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THE RIGHT REVEREND JOHN J. GLENNON, D. D.,
Bishop of Kansas City, Missouri, Orator of the Day,

Life's Treasures.*

PATRICK J. DWAN, A. B., 1900.

WHEN the weary waves of life subside,
And the soothed ocean sleeps in grassy rest,
I see submerged beyond or storm or tide,
The treasures gathered in its rocky breast.

There they shine, through the translucent past,
Far down on that forever quiet floor;
No fierce upheaval of the deep shall cast
Them back—no wave shall wash them to the shore!

I see them gleaming, beautiful as when
Erewhile they floated, convoys of my fate;
The barks of lovely women, noble men,
Full sailed with hope and stored with love's own freight.

The sunken treasures of our hearts, as well,
Look up to us as perfect as at dawn;
Each golden palace heaves beneath the swell
To touch our souls, and is again withdrawn.

Fled are the early triumphs, easily won,
That led Ambition to his utmost verge,
But still his visions, like a drowning sun,
Send up receding splendors through the surge.

There wait the recognition, the quick ties,
Whence the heart knows its kin, wherever cast;
And the partings when the wistful eyes
Caress each other as they look their last.

There lie the summer eves—delicious eves;
These soft green valleys drenched with light divine;
The lispings murmurs of the maple leaves,
The hands that led me, eyes that looked in mine.

There lives the hour of joy and rapture yet,
The periled climax of those passioned years;
There still the rains of chill December wet
Each storied place—I can not see for tears.

There are they all, they do not fade or waste,
Lapped in the arms of the embalming brine;
More fair than when their beings were embraced—
Of nobler aspect, beauty more divine.

I see them all as stretched my hand in vain;
No deep sea plummet reaches where they rest;
No cunning diver shall transcend that main
And snatch a single jewel from its breast.

* Class Poem.

God, Country and Home.*

REVEREND FATHERS, Students and Friends of Notre Dame.—To you, especially, gentlemen of the class of 1900, I am expected to address myself this morning. In doing so I feel that I am not a stranger amongst you, not only because the Catholic priest needs no introduction in order to preach the doctrines of Christianity or the morality founded thereon, for his mission is to all souls, but for the reason that we rejoice in the possession of a common *Alma Mater*; and although a generation may separate the periods during which we experienced her fostering care, we entertain for her the same affectionate regard. We contemplate with exultant pride the noble position she has attained as one of the model Christian educational institutions of our much beloved America. As a son of hers, therefore, grateful for the benedictions received at her hands, I greet you most heartily to-day.

To the pastor of souls, occasions like the present are replete with consolation, and are eagerly seized for the advantages they offer, in these days of intense worldly strife and material progress, in appealing to the minds and hearts and consciences of those who are the hope of religion, of country and of home.

It is in consideration of this fact that the parting words to you, as you tarry on the threshold of the great, selfish, distracting and enticing world, are addressed from the pulpit, from the shadow of the Cross of Redemption. We should appreciate fully the importance and solemnity of this scene, when Holy Church raises her hands in sacrificial prayer and her voice in earnest exhortation amidst the universal din of irreligion and immorality.

And then the glory of this day—the Blessed Trinity Sunday—when the Church exclaims in the words of the Apostle of the Gentiles, addressed to that people whose faith was spoken of throughout the world: "O the depth of the riches of the wisdom and of the knowledge of God! How incomprehensible are His judgments and how unsearchable are His ways!" Our attention is directed to the contemplation of God's immensity, and we prostrate ourselves before His most august majesty. The whole liturgy of the Church is, to-day, in grateful and festive commemoration

* Baccalaureate sermon delivered by the Reverend Dennis A. Clarke, Sunday, June 10, 1900.

of the Deity's manifestation in the world. We make joyous profession of our unwavering belief in the fundamental doctrine of Christianity,—the existence of a Triune God. On this depends all truth, all knowledge, all faith, and hence the Church began her Pentecostal reign over the souls of men with the proclamation of this doctrine. Nations were brought under the sweet influence of the Gospel of Christ in the name of the Father, and of the Son, and of the Holy Ghost; and human nature feels the thrill of a new creation through the indwelling of the Spirit of love and holiness. The image of the Creator is thus more beautifully and clearly manifested in the souls of all who have profited by the merits of the Redeemer. They have become the children of God. In the brightness of the revelation of the Trinity truths are unfolded, and the depth of the riches of the wisdom and of the knowledge of God yet remains immeasurable. The thralldom of sin and ignorance is succeeded by the freedom with which the children of God are made free: "You shall know the truth and the truth shall make you free."

Religion and knowledge are inseparable; for the science of God which binds us intimately with Him must include all science and exclude all error. He that would seek knowledge must do so in the depths of God's wisdom, and the Christian scholar is therefore the only true scholar. To you, gentlemen, who have finished the prescribed curriculum of studies in which your talents found development, this proposition needs no demonstration by me. You have learned to appreciate fully its truthfulness in this home of Christian science.

Howsoever diversified may have been the subjects to which you gave serious thought, or in whatsoever direction you pursued your mental training, there was one subject, one study, that engaged the undivided attention of all; it was the science of sciences,—Christian Doctrine. That little Catechism, so often confined to the child's first years in education and ignored in advanced studies, is the most important book placed in your hands. It is the most learned work, the inexhaustible source of all knowledge. All other sciences may teach you how to live for this rapidly passing world, but the science of God directs you how to make this life worth the living; how to end it successfully in this world in order to enter upon its immortality in the world to come. But the influence of the Christian spirit is felt in all your studies. Let it become still

more efficacious as time matures your thoughts and occasion calls your talents into action.

About this altar you frequently assembled to offer supreme homage to your Creator and Redeemer, and to refresh your souls with the Bread of Life. Here the inspiration to lead better lives, to draw nearer to God, gave encouragement to nobler efforts in the attainment of knowledge.

Vain, indeed, would have been the years spent at Notre Dame were they not begun, continued and ended for the sake of the glorious destiny for which your immortal souls were created. This is the meaning of Christian education.

Philosophy, a science very lightly studied and less understood outside of Christian schools, has taught you how to reason from well-established principles, to distinguish the true from the false, and thus arrive at the source of all Truth.

You investigated Nature and Nature's laws in the study of physical phenomena, and there again the same eternal Truth was manifested. You "looked through Nature up to Nature's God."

The exact and rigid laws of mathematics led you into the realms of the Infinite, and the Almighty spoke to you with the tongues of men in the science of language and literature. The voice of the eternal Lawgiver of Sinai proclaimed to you in the science of Jurisprudence the fundamental principles of justice and morality.

It is in this manner that you have been prepared in this little college world for the great university of life in which planning and striving for the mastery will cease only with your mortal existence. Were this fact appreciated at its proper value, and efforts directed accordingly, what a wholesome influence would be brought into active operation in all departments of human knowledge and labor by so many thousands of our young men going forth, year by year, from numerous sanctuaries of Christian training. Rights and duties so slightly regarded and distinguished in our times, would enter more largely into the considerations of matters of public policy and of individual concern.

The Sermon on the Mount shook the pagan world to its very centre because in direct opposition with its established maxims; but it concisely defines rights and duties in heroic, God-like degree, for Christ spoke as no man ever spoke, and He did so with His supreme

authority as the Son of God. This authority He has delegated to His representatives on earth to be administered for our better weal, temporal and eternal.

