the first feelings of melancholy persons, written probably from his own experience. Of Burton's prose the following will serve as an example: Speaking of "Melancholy and Contemplation," he says: "Voluntary solitariness is that which is familiar with melancholy, and gently brings on, like a siren, a shoeing-horn, or some sphinx, to this irrevocable gulf, a primary cause, Piso calls it; most pleasant it is at first, to such as are melancholy given, to lie in bed whole days, and keep their chambers, to walk alone in some solitary grove, betwixt wood and water by a brookside, to meditate upon some delightful



and pleasant subject, which shall affect them most; *amabilis insania et mentis gratissimus error*: a most incomparable delight it is so to melancholize and build castles in the air, to go smiling to themselves, acting an infinite variety of parts, which they suppose and strongly imagine they represent, or that they see acted or done: *blandæ quidem ab initio*, saith Lemnius, to conceive and meditate of such pleasant things, sometimes, 'present, past, or to come,' as Rhasis speaks."

Burton gives "Study" as one of the cures of melancholy. "For, amongst exercises or recreations of the mind within doors," he says, "there is none so general, so aptly to be applied to all sorts of men, so fit and proper to expel idleness and melancholy, as that of study. What is so full of content as to read, walk and see maps, pictures, statues, jewels, marbles, which some so much magnify as those that Phidias made of old, so exquisite and pleasing to be beheld that, as Chrysostom thinketh, 'if any man be sickly, troubled in mind, or that cannot sleep for grief, and shall but stand over against one of Phidias' images, he will forget all care, or whatsoever else may molest him, in an instant.' For a good picture is *falsa veritas, et unita poesis*, and though (as Vives saith) *artificialia delectant sed mox fastidimus*—'artificial toys please but for a time'—yet who is he that will not be moved with them for the present?" These few passages which I have selected will clearly show his quaint style of writing. It is full of curious and pleasing anecdotes mostly taken from the classical Latin authors. "If a reader has the patience to go through this volume, he will be more improved for literary conversation than by the perusal of any twenty other works with which I am acquainted," says Lord Byron. With a certain class of readers it has always been a favorite. Charles Lamb is a typical instance of a reader of Burton.

It is next to the impossible that so profound a treatise on a mental disorder to which a state of high intellectual cultivation is perhaps peculiarly liable, can ever be permanently buried in the libraries of the learned; and I am confident that so valuable a repository of amusement and information, will continue to hold the rank to which it has been restored at the beginning of the nineteenth century, firmly supported by its own merit, and safe from the influence and blight of any future caprices of fashion. And for this reason I think that Burton's name as the author of "The Anatomy of Melancholy" will descend to the remotest generations.

J. S. SCHOPP, '94.

### The Couplets in "King Lear."

The effect which a gentle or kind-hearted character produces in a tragedy is well known. It gives to the awfulness of deep and heartless villainy a counteracting influence which cannot be described. The effect of a couplet in a scene of tragedy is very much like that of goodness contrasted with villainy. Shakspeare knew this very well, and in all his plays he brings in occasional couplets in such a manner as entirely to take away the monotony of blank verse or prose.

In the tragedy of "King Lear" we find many couplets, particularly in the first act. In the second act we find no couplets, if we except the rhyme spoken by Lear in the last scene. As is common in Shakspeare's works, several of the scenes end with a couplet. No doubt, this gives the audience something to think upon; and it is generally admitted that a witty ending adds greatly to the tone of a play. Edmund very beautifully concludes a scene in Act III., and the last scene of Act IV., as well as the play itself, is brought to a close in like manner.

Edgar and Cordelia speak in couplets more frequently than any other characters in this play. The poet wishes us to see in these two persons perfect examples of self-sacrificing love. Such characters are well suited to the music of rhyme.

The first couplet we notice from Edgar is spoken while he is, through love for his father, disguised as a Bedlamite; but when he sees Lear carried away in his mad state by the servants of Gloster, he can contain himself no longer, and his feelings burst forth in a number of beautiful couplets, of which the last contains a rich rhyme. In Act IV. we find a very effective couplet. We are horrified by the sight of blood; Edgar has slain Oswald, and, seeing that he is dead, he reads the letters, the contents of which entirely deprive him of calmness, and he bursts forth in a fit of anger. After a few moments he is more calm, and his thoughts take the form of the couplet before mentioned.

Of the rhymes spoken by Cordelia little need be said. When one becomes acquainted with this perfect lady, one can see in her all that is calm and gentle. Why should not her speech be in accordance with her character? In Act IV., when she is informed of the nearness of the enemy, she speaks the verses, among which the following couplet occurs:

"No blown ambition doth our arms incite,  
But love, dear love, and our ag'd father's right."

The chief use of rhyme here to me seems to be the close connection of the two verses, by which connection we are enabled to see more plainly the antithesis expressed.

Kent speaks in couplet form three times, and we find that these rhymes have about the same effect upon the scenes as those of Edgar or Cordelia. The same may be said of all the couplets in "King Lear," about twenty-five in number. When the songs of Edgar or of the Fool happen to be in couplets, it seems to be a mere consequence. Songs are generally in rhyme, and those of the Fool follow this rule. In Act III. the Fool changes from his usual song and his speech contains some couplets. This speech tends to relieve the audience, made breathless by the terrible storm raging on the stage.

A remarkable feature in "King Lear" is that in it the couplets are used, generally, if not always, to express some beautiful passage well suited to the music of the couplet. Goneril, who, like her sister, Regan, is a fiend rather than a woman, does not rhyme in any of her speeches. When Regan speaks in rhyme, the style ill becomes her savage nature. Were it not for the effect the two couplets spoken by Regan have upon the play, I think they would not occur.

We may now conclude by comparing the couplet to the season of summer in which the winter storms are lost; just so does the couplet quell the most awful bursts of passion and render them less harsh.

W. MONTAVON, '95.

Pilgrimage to La Chapelle Montligeon (Orne), France.

## II.—THE CONFRATERNITY OF CHARITY.

There still exist, in most of the parishes of Perche, associations called "Confraternities of Charity." Their origin dates from the crusades, at which time a frightful sickness devastated Palestine; and as the sanitary measures were less strictly carried out than now, and the crusades were not exempted from the scourge, on their return to France leprosy made its way into the country. The disease was contagious; the poor, stricken people were ostracised, and once dead, no one dared to give them burial. However, some men, animated with the spirit of charity, devoted themselves to the work of rendering these last duties to the dead, and formed a society under the name of the "Confraternity of the Blessed Sacrament, or of Charity." Later on they took St. Roch for their patron.