It is, therefore, upon authority and due respect therefor that all our rights and duties must be founded. The failure to realize this fact leads to political and social upheavals and ultimate disregard for all law. Such is the tendency, I am sorry to say, in this age. But college training exerts a powerful counteracting influence, for the character of the individual is formed, disciplined and strengthened by the inculcating of prompt obedience and becoming respect for authority. Without authority and love for it, our duties could not properly be discharged, nor could we demand any rights. The law that imposes obligations is unjust unless it insures us correlative rights. With lives of moral integrity we offend against no law and are promised an eternal reward. But if we banish the love of God from our hearts, we thereby despise the authority of God. "He that is not with Me is against Me," says Christ.

The spirit of liberalism manifests itself in the refusal to recognize authority, thus seeking to destroy not only religion, but all the virtues that through religion have become supernaturalized, and amongst these is patriotism; for he that does not respect his country's law can not love that country or its institutions.

Professional patriots there are, who, having no religious sentiment, become actuated by a selfish, pagan impulse, which is erroneously called patriotism. These would place the national standard above the Cross of Christ, and, making a display of what they imagine to be heroic patriotism, denounce and execute as traitors to the country those who refuse to render to Cæsar the things that are God's.

Patriotism is a sacred sentiment; a Christian virtue, and we are required to love our country for the sake of the God of our country; for "Blessed is the nation whose God is the Lord," says the psalmist. The political life of our free institutions depends upon the true spirit of patriotism; but there is danger of this political life degenerating into an unseemly contest for power or wealth to the exclusion of all other considerations. The American people delight in political agitation, and when this is associated, as it often is, with the greed for spoils, the rights of the masses may suffer.

"Ill fares that land to suffering ill a prey,
Where wealth accumulates and men decay."

As many of you will follow some one or other of the learned professions you will be in a position to command consideration in political affairs. Educated in a Christian school you will be expected to teach the multitudes that true honor comes from honorable ways of living, and that honorable statecraft as well as honorable citizenship are distinctive characteristics of the Christian patriot.

The corrupt practices of political, social, professional and mercantile life, and the godlessness that shows itself in loose morality are to be combated constantly by you. The fabric of social life is in evident need of the strengthening influence of a vigorous, manly Christianity.

Upon you is placed the obligation of exerting that influence; and times and occasions will not be wanting when you can act and speak fearlessly in behalf of justice and morality: "Let your light so shine before men that others seeing it may glorify the Father Who is in heaven." There is a growing demand for manly men well trained in Christian ethics.

Go forth, then, from this University, determined to become champions and heroes in the great struggle now waging for God, for country and for home. Do not wait for opportunities of war or occasions of intense political strain or strife to testify to your Christianity and love of fatherland. Remember, however, that patriotism is not simply a sentimental love of hill and dale, mountain and plain, lake and stream, nor yet a pride in our country's greatness amongst the nations; it is also, and principally, an attachment to the institutions of our native land, and a heartfelt interest in the welfare of our homes and kindred, as well as a grateful remembrance of the labors and sacrifices of our fathers.

If you are not dutiful sons, you can not be faithful to your country or your God. To be a young man is no longer a detriment in the obtaining of a livelihood, and there are demands for you in every sphere of honorable activity. But your failings will soon be discovered, and if your career be blighted in the beginning all your subsequent years will experience its dire effects.

My dear young men, let the warning voice of a priest of God on this point penetrate your hearts to-day, and ever remain therein. Beware of vicious associations, avoid the occasions that would excite the passions to crime. You know these associations, you know these occasions and places to which I refer.

For God's sake and the temporal and eternal welfare of your souls, determine to conduct yourselves in such a manner that the flush of shame shall never suffuse your countenance as an evidence of a guilty act. How many promising young careers have been ruined forever by an indulgence of those passions which Christianity teaches all to subdue.

Each one of you has determined upon a definite pursuit in life to which he feels himself called by genius, aptitude or education. You may be the originators of important movements in political or social affairs, or leaders in scientific research, or masters in works of artistic skill. Theories of various sorts will confront you, and some of them will be found worthy of your attention. Many problems of great importance as bearing upon the welfare of society and the individual, but left unsolved by the genius of the nineteenth century, are bequeathed to you. You must grasp them, you must strive to master them; for progress is the watchword of the hour. Your heritage is a vast and a noble one.

You leave your *Alma Mater* as the last class of the present important period of the Christian era and the rightful heirs of the glorious achievements of the nineteenth century. Yours, the honors, yours also, the responsibilities. She crowns you with the laurels won in your college career, praying that you carry them with honorable distinction into the arena of the twentieth century. She will follow you with the anxious solicitude of a mother's heart. You will be known as her graduates, as examples of her Christian training. Sustain her character, be true to her counsels. Be conscientious in the discharge of every duty to your God, to your country, and to your home, then success and honor will attach to your lifework. Your armor and weapons are prepared for you; the struggle is about to begin, but many years may be required to decide the issue. When, finally, victory is achieved, return with triumphant pride and gratitude to *Alma Mater* to lay at her feet the trophies of a conqueror.

May the victorious St. Michael, the leader of the angelic hosts in the warfare against the powers of darkness, inspire you to undaunted effort in behalf of truth and justice, and may the angels of true science ever direct you in the ways of God's Commandments, making you bright and beautiful models of Christian manhood. This is the earnest prayer of all interested in the triumph of Christian education, and in your success in life.

Typical Artists of the Renaissance.

I.—Architecture: Brunelleschi.*

ANTHONY F. DORLEY, C. E., 1900.

THE various intellectual forces that we measure and weigh as the criterion of an age's culture seldom move from the same starting point, or traverse other than unconnected roads. As products of one generation they share, indeed, a common character, and unconsciously savor of each other; but the cultivators themselves in the divers fields of mental effort form solitary groups, and labor intellectually in more or less isolation. Art, poetry and philosophy have each its little world of fancies, and he that follows any of them will seldom care to pass beyond the circle of his own ideas, and is little curious about the thoughts of others. History, however, speaks of a few eras of more favorable conditions in which the thoughts of men receive a general impulse from one mighty force, and in which the intellectual world combines in one complete type of universal culture.

The fifteenth century in Italy was one of these happier eras. Here artists and philosophers do not live in their accustomed seclusion, but breathe a common atmosphere. The student and the artist, painting and poetry, sculpture and music and architecture circle around the same warming fire and draw their inspirations from the one great source. This intimate alliance of intellectual powers gave the art of this fifteenth century much of the grave dignity and influence that we of the nineteenth century so reverence as a consummate type.

Long before the close of the fourteenth century Gothic architecture and the religious art of the Middle Ages, with its intense religious feeling and its total withdrawal from naturalism, had begun to show marks of decadence. Men's minds and tastes were ripening for a change, and the change when it did come was a direct consequence of that complex movement and outburst of modern civilization that we know as the Renaissance. Italy was the original home, the centre and inspiration of this movement. It colored the language of the Italians, their literature, their daily life and

* Orations appear in the order of delivery.

therefore their art. All the characteristics of the Middle Ages were rapidly thrown off, and the strain of old Roman blood in the modern Italians asserted itself with two national results—a revived interest in that natural past—the time of the Roman Empire when refinement, culture and prosperity had reached their zenith—and a consciousness of superiority to the ruder and rougher traits of contemporary Northern Europe.

The Italian never could forget that the Empire of Rome in the West had been overthrown by invasions of Germanic tribes, and since that time all Northern Europe was to him German, or Gothic, as he called it. The Italian justly conceived the whole Middle Age, with its origin, its influence and its grotesque character as Gothic, and that term recalled to him nothing but contempt and reproach. In his mind the dislike for the makers of the Middle Ages extended to their art. The distaste for the Gothic art forms plainly shows itself in what is known as Italian Gothic—the architecture of Italy during the Mediæval centuries, which foreshadowed the revolt against the grotesque and the classic influence that the Renaissance proclaimed as a universal principle.

With the advent of the fifteenth century, and its remarkable degree of prosperity and refinement, the period of barbarism and depressed civilization had been lived down. The Mediæval winter was receding, and the summer sun of reawakened civilization was bringing into leaf and flower a thousand forms of culture and enlightenment. A new world of thought and beauty was opening upon the human mind in the recultivation of what was noblest in the civilization of the old Romans.

Almost at a bound literature and the arts sprang back like a bow unstrung into the forms they had displayed fifteen hundred years before. What are now known as Renaissance architecture, Renaissance painting and Renaissance sculpture, are the direct results of this Renaissance civilization; and the lasting influence of this historic period is still to be seen in the art and in the civilization of our own day. This wave of Italian culture in the fourteenth and fifteenth centuries was the moving factor that led to the displacement of the habits and tastes of Mediæval times. Italy, then a leader among the nations of Europe, began the return to Roman antiquity for its ideas in building. Renaissance architecture first appeared in Florence—the Florence of Savonarola and Dante. Florence at this

time was full of artistic life, and the revival of learning and the arts had begun to take definite shape. Here chiefly the works of the early Renaissance are met with, and the greatest name in Florentine architecture is Filippo Brunelleschi.

Among all the immortal names of this extraordinary period,—among such names as Michelangelo, Raphael and Alberti,—that of Brunelleschi claims a peculiar interest from the American mind. His life, as given by Vasari, was one constant struggle against difficulties and lack of opportunity. He is one of those men, who, though denied the advantages of education and wealth, by sheer force of character and nobility of soul stem the tide that tends to drag them along the ordinary current of human life, and force from the world the means to render whatever they undertake important and elevated. His genius was rather that of energy and industry than of inspiration, and his character was of the determined kind that reckons the value of every hour, and achieves eminence by persistent application. He began life in a jeweler's shop as a setter of precious stones; but while still a boy he set his heart upon two great purposes—one was the restoration of classic architecture. He believed if he succeeded in this he would leave a memorial of himself no less illustrious than had Cimabue and Giotto; the other was to discover the lost art of vaulting. It was his ambition to construct the cupola of the Cathedral of Santa Maria del Fiore in Florence that had been left unfinished during a century and a half.

The first year of the fifteenth century found Brunelleschi among the ruins of Rome. "All his thoughts," says Vasari, "were on architecture which was then extinct. I mean," he adds—and mark here the evident distaste for the Gothic—"the good old manner and not the Gothic barbarism that was much practised at that time." Together with his fellow-artist Donato, he laid open to view the ground-plans of the old Roman buildings, and studied the fragments of capitals, columns and cornices. Reports of this soon spread over Rome, and the poorly clothed, dust-begrimed artists were thought to be treasure-seekers. In Rome ruins of the ancient empire were no rarity, but the notion to copy their architecture never occurred to an Italian of the Middle Ages. The Mediæval builders looked upon the ruin as a quarry, nothing more. This was its use and interest until the crumbling stones

disappeared and others were sought to be destroyed in their turn.

While at Rome Brunelleschi studied the Rotonda of the Pantheon, and he did not rest until he had discovered a method of erecting a structure of its kind. Before he returned to Florence he had completed plans for the dome of Santa Maria del Fiore which, after considerable delay, was intrusted to him. The large painted dome that crowns the cathedral is especially memorable as the predecessor of St. Peter's at Rome, and Michelangelo himself attributed his ability to plan the construction of his masterpieces to the lessons and methods of the Florentine cathedral. Brunelleschi did not live to see the completion of the dome, but his influence in architecture was perpetuated by the works and writings of Alberti. Before the end of the century in which he died the keynote that he struck became a living voice and found an answering echo not only in Italy but over all Europe.

Brunelleschi's new religion in architecture did not, like the Gothic, rise in barbarism to perfect itself after centuries of development in a state of civilization, but started in the midst of an established worship to contend with the influence of all the external grandeur that existed in Gothic edifices. The new architecture had not only to make but to unmake; not only to contrive but to reconstruct. The Church of Santo Spirito in Florence, which was one of the first that Brunelleschi erected in the new style, shows a fully matured system of architectural treatment. True, it is a revived system, yet the application of it to a modern building, different in its purpose and design from anything the Romans ever built, is a work of genius. Santo Spirito has a simple and beautifully regular plan, and its interior has a singular charm and grace. Everywhere we can trace the first great strides toward the distinctive forms of the Renaissance. The Corinthian columns mounted on their fitting pedestals support the entablature that Constantine discarded. The circular has superseded the pointed, and the horizontal has supplanted the vertical. All these details were borrowed from the ruins of Rome, and yet they are not slavish copies as our nineteenth century designs are prone to be. The designs of Brunelleschi have all the virtues of the antique compositions—the same elastic and vital feeling, the same sense of balance and proportion. The mouldings, the sculpture and the mural decorations were

all originally drawn from classic sources, but many details in the work of Brunelleschi surpassed anything the old Romans ever executed. Indeed, the restoration of Roman designs was by no means a reappearance of the Augustan temple, but simply the application of the ancient orders to modern buildings. We must remember that the Romans left ruins of pagan temples, baths and amphitheatres, while the Italian masters of the Renaissance were building churches, palaces and villas.

To comprehend the sweeping character of this revolution in architecture let us call to mind an image of the sublime church of the Middle Ages, with its miracle of stone frost-work, its lofty spires, numerous pinnacles and rising buttresses, its grotesque gargoyles, furrowed piers, its stained-glass windows and sculptured doorways. Brunelleschi could not abandon the dizzy height of the Gothic aisle and the deeply-clustered and furrowed piers. The Italian Gothic had already rejected them. What he did abandon was the pointed arch, a characteristic of all Gothic architecture, and the countless beautiful details in decoration that the Mediæval Italian builders had adopted from their neighbors across the Alps. What Brunelleschi introduced was the classic orders, columns, entablatures, niches, doors and window pediments that graced the eyes of Augustus and the old Roman heroes. Whatever else the style of the Renaissance can claim, its chief glory is the dome, as the dome had been that of the Roman.

However inferior the Roman style may be to that of Greece in purity, and to the Christian pointed architecture in sublimity, is certainly unrivalled in the supremacy of the dome. The grandeur of its concave expanse when viewed from within, and the majesty of its spheroidal mass and elevated peristyle have ever claimed the homage of the dullest worshippers. It is the one characteristic by which revived and original classic architects retain a clear and defined advantage over Gothic builders.

Whether any people before the Romans built arches and vaults is a question that history and architectural remains do not answer; but the beauty and advantage of the arch and dome over the beam lintel led the Romans to use them wherever possible. The proud exaltation of the Dome of Florence and St. Peter's is not, however, the work of the ancient Romans but of those that revived their style during the Renaissance. The Pantheon of Agrippa rests its massive tambour on the

ground; but to the daring and genius of Brunelleschi we owe the enthronement of the Pantheon upon the Temple of Peace.