The rules changed with times and circumstances, but their spirit remains the same; now, as formerly, their mission is to bury the dead. The confraternity is generally composed of a provost, ancient, alderman and registrar, ten or twelve Brother Servants, one of whom carries the banner, and a young clerk the cross. Whilst fulfill-

ing these functions the Brothers wear, as a mark of their dignity, a black cassock, a white front and a red scarf, with the emblem of the Charity and the name of the post occupied by the wearer embroidered in gold upon it; at funerals and processions—except those of the Blessed Sacrament—the berretta is worn. The young clerk who carries the cross wears a white surplice and a black or red sash. The banner used at all the great ceremonies is of red silk or satin, with the devices of the Charity richly embroidered in gold braid and cord, and heavy fringe of the same material finishes off the ornamentation. The devices are: on one side a Monstrance placed exactly under the scroll on which is inscribed, in raised, gold letters: "Charity of La Chapelle," whilst on either side of it are figures of St. Peter with the key and St. Roch, pilgrim, staff in hand, with his faithful companion, the dog, at his feet; on the other side is a representation of the Blessed Virgin.

During divine service the Brothers are placed in the choir, in some churches they have their chapels; but always take what is called the "Bench of the Brothers of Charity," and on Sundays each one in turn carries round the plate during the Mass. The Charities are under the jurisdiction of the Bishop, who can dissolve them for a sufficient cause. The curé of the parish is the Choir or Premier Provost, and assists, when possible, at all the councils. When hindered from doing so, notice is given to that effect. The highest dignitary is appointed by election and passes one year as a postulant, serving the other two as Brother Provost. The Brothers who enter the confraternity cannot leave it under two years.

The first Sunday in October, Feast of the Holy Rosary, is the day on which the changes in the *personnel* are made; but the ceremony takes place here on the Feast of Corpus Christi before the curé between Vespers and Compline. A cross is placed upon the altar, and the Brothers kneel before it and make the required promises; they promise to be faithful to God, to the Blessed Virgin Mary, St. Peter, St. Roch, etc.

Bouquets of flowers are carried by each member during the procession, and according to an old custom on this day, the young clerk who carries the cross offers bouquets on a plate to each of the priests of the parish and Charities who accept them, and give an alms in their place which is his perquisite.

It is the privilege of these Brothers to carry the canopy over the Blessed Sacrament on the Feast of Corpus Christi with lighted candles; for these the members always have, and others a *sonche*—a long pole surmounted by a circular piece of perforated plate or brass inside which a wax taper is put.

Every year there is a dinner provided by the members, presided over by the curé, and on the first Sunday of each month the "Libera" is chanted for the deceased members of the confraternity.

M. L. S.

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## An Important Historical Work.\*

Of all the studies to which one can devote his attention that of history ranks among the most interesting and useful. For history records on its pages the lives and deeds of the great men of by-gone days; it draws for us pictures of the rise and fall of empires now no longer in existence; it acquaints us with the religious convictions, the political institutions and the social habits of past generations. The student of history is not a man of his day only, but of olden times as well, for antiquity withholds no secrets from his mind's eye. The Ciceros and Alexanders of old are known to him as well as the men of genius and the great warriors of to-day, just as the productions of our master painters and sculptors recall to him the wonderful works of classic Greece.

Truth and impartiality should be the essential characteristics of history. The historiographer who presents to us the happenings of past ages clothed in the sordid garb of falsehood deservedly incurs our just indignation and contempt. Yet such men are numerous; and even in our day some so-called writers of history, reviewing the episodes of former eras, do not hesitate to give us not historical facts, but their own prejudiced, false ideas about celebrated heroes and wonderful occurrences. Take, for example, Henry VIII. of England, who has been styled an incarnate monster of cruelty and lust. No writer has sought to extenuate his crimes, except those few who thought something due to the church of which he made himself the head. It has been left to the present professor of history at Oxford to come forward and proclaim him a

wise and lenient monarch, and a man of exalted moral standard!

Facts such as this tend only to make all the more cordial the welcome which we extend to a new publication which corrects some of the mistakes made by ill-advised or partial historians. This book, entitled "Some Lies and Errors of History," by the Rev. Reuben Parsons, D. D., has been issued from the *Ave Maria* Office at Notre Dame. Its contents are a series of articles contributed by the author to the *Ave Maria* during the past year, and deal with subjects that cannot fail to interest all lovers of truth.

In this priceless volume the author refutes, by solid arguments, which make well-grounded objection impossible, some of the most crying falsehoods ever uttered against true history. As regards the style in which he has accomplished his task naught but laudatory criticism can be given; it is concise in language and to the point in argument. The author does not, as may be said of Macaulay, sacrifice truth on the altar of some polished periods, or tear to pieces a man's reputation for the sake of a brilliant antithesis. In clear, well-chosen words he overthrows the tottering edifice of the most notable erroneous statements made by some historians, and forth from the ruins he brings to light the truth about errors, which, as the author says, are too often met with silence on the part of those whose highest interests demand their exposition.

As its title indicates, the book deals only with *some* lies and errors of history. But consider the important questions treated and, as intimated by one of the master critics of the day, in a recent issue of the *New York Sun*, answered by the most convincing documentary evidence: Pope Alexander VI.; The Alleged Ante-Mortem Funeral of Charles V.; Bruno and Campanella; St. Cyril of Alexandria and the Murder of Hypatia; The Divorce of Napoleon and Josephine; Fénelon and Voltaire; Galileo; The Truth About the Inquisition; The Massacre of St. Bartholomew's Day; The Man with the Iron Mask, and others that we have not space to mention. The number of essays is, indeed, limited, but they expose to public scorn some of those writers whom De Maistre charged with having "entered into a deliberate conspiracy against truth." The work answers its purpose admirably, and is receiving due eulogium from all quarters. A precious little volume like this should be in the hands of every advanced student, and should be dipped into by all who wish to find a complete refutation of some of the lies and errors of history.

\* SOME LIES AND ERRORS OF HISTORY. By Rev. Reuben Parsons, D. D. Notre Dame, Ind.: Office of the "Ave Maria."



## Some Socialistic Theories.\*

In answering the question whence society originated, we meet with a theory which presupposes *a state without society*, and then says that out of this *state of nature* society originated by the agreement of those men who lived in that state. This doctrine is upheld by Hobbes (English) and J. J. Rousseau (French).

As to the doctrine of Hobbes, who in his "Leviathan" asserts the state to be the visible God, it may be reduced to the following points:

(a) The original state of mankind, which must be named *state of nature*, is not social, but anti-social; for every man has a right to everything; his right extends as far as his might; hence only the right of the mightier counts for men. Besides, man is naturally led in his actions by his subjective interest, and this he seeks to obtain regardless of anyone else. It is not true that one man loves another; every man loves but himself. But if naturally every man seeks only his own interest, and if with all the means in his power he has a right to strive after it, according to the right of the mightier, then, necessarily, there must arise out of this a war of all against all, and this is the original state of mankind. This state is, then, not only a state without society, but an anti-social state.

(b) But in such a condition of war of all against all, the human race could not endure. The fear, which in this condition every man must have for his neighbor, would have rendered life unbearable to every one, and in this war of all against all, the human race would finally have been extinguished. Hence men had to come out from this state of nature, and to seek peace, *i. e.*, to take such measures that each one should obtain protection as regards everybody else, so that no one could longer pursue his interests to the detriment of others.

(c) But these measures again could consist only in this: that men left their isolated condition, and united among themselves to defend themselves with united forces against every one who should attempt to injure them. Now, this union of men among themselves means as much as the foundation of society. Men agreed to unite in a community so that every one renounced his former absolute right—the right of the mightier—and conferred it upon the entire society, in order to be henceforth protected by the whole body. An agreement of several, in which a transfer of right takes place, is a treaty. Hence society originated through

a treaty, and this society is the civil society—the state. Now comes Rousseau, whose theory may be thus briefly expressed:

(a) According to him the original state of mankind, which must be called *state of nature*, is also a state without society, but yet not anti-social. According to his opinion the original state of mankind was a state similar to that of animals. He says that men lived like animals in forests, without any social connection among themselves, and that they were led only by instinct like animals. In this state men were in the possession of their full freedom, and this freedom was limited only by the lack of power to accomplish all they wished. This state was, therefore, also a state of true innocence and happiness, *i. e.*, men were then still innocent and happy.

(b) But two things disturbed this state. First, the fact that the obstacles to self-preservation were too great to allow the individual strength of each one to suffice to overcome them. Secondly, men, by virtue of their perfectibility, gradually came to the use of reason, and from this arose greater wants which they could not satisfy, as they had to rely on themselves individually. This caused them to seek one another, to attach themselves to one another. Families were formed, which, it is true, were but temporary, and were dissolved according to each one's pleasure.

(c) But, finally, men united in a far-reaching, stable society to procure by co-operation the means for the satisfaction of their growing wants. Hence they made a treaty to the effect that they should come out from their isolated state and unite in social unity, each one sacrificing his individual freedom to the community to receive it back in a different form, namely, as civil liberty. By this treaty society was made, and this society is civil society—the state. True, men have not become better and happier on account of this transition from the state of nature (natural state) to society, but this social state had become a necessity on account of the causes just mentioned. A few words will suffice in reply to these theories:

(a) This state of nature without society is not historical. The given hypothesis cannot be proved by a single historical proof. As far as we look back in history, we always find men in social connection with one another. Now, we cannot deduce the social relations of men from a state which is altogether fictitious.

(b) Besides such a "state of nature" is in direct contradiction to human nature. For man is a spiritual, material being, gifted with reason

\* Written in Class Competition.

and free-will. But if this be the case, then his natural condition can never be that of animal brutality and savagery. Rather there lurks in the attributes of his nature the tendency to develop from this embryo state to the full use of his reason and liberty. His nature, then, demands what is contrary to animal brutality and savagery. If one asserts that man in his natural state is led only by instinct, like animals, this assertion can only be justified on the condition that one considers the nature of man animal, *i. e.*, that one denies the spiritual principle in him, and, according to his nature, levels him to the brute. This doctrine has no meaning unless it be considered in a materialistic light.

(c) With regard to Hobbs' theory in particular, the opinion that man by his nature hates others and strives after his own interests regardless of others is refuted by experience. Every being by its nature loves its kind. Man does too. Benevolence towards others is natural to man, hatred unnatural. Hence a war of all against all can be demanded by human nature, and, for this reason, cannot be considered the natural condition of mankind. Peace is what man longs for, and war is waged only to obtain peace.

There is a difference between the *status naturalis* and the *status civilis* of man. But in speaking of the *status naturalis* we do not consider the *status civilis*, and besides, we do not look upon the *status naturalis* as a state of animal brutality and savageness, but as congruent with the rational nature of man.

A word about popular sovereignty:

The sovereignty of the people will be the sovereignty of the future. All nations are daily more and more advancing to an era when the people will rule in some manner or other. Even Moscovite Russia will one day become a democracy. The nation will keep for itself the authority it receives from God, or confer it upon its chosen delegates. Rousseau says that the ruler is merely the delegate of the people. This is revolution.

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#### Will Science Become Poetical?\*

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Poetry is not intended to be a mere jingling of words; nor is its aim only to delight us; for if this were the case, almost anyone that could form regular cadences would become a poet. The chief aim of poetry, then, is to teach us something new; and how beautifully and artis-

tically has this been brought about by the masterly art of Alfred Tennyson! In "Locksley Hall," the "Princess" and "In Memoriam," science has been so artistically interwoven into poetry that one is obliged to utter: how beautiful! how grand! how magnificent!

The first time one reads these poems he does not notice the scientific allusions, for they have become, as it were, the very backbone of poetic thought. The more you read them, the more you observe in them the deep and logical mind of the poet.

You might ask me, why is it that science has not been used more for poetical thought? I would reply that it has not been until recently that we know anything about science. Besides, to use science properly, you must be thoroughly acquainted with it, or else you will draw absurd comparisons. Could Coleridge ever have used such beautiful metaphors and similes if he had not been thoroughly acquainted with the study of botany?

The age of high-sounding epithets and the mere jingling of words have long ceased to be poetry; so that he who wishes to become a great poet must open a new field of thought, and it is to this that we attribute the popularity of Alfred Tennyson. The romantic and classic schools have sung of battles and passions so long that there is nothing left to be said about them. If a poet can say so many beautiful things about death, why should he not also sing the praise of the sun, moon and stars? Man, different from all the other animals, was created with his face turned towards the heavens, and why should not his genius be employed in sounding their wonders?