Brunelleschi and the other Renaissance architects aimed to produce an impression by the effect of the building taken as a whole rather than by the intricacy or the beauty of individual parts. In this unity of construction, this subjection of detail to the whole composition, Brunelleschi's greatness lay. To the production of a homogeneous impression, the arrangement of plan, the contrast of voids and solids, and above all the outline of the entire building should be devoted. In Brunelleschi's Pitti Palace, the most famous of all modern palaces, this structural emphasis is most striking. We see the effects that are to be obtained from simple rough masonry, and its contrast with the plain door and window openings. There is an impression of power and reserve from the large masses of unadorned wall surface. The style is somewhat massive in its fortress-like strength for a taste vitiated by the mechanical decoration of the nineteenth century, but we must recall that the palace of that period was really a fortress as well as a palace, and corresponded in appearance to its use and character.

Since the days of Brunelleschi and Michelangelo, Renaissance architecture has had a sad decline, until in our own days we find instead of examples of architecture, architectural examples. The decadence began to show itself in the latter part of the sixteenth century by a colder and more mechanical execution of decorative details. In the early Renaissance the ornamental scroll-work is more elastic and spirited, the carving is bolder and finer. Indeed, architecture, as the personification of a power that has never been propitiated except by the universal and spontaneous devotion of great nations, may be considered as dead. She lies buried in a vast mausoleum of fragments from the temples of Vishnu, Isis, Jupiter, Mahomet and our Lord Christ. From this mouldering heap of blackened stones, with their tinted lichen and their ivy clinging green, the dissipated states of partitioned empires have been gathering material for their churches, their palaces and their shops. Often they mix up the fragments in any way, just as they come to hand; while sometimes they critically assort and re-employ in a manner that at the least deserves the praise of consistency. Recent architectural methods have served to exemplify the partic-

ular taste of a Palladio or a Wren, but they have manifested the spirit of adoption rather than the power of design, the skill that combines more than the imagination that invents.

The fault with us of to-day is that we lack the true spirit of sacrifice. We are always inclined to question the offices of architecture in religion and in our domestic life, and, with the Pharisee, to think that to minister to God's poor in His name is a more acceptable offering than huge piles of inert material in which He can take no pleasure. We forget that "we do not want marble churches for their own sake," as Ruskin says, "but for the sake of the spirit that would build them. It is not the church so much that we want, but the sacrifice; not the emotion of admiration but the act of adoration, not the gift but the giving." Temples are only the expression of gratitude to God and continual reminders of Him. They are the "tithe of time, of the thought that invents, and the hand that labors; of wealth of wood and weight of stone; of the strength of iron and of the light of gold."

I fear that a remote futurity will not look back upon us with the admiration that we award to Egypt, Greece, Rome and Christian Europe, within whose ruined temples yet linger the echoes awakened in the ages long passed. What more stable proof of the piety of the old builders of the Renaissance and the Middle Ages can we have than their sublime cathedrals? All else for which they lived and sacrificed has passed away. Their ambitions and their dearly bought victories are gone. One evidence only is left us of their toil. They have taken with them into eternity their honors, their powers and their errors, but their monuments of "deep wrought stone" have made their memory immortal.

"THE Renaissance is the name of a many-sided but yet united movement, in which the love of the things of the intellect and the imagination for their own sake, the desire for a more liberal and comely way of conceiving life, make themselves felt, urging those who experience this desire to search out first one and then another means of intellectual or imaginative enjoyment, and directing them not merely to the discovery of old and forgotten sources of this enjoyment, but to the divination of fresh sources thereof—new experiences, new subjects of poetry, new forms of art."—PATER. *The Renaissance*.

II.—Raphael: Painting.

JAMES H. MCGINNIS, A. B., 1900.



HE stream of intellectual progress moves with irregularity. You have just heard how the arts flourished during the golden age of Athenian and Roman history, after which came the Middle Ages, a period when art was no longer cultivated for itself, and thus it degenerated to a mere religious symbolism. You have heard how artists at the close of the fourteenth century in Italy began to revive the ancient art of Greece and to unite its excellences with the conceptions of the Middle Ages; and you have seen the great progress that was achieved by this combination in the art of architecture. The Renaissance movement found its birth in architecture; it remains for me to speak of painting, the art in which the Renaissance was most fruitful and in which its glory culminates.

In Renaissance painting more than in any of the arts we discover these two influences—the influence of the religious art of the Middle Ages and that of the beautiful Grecian antiquity. During the first ages of Christianity the art of painting was almost lost. The grace and beauty of the Grecian masterpieces were disregarded for sterner and more serious things. The only kind of painting that was fostered in those days was a religious symbolism which concealed the sacred mysteries from profane eyes. For example, the image of a fish was used as the emblem of Christ, that of a ship represented the Church, and the figure of a Cross symbolized the Redemption. Later the sacred personages of the Blessed Virgin with the Divine Infant in her arms began to be painted; but the features and form of these were so crude that they are not to be reckoned within the pale of art. A gradual evolution, however, finally brought about an appreciation of the style of the ancients. It became clear that the religious ideas which the artists wished to convey could be more easily produced by means of perspective, naturalness of form, and graceful beauty of expression. This truth was manifested beyond doubt by the admirable religious paintings of Cimabue and Giotto, whom we may call the first really great painters of the Renaissance. Among the artists that followed are Fra Angelico, Ghirlandaio, Fra Bartolomeo, Perugino, Leonardo da Vinci, Michael Angelo, Raphael and others—

all painters of extraordinary power. I shall select from these Raphael as a representative type of the Renaissance painters, for few other painters have succeeded in conveying the ideal spirit of that age in a simpler, or more graceful expression.

Mr. William Goodyear says of him: "In methods and subjects of his art he was destined to become the representative painter of the classic and literary period of the Renaissance. In Michael Angelo we admire the volcanic genius, the colossal power; but in Raphael we find a calmer, a better balanced, and, so to speak, more architectural spirit." What Shakspeare is to the Elizabethan period of our literature, Michael Angelo is to the painting of the Renaissance. Raphael, however, deserves to be placed but one step below the predella of Michael Angelo's fame because of his sublime style.

It is easy to estimate the power of Raphael when we read that he easily raised himself above all his compeers at the court of Julius II. merely by his success in satisfying the fastidious taste of that cultured prelate and his courtiers. So delighted was the Pope with the first works that Raphael executed at Rome, that he ordered many frescoes of great value destroyed to make room for the more valuable paintings of this young artist. Among the works that were so obliterated were some of Perugino's, Piero della Francesca's, and Signorelli's. Ruskin says: "It can scarcely be disputed that nothing has been for centuries consecrated by public admiration without possessing in a high degree some kind of sterling excellence." It is now nearly four centuries since the attention of the world was first attracted to Raphael's paintings, still the admiration of the great majority for them is ever increasing. To-day it is impossible to obtain the poorest of his pictures with gold, though Mr. George Moore did sell one in 1871 to the Louvre in Paris for fifty thousand dollars; and the Duke of Marlboro parted with his *Ansidei Madonna* in favor of the National Museum of London for seventy thousand pounds, which is three times the sum ever paid for any one picture. Everybody has heard of Raphael; everyone has attached some associations of excellence and beauty more or less defined to that familiar name. Let us examine his life as an artist to see upon what foundation his fame rests.

The early boyhood of Raphael has little of interest in it up to his twelfth year. When he

was twelve years of age he was placed under the instruction of Perugino, one of the best painters of that time. Vasari declares that Perugino was so pleased with the character of his young pupil, and so astonished with his precocious ability that he devoted special care to his instruction. Though nature bestowed the genius and gifts of an artist on Raphael, it was due in a great measure to his good fortune of having Perugino as an instructor that he was enabled to achieve so much success during his short life. Evidently Raphael appreciated his master's instructions, and made good use of his time while under his care, for we have it on the authority of Crowe and Muntz that he was permitted to assist Perugino in the Sala del Cambio. These paintings were made in 1500, therefore Raphael was but seventeen years of age at the time.

The first picture that the young artist executed alone was for the Church of Santa Francesca in Perugia. It is a copy of a painting of the same subject, the Assumption of the Blessed Virgin from the hand of Perugino. It is so much like the original in expression and style, that Vasari declares it is almost impossible to detect any difference between them. The influence of Perugino is observable in all the pictures that Raphael made at this period, but in many of them the young man excelled his master while copying Perugino's style.

After he finished his first picture he left Perugino and went to Città di Castello where he began his career as a true artist. Of the three paintings that he executed there one is deserving of notice, for in it are displayed signs of the original power that afterward characterized all his work. The subject of this picture is the "Espousals of the Blessed Virgin." Lanzi in speaking of it says that "the two espoused, St. Joseph and the Blessed Virgin, have a degree of beauty which Raphael scarcely surpassed in his mature age in any other countenances. The Blessed Virgin particularly is a model of celestial beauty. She is accompanied by a group of beautiful maidens whose attitudes are so graceful that they add an harmonious variety to the picture without detracting from its unity. Again their elegant vesture and gladsome faces contrast pleasingly with the modesty, natural beauty, and grace of the central figure, the Blessed Virgin. The figures of Saint Joseph and the other men are free from all harshness and stiffness of execution; their actions are life-like, and the spirit of earnestness, appropriate

for such an occasion, animates their countenances. "The background," Vasari remarks, "executed with such admirable art that it is wonderful to observe the difficulties he has willingly incurred." In this first flight of Raphael's genius his powerful talents and diligence supported him in the highest elevation of ideal beauty, grace and expression—the most difficult and charming characteristics of painting. This picture won for Raphael a position in the first rank of artists as a master of composition and grouping, and attracted the attention of the great Bernadino Pinturicchio. This artist had been engaged to decorate the library of the cathedral at Siena, and he induced Raphael to assist him in the important work. Raphael accompanied Bernadino to Siena, and made all the sketches for the cartoons and frescoes. He did not remain long there, however, for the breeze of fame had kindled the fire of his ambition into a burning desire to develop his genius. He set out for Florence to study the cartoons of Michael Angelo and Leonardo da Vinci, which were causing a sensation at that time. This was in the year 1504, when Raphael was but twenty-one years of age.

From this period is noticed an improvement in his style and an increasing power in composition and color. In Florence Raphael became acquainted with the most famous painters of that cultured city, chief among whom were Michael Angelo, Leonardo da Vinci and Fra Bartolomeo. From the works of all these Raphael selected their peculiar excellence, and by assimilating that he perfected his own style. From Michael Angelo he learned the secret of precision of outline; from Leonardo the subtleties of modelling and beauty of form; and from Fra Bartolomeo delicacy of coloring. He attempted but a few unimportant pictures during this year—his whole time was occupied with study and observation of other men's work. During the early part of 1505 he returned to Perugia to paint a fresco for the Church of Santa Francesca. In this picture the disciples of Our Lord are represented carrying His dead body to the tomb. The Blessed Virgin is standing near by with her head inclined in grief. The figures of all the mourners are very carefully painted, and the expression of sadness that each has shows how much thought the artist had given to their conception. Vasari declares "whoever shall consider the diligence and love, the art and grace, exhibited in this work

has good reason to feel astonishment; and it does indeed awaken admiration in all who behold it, not only for the expression of the heads but for the beauty of the drapery, and, in short, for the perfection it displays in all its parts."

After completing this picture he returned to Florence where he remained till his departure for Rome in 1508. During this interval he painted many of those beautiful Madonnas that are, in the opinion of competent critics, sufficient to make him one of the world's greatest artists. In 1508 we find him at the court of Julius II., a favorite among the courtiers and the most honored by the Pope because of his amiable character and great genius. "He entered the Vatican at a time and under circumstances calculated to make him the first painter in the world." He immediately began to cultivate the friendship of the great artists and eminent literary men in Rome; and he devoted much time to the study of the ancient masterpieces of Grecian art from which he learned the correct notion of drapery and imbibed the spirit of the Grecian chasteness of expression. Raphael was now at the zenith of his power; he was able to combine an original, fertile invention, an ideal beauty, and "a correct imitation of Greek style, grace, ease and chasteness, and, in fact, a universality of perfection in every department of his art." The subjects that he chose never represented vulgar scenes of every-day life, nor the inordinate workings of sinful emotions; they were always representations of elevated ideas in defense of science, justice and religion. It is evident that such elevated subjects, in minds richly stored, must represent corresponding ideas, and thus give birth to the sublime. I will refer to only two of his pictures made at Rome, "The Disputa" or "Sacrament," and "The School of Athens." These are so comprehensive as to include phases of every artistic gift of a painter.

The "Sacrament" represents a group of theologians and doctors of the Church engaged in a discussion of Christ's doctrines. In the centre of the group is an altar on which the Blessed Sacrament is exposed. On either side of the altar are the four great Doctors of the Church. To the left is St. Jerome absorbed in meditation; to the right St. Ambrose with his hands raised in prayer, and beside him is St. Augustin, his great convert. Near St. Augustin are St. Bonaventure and Pope Anacletus. Opposite these are St. Gregory, St. Bernard,

Peter the Lombard, Duns Scotus and Saint Thomas Aquinas. Below on the left is Pope Innocent III., author of the "Stabat Mater" and "Veni Creator;" beside him is placed the great lay poet and theologian, Dante, accompanied by Savonarola. One of the most conspicuous figures of the group is standing in the foreground with his back turned, gazing intently at the Blessed Eucharist, while at his feet lie all his books, as if discarded in despair of understanding the heavenly mysteries. Above the altar is represented the Holy Trinity and the celestial hierarchy, surrounded with dazzling light, and sending forth rays of golden brightness as if to illumine the disputants below. These beams are so produced as to make the Sacred Host below appear as a reflection of the Lord sitting on the clouds over it; and they affect the faces of the disputants below in such a manner as to suggest a sudden illumination of truth from above. The background is adorned with hills covered with trees and temples, which fade and melt away in the distance. Aside from these details, the composition of the whole picture, its correct proportion, its harmonious variety, and general expression, are excellent examples of the artist's power. It was after the completion of this painting that the Pope ordered the remaining walls of the chamber covered, and the paintings of older artists of that period effaced to make room for more of Raphael's work.