J. MCKEE.

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That science may be utilized to advantage in the expression of poetic thought and sentiment is clearly evidenced in the second part of Tennyson's exquisite poem, "Locksley Hall." Here, the reader will at once see that the great charm lies not so much in the music of the poem as in the scientific allusions. The poet has made use of a great many metaphors and similes in expressing what he desired to say, and a good part of the best of them is based on scientific facts. Science is a source of great inspiration and poetic imagery. There surely is no one who, when he understands and sees all the wonderful changes which are continually taking place around him, does not feel himself inwardly elevated above the commonplace things of this miserable and dull earth. The feeling thus inspired is truly poetical inspiration, and I verily believe that if some one possessing

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\* Continuation of the Symposium published in a previous number.

the art of expressing those sentiments in perfect verse were produced he would soon take his stand among the great poets.

Science is most favorably adapted to high sentiments, and when Wordsworth's prophecy—that science will be considered poetical when it becomes more familiar to mankind—is verified, then good poetry will be occasioned through the instrumentality of scientific knowledge.

The progress of modern science is very rapid; nor is the knowledge of it confined only to the few. During the last century, books have been circulated, which tend to stimulate the public interest towards it. It is very likely that our great epic poems of the future will be influenced to a considerable extent by the progress of science.

P. J. QUINN.

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#### Exchanges.

—"An Agnostic," in *The St. John's University Record*, is a pleasant little account of a conversation which occurred among fellow-travellers on a sea-voyage. As the title serves to indicate, it is an arraignment of agnosticism; and a very good arraignment it is, though "familiar illustrations and a little wit" are the only arguments used.

—*St. Viator's College Journal* shows no little enterprise in publishing, from time to time, descriptions of places of interest in and around the college. Such articles, especially when they are accompanied by illustrations, are sure to attract the attention of readers. The April number of the *Journal* contains many very entertaining articles, the most notable of them being an editorial on "College Tramps."

—For unblushing mendacity commend us to *The Philasophian Review*. To the best of our recollection we never complimented that journal "on its usual high standard," nor did we "praise its effort at journalism." We said, however, something to this effect: that the February issue, though utterly silly and absurd, was rather above than below the usual standard. Be more truthful, *Philasophian*; and, if you love consistency, spell your name as we spell it.

—Among the High School journals on our exchange list the most regular visitors are *The Magnet*, *The Epsilon*, and *The Bulletin*. They do not, as a rule, display an enormous amount of erudition; but, what is better, they show that their young editors are intensely interested in their work and are anxious to improve. This is the spirit which one wishes to see in a High School journal—the spirit which gives promise

of great future excellence and renders their present productions, though sometimes very youthful and unfinished, entertaining to older readers.

—The *College Message*, though inferior in typographical appearance to other college papers, has few superiors in the literary excellence of its articles and in the sound common-sense which it displays in their discussion. The subjects chosen for treatment may not always appeal to our desire for novelty; but, when we consider how difficult, how nearly impossible, it is always to have on hand a supply of something entirely fresh and original, we cannot blame the *Message* for occasionally admitting to its pages essays on questions a trifle old. If anything can make such questions acceptable to student-readers, it is the skill with which they are handled by the contributors to the *Message*, the graceful style in which they are written, and the thoroughness of thought and scholarship which they display. We need not tell the *Message* that it is one of our most welcome visitors.

—The April number of *The Mount* does not fall below its usual standard of excellence. The paper on "Women's Heroines" is a defense of female novelists against charges brought forward in "a series of articles which appeared some time ago in one of our prominent reviews," and a very good and loyal defence it is, too. An editorial on "Too Much Familiarity Breeds Contempt" is very spicily written, and gives the humorists of our day a well-deserved castigation for their contempt of what delicate-minded people hold in veneration. Nor are some of the editors of our college papers left unnoticed in this editorial. "Selections are culled from some of our most staid and dignified (college) journals," and a scathing rebuke is administered to the young men whose idea of wit is confined to the use of vulgar slang and to the production of jokes that are meaningless to the majority of readers.

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#### Local Items.

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- Turn!
  - Field Day!
  - Decoration Day!
  - The Band did nobly.
  - The *triples* are "in sight."
  - Did Frenchy sell *that* game?
  - Look out for the June number.
  - Nick is in great trim for field-day.
  - Tommy was a senior for five minutes.
  - Grand reception next Monday evening!

—The easiest kind of a *curve* to hit is a *straight* one.

—The life of a ball game is a loquacious coacher.

—Why has Roumaney Rye ceased from his *ramblings*?

—Are you going to slide safely through the "Triples"?

—Spider No. 3 may be seen in the laboratory preserved in alcohol.

—The novices have done good work in the improvement of the road around the lake.

—Rumors are rife about dark horses, etc., in connection with the field-sports on Monday next.

—St. Joseph's Lake presents a beautiful appearance when the boat club turns out to a man.

—The funny man has been heard to remark lately that we are going to have *weather* till Commencement.

—Dr. J. B. Angell, President of the University of Michigan, was a welcome visitor to Notre Dame on Wednesday last.

—The prophet (weather) predicts—and his veracity cannot be doubted—that Monday *shall* be a fine day, unless it is otherwise.

—Progress is the word all along the line; a pipe-line for fuel (the typo had it *foul*) oil to the M. C. station will soon be made.

—The Feast of the Ascension brought joy to all. Nature itself, after its long tearful mood, was agreeable to the spirit of the day.

—The strangest feature of a base-ball game nowadays is the hallucinations produced among the spectators by a two or three bagger.

—The Never-Sweats changed their position last week: their diamond is now located in the extreme north-east corner of the Carrolls' campus.

—Preparations have been made at the cemetery for the ceremonies in connection with the erection of the monument to Prof. Lyons on Monday next.

—The beautiful avenue between the College and the Niles road is the favorite walking ground for the Sorinites; but more especially for those animated with the "poetic particle."

—The game between the Pickwicks of Carroll Hall and the junior team of Holy Cross Seminary resulted in a victory for the Pickwicks. Score: 13 to 11. Another game between them booked to take place in the near future.

—In the game between the "Invincibles" and Carroll Specials on Monday afternoon the latter won by a score of 11 to 5. The feature of the game was the outfielding of the Invincibles and the hard hits Captain Thorn's men gave Sullivan's curves.

—The game last Monday between the second nines of Brownson Hall stood 14 to 11 in favor of the *Reds*, when Bro. Paul rang the supper bell,

and the *Reds* left the field, being assured of their victory. The umpires then gave the game to the *Blues*, 9 to 0!

—A very interesting game was played, on Monday afternoon, on the M. L. S. grounds, between a picked nine of Carroll Hall, and one of the M. L. S. The latter was victorious, the score being 14 to 8. The features of the game were Harrington's first-base play for the Carrolls, and a triple play by the M. L. S.