On the wall opposite the Sacrament, Raphael painted the "School of Athens." This picture represents the great philosophers of all ages. It is an abridged history of the development of Greek philosophy and its subsequent decline. The Grecian Gymnasium is represented in the form of a temple; within the building and on the steps are learned ancients discussing with one another. On the highest step are Plato and Aristotle, the two most prominent figures of the picture. Next to Plato is Socrates, the independent philosopher, and beside him is Pythagoras. The Stoics, Cynics and Epicureans are on the steps to the left of Socrates; while the exact scientists, Archimedes, Ptolemy, and Zoroaster, are in front of these a little to the right of Aristotle. The attitude of each represents his teaching. For example, Plato points upward, and the faces of his disciples denote their astonishment and delight with his idealistic theories. On the contrary, Aristotle holds his hands outstretched over the earth, and his followers have an inquisitive air, which

plainly denotes that they are reflective, doubting positivists, inclined to action rather than to contemplative study. On the steps and in the vestibules are scattered small groups of Sophists and Stoics with gestures and expressions that clearly denote their want of truth. In this picture there is certainly grandeur and majesty of expression. There are no enlarged muscles, no extravagance of style; the noblest parts are adopted and idealized, while the inferior parts of the human form are neglected. The large edifice, the folds of drapery, the expression of the faces and the difficult shaping of the muscles in the peculiar attitudes of the figures are all beautifully depicted.

"To describe in a suitable manner the pictures, numerous landscapes and architectural subjects, the trophies, imitations of cameos; masks and other things that this artist either designed or formed into new combinations is a task far above human power." I have not endeavored to describe all of Raphael's paintings, but merely tried to establish his position as a representative painter of the Renaissance, by presenting a poor estimate of his greatest works. I have omitted all mention of his beautiful Madonna, which De Quincey says, "form an abridged history of his genius." That Raphael had faults I do not deny. He was, as Ruskin accuses him, often unmindful of truth in his representations of historical and religious subjects. He lacked at times the perfect unity that art demands; yet there is no need to conceal these defects, for there is still enough to admire in his marvellous productions. "It is the joy of man's heart," says Cardinal Vaughan, "to admire when he can; nothing so lifts him from all his mean imprisonments, were it but for moments, as true admiration." Let us then admire the beauty of Raphaël's paintings, let us cherish the power that has wrought them, and be thankful to Divine Providence for having given us a genius capable of producing works so worthy of our admiration.

"To the true admirers of Michelangelo this is the true type of the Michelangelesque—sweetness and strength, pleasure with surprise, an energy of conception which seems at every moment about to break through all the conditions of comely form; recovering, touch by touch, a loveliness found usually only in the simplest natural things—*ex forti dulcedo*."—PATER. *The Renaissance*.

III.—Sculpture: Michelangelo.

WILLIAM D. FURRY, A. B., 1900.

YOU have already had passed in review before you two very notable artists of the Renaissance in Italy—Brunelleschi, a Florentine architect who re-introduced the classical forms into the architecture of his age, and who may be considered as the first artist that attempted to adapt the classical forms to modern uses, an adaptation brought to perfection by Michelangelo; and Raphael, who, despite his great popularity must be looked upon as the mellow product of the Renaissance in Italy. His popularity, is to be attributed to his humanity rather than to the greatness of his art. He was intensely human, and has created a universe of men and women among whom we can always move with ease and pleasure. He does not appeal to our intellect and judgment as Michelangelo always does, but, as Mrs. Oliphant says: "He takes our heart, leaving us scarcely aware whether it is the mightiness of his genius or the sweetness of human sympathy that subdues us to him." But whatever degree of greatness may have been ascribed to these two artists, or may yet be ascribed to them, it is certainly true that we now approach the study of the life and achievements of an artist of the same age, who was not only the greatest artist of the Renaissance, but is universally recognized as one of the greatest artists of all past ages. That man was Michelangelo.

Geniuses are rare. It is given only to a few men to excel other men in one thing, and to fewer to excel in more than one. If men that excel in one thing are to be called geniuses, what shall we say of Michelangelo who was equally great as painter, architect and sculptor, and even remarkable as a poet, except that he was a genius of the highest order? He is easily the greatest artist of the Renaissance; and he represents not only its highest and best product, but also its culmination. The strength of his character and the universality of his genius place him as far above all the other artists of his own age as his gigantic statues tower above all other productions.

MICHELANGELO AND HIS AGE.

The age in which a man lives and works furnishes the true perspective through which his life and achievements must be viewed. It

can not always be said of artists, however, that they are in touch with the movements of their age, and endeavor to serve their age through their art. There is a tendency towards mysticism in art that makes many of its devotees wholly indifferent to the stern and matter-of-fact realities of human life. But it was not so with Michelangelo. He was pre-eminently a man of his age, who felt as keenly and as deeply its travail as any man could feel it; so much so indeed, that an appreciation of his work as an artist necessitates an acquaintance with the great problems that Italy was then occupied with.

His was an age of transition. A new civilization was just dawning upon the Western world that was destined to change men's conceptions of the state, of society, of nature, of art and of philosophy. This change was to be brought about by the growing influence of the Græco-Roman world, which, after a thousand years of oblivion, was again brought to light and life. The world had outgrown the ideals of the Middle Ages, and when the ancient world of Greece and Rome was revealed in the fourteenth and fifteenth centuries by a study of its art, there was a spontaneous and invincible movement toward the freer life that had been the charm of classic times.

But Art, not unlike the human body, is composed of both body and soul, form and substance; and the art of the fifteenth century differed no less in one than in the other from the art of classical times. Between these two art periods was Christianity that, entering the world not only gave a new meaning to human life and all its activities, but gave to the world ideals and emotions unheard and unthought of by the ancient world. These new ideals and emotions had taken so strong a hold of the Italians in the fifteenth century that they were not disposed to give them up for the ideals of the ancient art. The Renaissance, therefore, is characterized by an attempt upon the part of artists to adapt the ancient art forms to the expression and embodiment of the ideas evolved by Christianity. This may be considered as the supreme work of the Renaissance in Italy; and the one man in whom these two tendencies met and who gave to each its rightful place was Michelangelo.

His was also an age of great activity in art. This period, and the rise of Greek sculpture in the age of Pericles were the two freshest art periods in history. Italy during this period was completely under the sway of art. Every-

thing attempted was conditioned and qualified by art. "Every man, from the Pope upon St. Peter's chair," Mr. Symonds says, "to the clerks in a Florentine counting house was a judge of art. Art supplied the spiritual oxygen, without which the life of the Renaissance must have been atrophied. During that period of prodigious art activity the whole nation seemed to be endowed with an instinct for the beautiful, and with the capacity for producing it in every conceivable form."

But as technical skill increased, the Italian artists began to make art an end in itself, and to look upon it as a mere vehicle for the display of sensuous beauty; and when the classics became known to them, used their art to give expression to pagan myths and fancies. A conflict necessarily ensued between art and Christianity. The spirit of Christianity was antagonistic to the pagan spirit of Renaissance art, but as Christianity began to reassert itself, to leaven the merely natural quality of neo-pagan creations in painting, sculpture and literature, the antagonism began to disappear; and wholly disappeared in the work of Michelangelo, who, while he was pre-eminently a Christian man and the child of the modern spirit, yet conserved the very best traditions of classical art; and even though he selected his subjects at times from the ancients, yet they are characters lured on by visions and overburdened with messages of God. To do this was indeed the work of Michelangelo; and how successful he was especially in sculpture, remains to be seen in this study of him as a sculptor.