—A most welcome visitor to the College yesterday and this morning was the Rt. Rev. Dr. Rademacher, Bishop of Nashville. A visit from the genial, whole-souled prelate gives pleasure to all at Notre Dame. He charms everyone by his learning, zeal and amiability, and the only regret experienced is that his visits are all too brief.

—The other day the "Pickwicks" special met and defeated the Second nine of the Seminarians, on the latter's grounds after a very closely-contested eight-inning game by a score of 9 to 8. For the "Pickwicks" the fielding of Renesch and the pitching of Captain Yeager deserve special mention, while the batting of Carroll and the field work of Oswald and DesGarennes on behalf of the Seminarians was above the mediocre. The batteries, though they labored under a disadvantage—the grounds being wet by a shower during the game,—did very effective work, and succeeded in keeping the score comparatively low.

—On the morning of May 21, some of the special friends of Prof. Neil, wishing to show their appreciation of the effort he had made to make the Columbian play, Richard III., a success, assembled in one of the class-rooms and presented him, as a memento of their affection and a slight token of the high esteem in which they held him, an excellent set—consisting of six volumes, encased and beautifully bound—of Shakspeare's complete works. Mr. Neil has a genial, kind and affable character, and, with his good intentions and the winsome manner in which he tries to please everyone, has made himself extremely popular among the boys. We sincerely congratulate Mr. Neil on account of his numerous friends, and wish him many hours of pleasure in the company of the immortal Bard of Avon.

—BASE-BALL.—Despite the frequent showers which prevented Sol from casting his beams upon the various base-ball diamonds of the University last Thursday, the Minim special, under the captaincy of Krollman and the directorship of Bro. Cajetan, defeated nine young but enthusiastic players from South Bend by a score of 11 to 9. No nine base battists of the University play as faultless, or a more interesting game, than do the members of the Minim special. They know the rules perfectly, are familiar with the various tricks of the game, and could teach many older players several points about the game in general. The battery

work of Fossick and Gilbert, and the fielding of LaMoure, Durand and Krollman are worthy of special note. While the batting of Cornell, Hathaway and Blumenthal, and the coaching and infield work of O'Brien were, as usual, excellent.

—A great feature in connection with the solemnities of the festival of last Thursday (Ascension Day) was the First Communion of twenty-nine young students. As befitting the most solemn act in the life of a Christian upon earth, such an event is always celebrated with imposing ceremonies at Notre Dame. The aspirants to this highest of all honors pass through months of thorough preparation, and during the three days immediately preceding the festival follow the exercises of a deep and earnest retreat. This year the retreat was given by the Rev. W. Connor, C. S. C., while the communicants during the days of preparation were under the immediate charge of Bro. Paul Hermit, C. S. C. At eight o'clock, on the morning of the feast, the young communicants assembled in the parlor of the University, whence they were escorted by the students and clergy, headed by the University Band, who marched in solemn procession to the church. Solemn High Mass was celebrated by Rev. President Walsh, assisted by Rev. Fathers Connor and Boland as deacon and subdeacon. After the Gospel Father French delivered an eloquent sermon appropriate to the festival and the great act which was soon to be performed. The solemn moment having arrived when they were to receive the Body of their Lord for the first time, all ascended the altar-steps and in unison repeated, distinctly and devoutly, the words of the Acts of Contrition, Faith, Hope, Love and Desire. After receiving, all returned joyfully to their places to give thanks for the great happiness they enjoyed. In the afternoon, solemn Vespers was sung by the same ministers as at Mass. The impressive ceremony took place of the renewal of the baptismal vows on the part of the young First Communicants. The ceremonies were beautiful and touching, and left an impression upon the beholder that will long endure.

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Yesterday (Friday) morning, at eight o'clock, the students assisted at Pontifical Mass celebrated by the Rt. Rev. Joseph Rademacher, D. D., Bishop of Nashville, Tenn. After Mass the distinguished prelate administered the Sacrament of Confirmation to a class of sixty. In a few deep and earnest words he impressed upon all the significance of the Sacrament, and exhorted those who had received it to live up to the obligations they had assumed, and prove themselves before the world true soldiers of Christ.

—A GREAT EXPERIMENT:—Friday, May 20, a large and enthusiastic audience crowded in Science Hall, impatiently awaiting the moment when Rev. Father Zahm would repeat Fou-

cault's celebrated pendulum experiment by which the rotation of the earth is demonstrated. An experiment of this kind is rarely performed in the United States, and not frequently in Europe, because few edifices offer room enough for the suspension of a long pendulum and the necessary amplitude of its vibrations. Perhaps no building in this country is more suitably constructed for such work than Science Hall, with its lofty dome, from which a heavy weight had been suspended by a long steel wire. All preparations for the experiment had been made with the greatest accuracy. Hence it need not be surprising that the results obtained agree almost exactly with their theoretical values. On the floor of Science Hall had been drawn a meridian. At each end of it stood a theodolite ready to measure the angles which the plane of the pendulum might make with the meridian. The pendulum itself had been drawn aside by a string and so adjusted that it would swing in the beginning over a true north and south line.

When Father Zahm gave the command to turn the string, all eyes were fixed to see the earth move around the plane of the pendulum. After a few oscillations, one could easily notice that the pendulum swung no longer on the meridian. The angle between the plane of the pendulum and that of the meridian kept continually increasing. Every fifteen minutes it was measured and compared with its theoretical value. After the first half hour the angle was found to be  $4^{\circ} 53' 8''$  (theoretical value,  $4^{\circ} 59' 56''$ ); after three quarters of an hour,  $7^{\circ} 23' 12''$  (theoretical value,  $7^{\circ} 27' 9''$ ); at the end of the hour the arc of vibration had become so much smaller that some difficulty was experienced in the measurement of the angle. Still the ascertained quantity  $9^{\circ} 50' 33''$  shows but little discrepancy with the theoretical value  $9^{\circ} 59' 52''$ . The latitude of Notre Dame derived from these values was fixed at  $41^{\circ} 42' 12'' 7$ . Mr. W. O'Sullivan, with a number of assistants, performed the calculations and kindly furnished us with the results.

#### Roll of Honor.

##### SORIN HALL.

Messrs. Ahlrichs, Bachrach, Brady, Combe, Carney, Cartier, L. Chute, F. Chute, Coady, Carroll, Dechant, Dacey, DuBrul, Fitzgerald, Flannery, Hannin, Howard, Langan, Lancaster, P. Murphy, Monarch, Maurus, McAuliff, McGrath, Neef, O'Brien, Quinlan, Rothert, O. Sullivan, Schaack, C. Scherrer, E. Scherrer, N. Sinnott, R. Sinnott, F. Vurpillat, V. Vurpillat.

##### BROWNSON HALL.

Messrs. Ahlrichs, Ansberry, Breen, Burns, J. Brady, Baldwin, E. W. Brown, T. Brady, Bolton Corcoran, Corry, Crawley, Cassidy, Carter, Correll, Chilcote, W. Cummings, Crilly, Castenado, F. Cummings, Conroy, Cherhart, Colby, Cullen, Dinkel, Devanny, Ellwanger, Flynn, Foley, Flannigan, Heneghan, Hesse, Holland, E. Harris, Houlihan, Heer, Hagan, Hoepe, Hermann, Kenny, Krost, Kleekamp, Kearney, W. M. Kennedy, Karasynski, Krembs, Kintzele, Kearns, Kunert, Libert,



S. Mitchell, McFadden, Monarch, D. Murphy, Magnus, McErlain, F. Murphy, Mattingly, McDonnell, McCullough, Murray, Maisen, O'Donnell, O'Shea, O'Connor, Powers, Pulskamp, Perry, Patier, Quinlan, M. Ryan, J. Ryan, G. Ryan, Ragan, E. Roby, Raney, Scallen, Schillo, Stanton, Schopp, Stace, Thome, Vinez, Vurpillat, Welsh, Whitehead, Wilkin, Zeller, Zeitler.

#### CARROLL HALL.

Messrs. Bauer, Bixby, Barbour, Baldauf, Ball, J. Brown, Byrnes, Bates, Casey, Corry, Cullen, Carpenter, Conrad, Cochrane, Dion, Dix, DeLormier, Duncombe, Dillon, Dillman, J. Dempsey, F. Dempsey, Dixon, Dorsey, Edwards, Fleming, G. Funke, Foster, Fitzgerald, Feehan, Falk, C. Ford, Grote, L. Gibson, N. Gibson, Gilbert, Griffin, Gillam, Garfias, Garst, Gerner, Gerdes, Hill, Hagan, Hilger, Hoban, Hargrave, Hagus, Hittson, Hack, W. Kreicker, Kinneavy, W. Kegler, A. Kegler, Kerker, Levi, Lawlor, Lane, Leonard, Mills, Martin, Mitchell, J. Miller, W. Miller, Meyers, Marre, Marr, Miles, Mahon, McPhee, McDowell, McCarthy, MacLeod, Medalie, W. Nichols, H. Nichols, O'Connor, O'Brien, O'Rourke, W. O'Neill, Oliver, Payne, Peake, Prichard, Pope, Rupel, Ratterman, Renesch, Rumely, H. Reedy, C. Reedy, Rend, Ryan, Sullivan, Strauss, Sparks, Sedwick, Shimp, Scholer, Sweet, Slevin, Stephens, Thornton, Thome, O. Tong, Thorn, Tobin, J. Tong, Vorhang, Washburn, Walker, Weaver, E. White, N. Weitzel, B. Weitzel, Wellington, Wagner, Warner, Yeager, Yingst, G. Zoehrlaut.

#### ST. EDWARD'S HALL.

Masters Ayers, Ahern, L. Abraham, G. Abraham, R. Brown, Burns, Blumenthal, V. Berthelet, R. Berthelet, Ball, Bopp, Cornell, Corry, Christ, Curtin, Curry, Chapoton, J. Coquillard, A. Coquillard, Crandall, Croke, Cross, H. Durand, B. Durand, Dugas, DuBrul, L. Donnell, S. Donnell, W. Emerson, F. Emerson, Everest, Elliott, Egan, Finnerty, Fossick, J. Freeman, N. Freeman, B. Freemann, E. Furthmann, C. Furthmann, Girsch, Gregg, Gavin, Gilbert, Graf, Hoffman, Howard, Hilger, Healy, Roy Higgins, Ralph Higgins, Hathaway, Hartman, E. Jonquet, Jones, Kinney, Krollman, Kern, G. Keeler, King, Kuehl, E. LaMoure, W. LaMoure, Londoner, Lawton, Langley, Langevin, Lonergan, Lowrey, Lysle, McPhee, McIntyre, R. McCarthy, G. McCarthy, E. McCarthy, E. McCarthy, McAlister, McGinley, McGushin, Maternes, Morrison, R. Morris, F. Morris, Ninneman, Nichols, O'Neill, Oatman, W. Pollitz, H. Pollitz, Pieser, Pratt, Platts, Pursell, Peck, Ransome, Repscher, Rose, W. Scherrer, G. Scherrer, Swan, Stuckhart, L. Trankle, Trujillo, White, Wilson, Wilcox, Westover, Westheimer, Wolf.

#### A Correction.

ST. JOSEPH'S COLLEGE,  
CINCINNATI, O., May 23, 1892.

MR. EDITOR:

I was naturally interested in a notice, published in your last issue, of the entertainment recently given by the students of St. Joseph's. It is surely pleasant to think that one has "hosts" of well-wishers eagerly jealous for one's honor; yet I confess I have but recently learned the force of that ancient saw: "Save me from my friends." The report was not indeed, *wholly* without truth. It is true, for instance, that St. Joseph's boys did enact a drama; but little else that your reporter stated has any foundation in fact. If the students did fairly well, it was nothing more than their audience here have been taught, in past years, to expect. Then, too, a "melodious voice" being not, consciously, among my chattels, it was the Rev. F. Reuter, C. S. C., who prepared the cantata—by far the better portion of the programme. The proverbial modesty of Father Reuter would revolt did he know of this correction; yet nothing less than the offer of it will meet the demands of justice and propriety. The services of your reporter were gratuitous, to say the least, as no one, so far as I can learn, suggested a task for which your contributor was, by force of circumstances, incompetent.

Very respectfully,

J. W. CAVANAUGH, C. S. C.

## St. Mary's Academy.

One Mile West of Notre Dame University.

—The Minims had the privilege of a delightful drive to St. Patrick's Farm on Saturday last. A supply of "goodies" added pleasure to the ride, and the afternoon passed all too rapidly for the little folk.

—On Monday evening, at the May devotions, Rev. A. B. O'Neill, C. S. C., gave a strong and practical instruction on "Detraction and Calumny"; pointing out their causes, their dire effects, and suggesting means of avoiding these sins of the tongue.

—The examinations are looming up, dark to some, bright to real students. Already have several of the classes in theoretical music met the ordeal; and if those to follow are as successful, June 21 will find many happy in the possession of first premiums.