RENAISSANCE SCULPTURE.

A study of early Renaissance sculpture is the best refutation of the theory of art that form is the end to be sought and that art is good or bad according to its technical perfection and scientific accuracy. If this were true, it is difficult to imagine why one artist with the same amount of talent and scientific knowledge should not equal another. But we know well that the rank and power of an artist do not depend upon technical perfection and scientific accuracy. No one is scandalized nor appreciates Shakspeare the less when he finds that his geography or grammar is at fault; neither is the work of a painter or sculptor estimated solely from the accuracy of the drawing. What then is it that determines the value of art? We answer that all classic art is conditioned by the sentiment of personal-

unconsciousness and of total absorption in the subject-matter. Such art is the product of men of great and ennobling ideas, and is produced that it may either awaken or create these ideas in others. In that art, technique is a means to an end which the artist obtains by losing his own personality in the subject.

Great art is usually simple, and the greatest art is always so. Real art will no more tolerate ostentation than will good society. The standard of all great art is the subjection of self and of means in the interest of the subject-matter. Art, then, is determined by its subject-matter and not by technical perfection or scientific accuracy. The artist is to be judged more from the selection of the subject-matter than his treatment of it. Great artists have always recognized this, and as Ruskin said, "They habitually chose sacred subjects."

This is especially true of sculptors. From the expensiveness of the art itself, the sculptor must necessarily select the noblest themes; and we find that in all ages, and especially in Italy during the best days of the Renaissance, sculptors have confined themselves almost exclusively to sacred subjects. But whatever the subject, the art of the early Renaissance was characterized, not by perfection of technique, but by the element of personal unconsciousness and simplicity that pervaded all its productions. This was also the character of Greek sculpture before the age of decadence; and by the absence of this element the period of decadence is marked both for Grecian and Renaissance art.

SCULPTURE BEFORE MICHELANGELO.

There were four artists that carried this spirit into sculpture before Michelangelo: Quercia, a Sienese sculptor of much power as an artist, but who worked unevenly and never completed what he began; Ghiberti, a Florentine, whose fame rests upon the two bronze doors of the baptistery of St. John which Michelangelo pronounced to be worthy to serve as the gates to Paradise; Luca della Robbia, whose greatest work was the bass-relief for the Cathedral of Florence, in which every charming attitude of childhood has been immortalized in his singing and dancing boys and girls; and Donatello who ranks in time and significance as the most important sculptor before Michelangelo. He was introduced to the classical models by Brunelleschi, though he held these in subservience to the newer ideals of his own age.

He was the first artist of the Renaissance to make a study of the nude; and in all his work is to be seen an expression of his own strong and sturdy character that marks the transition between early Renaissance art and the contribution made to it in the work of Michelangelo. The study of these four sculptors and their productions prepares us for a study of Michelangelo and his sculpture and the sudden decline both in the quality and the productiveness of sculpture that followed his gigantic creations.

MICHELANGELO—LIFE AND TRAINING.

To tell again the story of Michelangelo's long life is not only impossible within the limits of this oration, but since it has been told so fully and so often it would be a work of supererogation. We shall give it, however, only in so far as it has a direct bearing upon his work as a sculptor.

With him sculpture may be said to have reached its last end and best stage. He was born in 1475 at Caprese, where his father then held the office of Podestà. His ancestry was honorable, and claimed a descent from the princely house of Canossa. His mother gave him to a stone-cutter's wife to be nursed, and in after years he was accustomed to say that he drank in a love of chisels and mallets with his mother's milk. He was early apprenticed to Ghirlandaio, a painter, in whose workshop he learned the rudiments of art. He did not remain long with Ghirlandaio, for his superiority both as a draughtsman and in the fire and originality of his genius to his master, caused a rupture between them. His friend, Granacci, also an apprentice of Ghirlandaio secured for Michelangelo an introduction to Lorenzo de' Medici, who took the young artist into his own household. Here the real education of Michelangelo began. Lorenzo was a patron of art and artists and of the new learning. In the gardens of the Medici he was privileged to study the masterpieces of the ancient sculptors. He sat at the table with Ficino and Poliziano, and drank in Grecian poetry and philosophy as they were interpreted by the men that had re-discovered them, and were no less proud of their discovery than was an Archimedes or a Columbus of his. At the same time he must have heard the preaching of Savonarola that made him feel more keenly the injustice and corruption of his age, as well as the destruction that was sure to come upon his own country unless a reformation in

manners and morals, public and private, was effected; while in the Duomo and San Marco the religious instinct of his great soul was touched, which developed into that deep religious tone that characterizes the paintings of the Sistine Chapel. From these three sources, Greek philosophy and art, patriotism and religion drew the subject-matter of all his art. With him art was a means for the expression and embodiment of the great truths of philosophy, patriotism and religion. Art was not looked upon by him as a mere vehicle for giving pleasure to the multitude, but it was his chosen means to bring the Florentines into contact with what is highest, noblest and purest in thought and activity. With him the end of art was not in itself. The "art for art's sake" theory, so prevalent and popular in our day finds no encouragement in the work of Michelangelo. With him the end of art was personal and social service, not pleasure as such; and its highest function was to serve and bless mankind and to bring men into touch with the True, the Beautiful and the Good.

Michelangelo first visited Rome in 1490 and his whole life thereafter was spent between Florence, his native city and where he learned his art, and Rome, the city of his soul and where he effected the highest possibilities of art. He lived only for art, and was therefore unsocial and preferred to live alone. His external life is neither interesting nor of much value to an appreciation of his art.

TWO KINDS OF SCULPTURE.

There are two kinds of sculpture—busts or full figures, or groups of figures representing actual, living characters, and ideal studies of possible figures, or groups founded on ancient stories or contemporary incident. It is thus to be seen that sculpture confines itself exclusively to what once lived, is now living or what might live; or that it draws its subjects from the organic world only. Great sculpture has always had to do with the living, moving world of organic life, a sphere in which the intelligence, the emotions and the volitions of man were predominant. It has always had to do with men and women in the fulness of their physical and mental powers, and represents them as engaged in the use of these powers.

This is especially true of the work of Michelangelo as a sculptor. It is this alone that makes him a great artist and perhaps our greatest sculptor. His statues, that are only expres-

sions, transcriptions, as it were, of his own volcanic nature, stand for some great social or religious truth expressed in it. It is this indeed that makes him the modern world's greatest sculptor. His art exists, not for the sake of art but for the sake of the truth that seeks expression. No lips can be eloquent unless engaged in speaking the truth; neither can a sculptor, despite his technical perfection and scientific accuracy, make a great statue unless he has some great truth to express. It is truth that makes the orator, the painter, the architect, the poet and the sculptor. It is a vision of the True and the Beautiful and the Good that raises the artist above the multitude, and makes him the revealer of a new world to men.