—The importance of the averages read at the Sunday evening reunion, and the care taken in making them out, formed the subject of Very Rev. Father Corby's remarks on May 22, at the distribution of "points." The Misses A. Dennison and A. Tormey rendered a spicy French dialogue, after which Miss G. Bogart, in clear, sympathetic voice, read a poem entitled "May Devotions."

#### Obituary.

The sad tidings of the death of Sister M. Liguori (Mary Dillon, '72), reached St. Mary's on Friday last, and came as a shock and a grief to all. Though her labors for the past years have been those of a missionary in Salt Lake city, she seemed in a special manner to be a child of St. Mary's. As a pupil, a Child of Mary and a Sister of the Holy Cross, Sister Liguori won the respect and affection of all with whom she came in contact. Great-hearted and devoted, she was a model of generosity in the service of Him to whom her life was consecrated; and, truest mark of her love for God, she manifested an unfailing kindness and charity towards His children. Her loss, a sad one to the Community, is a personal one to each Sister of the Holy Cross; and yet her life was so meet a preparation for death, that, with our grief, there rises a great hope that she is now enjoying the reward to which the way of the Holy Cross leads.

The final rites of the Church were performed on Wednesday, May 25, at 8 a. m. in the Chapel of Our Lady of Loreto, when Solemn High Mass was sung by Very Rev. Father Corby, assisted by Rev. Father Muldoon as deacon, and Rev. P. Maloney as subdeacon. After the

Mass, Father Corby offered words of consolation to those near and dear to Sister Liguori, and called upon all to rejoice rather than to weep, that a soul so precious in God's sight is now enjoying eternal peace. The procession then formed, and all that was mortal of Sister Liguori was borne to its last resting-place, followed by Mr. and Mrs. P. Cavanaugh, T. H. Dillon, T. B. Dillon, T. Cavanaugh, Prof. J. F. Edwards, Prof. J. Ewing, P. Shickey, J. O'Sullivan, and the members of the Community. Among the Rev. clergy who assisted at the funeral were Rev. D. J. Riordan, Rev. Father Muldoon and Rev. Father Coughlin, Chicago; Very Rev. Father Corby, Rev. Fathers Walsh, L'Etourneau, Morrissey, Regan, O'Neill, Scherer, Zahm and Maloney. Expressions of heartfelt sympathy are tendered her bereaved sister and her other relatives, who are called upon to join the Sisters and friends of Sister Liguori in prayerful mementoes of one of Mary's most loving children. May she rest in peace!

#### Our Beautiful Queen of May.

Sweet Mother, we see in the long ago  
The knights of thy court draw near;  
Their hearts with the fervor of faith aglow,—  
The twelve to thy Son most dear.  
They gathered around thee and clouds of fear  
Were banished by hope's warm ray;  
They pledged thee allegiance and love sincere,  
Our beautiful Queen of May.

Sweet Mother, we see as the ages flow,  
New knights in the lists appear;  
Their lance and their armor thy colors show;  
Thy name is sweet to their ear.  
On desolate moorland or dusky mere,  
For thee they are strong in life's fray,  
Content if thy love as a star shines clear,  
Our beautiful Queen of May.

Sweet Mother, time's pendulum to and fro  
Is swinging from year to year;  
But love for our Mother in weal or woe,  
Is ever a solace and cheer.  
The springtime must change to the autumn sear,  
And night must enshroud each day;  
Yet, if thou but love us, no life is drear,  
Our beautiful Queen of May.

Sweet Mother, we ask thee our prayers to hear,  
And smile on our weary way.  
O grant in thy love we may persevere,  
Our beautiful Queen of May!

#### "To-day is King."

Among the vast army of the world's toilers, how many a one is content to sit idly by dreaming away the hours that, like waves from the river of time, beat with caressing touch upon the bark of his destiny. Thus, gently drifting

with the current, he is borne on to eternity's vast sea with empty hands, solely from neglect of golden opportunities.

Yes, it is only too true that many are deluded into thinking the present moment of little importance, vainly building upon a future which they fondly imagine will contain every element of success.

Who has not listened with amusement to the boastings of the small boy? He forces upon his companions the impression that he will excel the greatest man the world has yet produced. He will be a sailor and boldly traverse the high seas with a daring that will eclipse that of the boldest navigators. He will make explorations where the sea-birds have never been frightened from their peaceful abodes by the voice of man. Or, perhaps, he will be a noted philosopher, and investigate the laws that govern the natural world.

Were we closely to follow the career of these would-be great men, how few would we find who live to see their expectations realized! Not because they have been called to fight life's battle without those abilities necessary to gain the palm of victory; neither from the fact that they live in an age lacking opportunities for advancement. Their dreams have failed of fulfilment because they have not seen the real value of the all-important present. In studying the lives and works of the truly great, we find that, as a rule, they were not born to fame and fortune, but won their laurels by the profitable employment of time. No intelligent person is willing to have it said that others are more capable of accomplishing greater works than he. Everyone desires to be something more than a nonentity in life, and the direct road to the accomplishment of this wish lies in the economy of time.

It has been well said that "in the theatre of man's life it remaineth only to God and angels to be lookers-on." We were not made to sit and muse over some opportunity by which means we may become famous. We should act at once, and if we see no way by which to accomplish a desired task, we must make one. When Cæsar found it necessary to pursue the Germans across the Rhine the absence of a bridge did not daunt him; but, resolutely bending his energies to the task, he soon threw across its waters a structure that astonished his enemies by its strength and quickness of erection. So we are able to add daily to the building of the bridge which will convey us safely across the river of difficulty.

An element of success is economy in time.

A few minutes each day spent in self-improvement will end in a harvest which every one would be glad to reap. The story of Burritt, the learned blacksmith, is a familiar one; and though it may not be within the capacity of every individual to acquire forty languages in a lifetime, yet it is no exaggeration to say that vast stores of knowledge may be amassed by utilizing the many moments not devoted to any special duty. Each day is in reality a king in disguise, who comes to us laden with rich gifts. Though we slight this disguised monarch or his gifts, he returns again on the morrow patiently suing for our allegiance, and never did earthly potentate mete out richer rewards. A mind stored with knowledge, often fortune and even fame and an upright character are among them,—rewards which should surely move us to give this royal guest a royal welcome.

THELLA KIMMELL (*2d Senior Class*).

### Roll of Honor.

[For politeness, neatness, order, amiability, correct deportment and observance of rules.]

#### SENIOR DEPARTMENT.

Misses E. Adelsperger, Augustine, Agney, M. Barry, Bero, R. Bassett, E. Burns, M. Burns, Bell, R. Butler, Brady, Black, Byers, M. Byrnes, Bogart, Bartholomew, Carico, K. Charles, M. Clifford, Crilly, F. Carpenter, L. Clifford, Davis, Dempsey, Duffy, E. Dennison, M. Dennison, Dingee, Field, L. Griffith, Green, Galvin, Gage, Gibbons, Haitz, Hellmann, Holmes, Hutchinson, Higgins, Hopkins, Hittson, Hunt, Jacobs, M. Kirley, Klingberg, Keating, Kelly, Kingsbaker, Kimmell, Kinney, Ludwig, Lancaster, Lichtenhein, La Moure, Lantry, Morse, M. Moynahan, Marrinan, Murison, Morehead, Moore, E. McCormack, McGuire, A. Moynahan, Maxon, McColm, Nancy, Nickel, M. Nichols, B. Nichols, Nester, O'Sullivan, Plato, Patier, Payne, Quinn, K. Ryan, Robinson, Rizer, Roberts, Russert, Rothschild, Reid, M. Smyth, E. Seeley, Schmidt, C. Sena, Sleeper, Thirds, Tietgen, Tod, Van Mourick, S. Wile, G. Winstandley, Wurzburg, Wolffe, Whitmore, Wolverton, E. Wile, Zahm.

#### JUNIOR DEPARTMENT.

Misses Allen, Adelsperger, Baxter, Coady, Campau, M. Davis, B. Davis, Ford, Girsch, Hickey, Kline, Londoner, Mills, Ryder, Tilden, Wolverton, Wheeler, Williams, Whittenberger.

#### MINIM DEPARTMENT.

Misses Ahern, Buckley, J. Brown, E. Brown, Dysart, M. Egan, Finnerty, Girsch, Keeler, Lingard, McKenna, McCarthy, McCormack, Murray, Palmer, Wolverton.

### CONSERVATORY OF MUSIC.

#### HONORABLY MENTIONED IN INSTRUMENTAL MUSIC.

GRADUATING CLASS—Misses Gibbons, Ludwig, Nester.

UNDER-GRADUATING CLASS—Miss Field.

1ST CLASS—Miss Marrinan.

2D DIV.—Misses Nickel, A. Ryan, Tormey.

2D CLASS—Misses D. Davis, Klingberg, Thirds, Wurzburg.

2D DIV.—Misses Dempsey, Doble, Roberts, Sleeper, Welter.

3D CLASS—Misses M. Fitzpatrick, A. Haitz, H. Nacey, M. Smyth.

2D DIV.—Misses Baxter, Bero, Dieffenbacher, Gage.

4TH CLASS—Misses Bassett, Brady, E. Burns, Carpenter, Carico, L. Clifford, E. Dennison, Johnston, E. Kasper, Kimmell.

2D DIV.—Misses E. Adelsperger, Augustine, Boyle, M. Burns, Charles, B. Davis, Dreyer, Galvin, L. Griffith, Hellmann, McCune, E. Moore, Morris, Sena, Tietgen, E. Wile, G. Winstandley.

5TH CLASS—Misses Bell, M. Byrnes, M. Davis, Green, Hutchinson, Hunt, Jacobs, Kaufman, Keating, Kelly, M. Kenny, O'Mara, Patier, Pengemann, Quinn, N. Smyth, Zahm.

2D DIV.—Misses K. Barry, Black, A. Cooper, Daley, Hopper, Leppel, Lynch, M. Nichols, B. Nichols, Plato, Seeley, Wagner, B. Winstandley.

6TH CLASS—Misses Agney, Berg, Byers, M. Cooper, M. Dennison, Duffy, Farwell, Hammond, Holmes, Hopkins, C. Kasper, Kieffer, Kingsbaker, Lancaster, M. McDonald, A. Moynahan, Murrison, O'Sullivan, Palmer, Rothschild, A. Smyth, Tod.

2D DIV.—Misses Bartholomew, A. Butler, R. Butler, Campau, Clifford, Cowan, Culp, Hickey, Kirley, Kline, D. McDonald, Meskill, M. Robinson, A. Schmidt, Scott, J. Smyth, Stewart, Van Mourick, Williams.

7TH CLASS—Misses L. Adelsperger, M. Barry, Crandall, Finnerty, Garrity, Higgins, Hittson, B. Londoner, McKenna, E. McCormack, La Moure, Reid, L. Schaefer, Wheeler, White, E. Wolverton, Zucker.

2D DIV.—Misses Dingee, Field, Maxon, Ryder, Shaw, J. Wolverton.

8TH CLASS—Misses Dysart, Egan.

9TH CLASS—Misses Allen, Ford, Mills, Ella Wolverton.

10TH CLASS—Misses Ahern, Lingard, Murray.

#### HARP.

GRADUATING CLASS—Miss E. Nester.

3D CLASS—Miss Sena.

4TH CLASS—Miss Fitzpatrick.

5TH CLASS—Miss Stewart.

2D DIV.—Miss Kline.

#### VIOLIN.

3D CLASS—Miss Bogart.

5TH CLASS—Miss Kingsbaker.

7TH CLASS—Misses Dieffenbacher, Plato.

#### GUITAR.

3D CLASS—Miss Scott.

6TH CLASS—Misses Byers, Carpenter, Lantry, Lennon, B. Londoner, Maxon.

#### MANDOLIN.

1ST CLASS—Miss Nickel.

3D CLASS—Miss S. Smyth.

4TH CLASS—Misses Hutchinson, Lichtenhein.

5TH CLASS—Miss Scott.

#### ORGAN.

Miss Whittenberger.

#### BANJO.

Misses A. Ryan, Fitzpatrick, Palmer.

### VOCAL DEPARTMENT.

1ST CLASS—Miss Wile.

2D DIV.—Miss Bassett.

2D CLASS—Miss Field.

2D DIV.—Misses Grace, Carpenter, Dieffenbacher, M. M. Smyth.

3D CLASS—Misses Kaufman, Gibbons, M. Brady.

2D DIV.—Misses M. Burns, Sena, Pengemann, Patier, Galvin, E. Wile, Gage, L. Clifford.

4TH CLASS—Misses Marrinan, Bell, B. Nichols, Agney, Moore, Kelly, Zahm, Kieffer, B. Winstandley, Wagner, L. Kasper, Kimmell, L. Stuart.

5TH CLASS—Misses M. Nichols, M. Leppel, Green, A. Smyth, E. Burns, A. Schmidt.