While it is true that Michelangelo stood upon the shoulders of the sculptors that preceded him, it is also true that whatever he may have borrowed from them in technique, the contribution made to sculpture by adding to it the sincere expression of a strong and sensitive nature that was constantly warring against social and religious corruption and abuses, outweighs it. He was a man of strong and sensitive personality that felt very keenly every abuse of power or privilege; and this personality has been impressed upon all his art, and it is this that makes its value and charm enduring. His statues especially represent his attitude morally toward the corruption of the State and Church of his own times, and is therefore moral both in subject-matter and tendency. In this respect his sculpture differs from the sculpture of the later Greek sculptors, who aimed wholly at symmetry of form and the realization of physical beauty. The sculpture of Michelangelo is moral both as to its content and tendency, and it is this characteristic of his art that gives it precedence over the work that preceded him as well as that which came immediately after him. We can best judge his sculpture by studying briefly two of his productions—the "Moses," and the tomb of the Medici at Florence.

The "Moses" is the most important figure of the tomb of Pope Julius II., who was Michelangelo's greatest patron and warmest appreciator. In this gigantic statue the stern and volcanic nature of the artist, together with his attitude toward the struggle between the Guelphs and Ghibellines, and toward the corrupt practices and tendencies of his age, is expressed. He was an ardent partisan of the old party of the Republic, and hated most bitterly the party of foreign despotism and

success. He knew that the overthrow of Florentine liberty was due to the Medici, and knew furthermore that the corruption and injustice of the ruling house would inevitably bring about the decadence and final ruin of Florence. Here was a trying position for Michelangelo. Gratitude would oblige him to serve the Medici from whom he received the greatest favors, and he was moreover more or less dependent upon them for any great work he might yet perform; but his loyalty to truth and his country led him to declare himself a citizen of Florence and holding no truce with tyrants.

His "Moses" is the expression of all this. It is the protest of Michelangelo, like Moses among the Jews, against the worship of the Golden Calf that the Florentines were blindly worshipping and that would lead them to their ultimate ruin. Only a strong personality coupled with the sensitive nature of an artist—a personality that held that the principles of right are eternal and that a failure to obey them inevitably brought destruction upon the wrongdoer, whether it be an individual or a State—could have produced such a statue as the Moses of Michelangelo.

While the "Moses" set forth the political and social views of Michelangelo, the tombs of the Medici set forth his religious nature. The seated figures of the Medici are placed in niches, beneath which are sarcophagi supporting figures of "Dawn" and "Twilight," "Night" and "Day." In these the artist's conception of life, death and immortality are expressed. With him life was a dream between two slumbers, and sleep was twin-brother to death. We may not be ready to accept this conception of life, preferring one that gives a more active significance to life, yet we must hold in mind that his was the conception prevalent in his age. Night was to him the shadow of death, and that death itself was only the doorway to life. Certainly these are sound and healthful views, and the world of to-day has no better or clearer to offer us. "Dawn" and "Twilight" are allegories of the twilight of the expiring moments of this life and the dawn of life in the world to come. "In each of these statues" Mr. Symonds says: "There is a palpitating thought torn from the artist's own soul and crystallized into marble, and each of them becomes for us a passion fit for musical expression, but turned, like the Niobe, into stone."

In these productions Michelangelo reached the climax of his genius. The next twenty

(Continued on page 618.)

Oration of the Day.

BY THE RT. REV. JOHN J. GLENNON, D. D.



HE cry of a dying Goethe is the watchword of the closing century: "More light,"—more education—give us education or we fail! The cry spreads with the century's years, until to-day we hear its murmurings along the Russian steppes and Indian jungles. The peasant serf of Russia demands that the weight of centuries of ignorance be taken from his back, and from his eyes the bandage of clay, that he may see more, and in knowledge grow to be a man; and out by our own western firesides, old men who heretofore have known only the hardships and privations of the pioneer, who have cleared the forests and conquered a reluctant earth now dream of the new order, the new era, that education will bring. Nor is the enthusiasm limited to those of low degree in the scale of knowledge. The great men are among its most enthusiastic advocates. Time and thought and law and money are freely offered, that the golden day may come when through the alembic of education we may witness the new heavens and a new earth. Nor do I wish, my friends, to minimize the significance of this movement nor disparage the cause it proposes to serve.

As a Catholic I glory in what I consider not a new idea, but a new enthusiasm. Surely that can not be a new idea for him who knows the law or the life of his Catholic religion. Read that Church's history and you find the idea of education in all its broadest significance, in the words of the great Teacher Himself giving the Church the commission it was henceforth to fulfil forever: "Going forth; teach all nations—teach all things whatsoever I have commanded you!"

Watch the teaching Church of the ages. Its way streams by river banks where students built huts and saints taught them from rath and mound and hillside, onward by monastic cloisters, where holy men gave not only their life blood but their soul's travail that words of truth might be perpetuated in manuscript of vellum and letters of gold; onward to the universities that grew in grandeur, drawing to their halls students from far and near, causing cities to spring up around them, adjuncts of their greatness and recipients of their favors.

It would be impossible for me to localize the

work of Catholicity in the cause of education. The story of her struggles is written in the history of every civilized nation. It is coterminous with Christendom. Its evidence is furnished in every plain and mountain-pass and battlemented city of Europe, while for America we need no further proof than to look around and see in the moonlight the noble halls and silent towers of Notre Dame.

No, the idea of education is no new one to the Catholic mind; but I admit a new enthusiasm in the cause of education; an enthusiasm, I regret to say, which has led to results that are not above criticism. And to illustrate the evils that are liable to flow from this misguided enthusiasm I find a parallel case in the closing years of the last century. Then the cry was "Liberty." Now liberty is a thing most desirable and commendable in itself, and hence, properly understood, it had then—as it always will have—the approval of all good men. But the misfortune was that bold men, bad men, soon became its self-appointed defenders; and, carried away by the enthusiasm of the hour, these men made it the slave of the lowest passions and the vilest crimes. The liberty cap was flung against the cross and the standard of human rights made to battle against the rights of God. Christ, the Saviour, who died that all men might be free, was opposed by the men who set in His place the goddess of reason clad in the garments of shame.

Look to-day at the trend of education as evidenced by its self-appointed votaries. Is there not a tendency to alienate it from the altar, to make it serve the purpose of the iconoclast, to hurl it against the very forces and institutions that have made it possible? A hundred years ago, they said, religion is opposed to liberty, is the friend of tyranny. Now it will be said religion is opposed to education, is the friend of ignorance. And yet we know that the Christ who dying gave to the world the true conception and the fact of liberty is also the one who was and is the "way and the truth and the life." If Christ is the "truth" how can we have "true" education without Him? It is now a matter of history—the sad excesses of the crusade in favor of liberty. And if we are hopeful of better results from the present movement is it because of a changed condition of times and a subject of a more practical nature? For in the first place education covers a broader field and touches nearer to the life of the people than the mere idealistic conception of liberty.

Education has to do with the children, with the home, and child and home are still dear to the people. No parent will willingly play the part of Saturn—sacrifice his own children. False theories and misguided patriotism may for the time being drive the people to the adoption of unfortunate issues; but home returning, their children's future, their life, will soon claim their first care and most loyal service. For this reason, if for no other, do I feel that no form of education that militates against the life of the child will long have the approval of the people. The state—the nation may have claims—may assert its rights, but state and nation are no more than the parents have made them; nor can their ethics or exigencies demand of a parent that he should sacrifice the life of either the body or soul of his child. That form of education therefore that is best for the child is the one that must eventually meet the parents' approval and support, must in the long run meet the approval and support of the nation itself; and that is, without a shadow of doubt, religious education.

And there is another reason why I am hopeful that saner views will obtain in the matter of education. The years that mark the rise of the education fever were years of agitation in the entire sphere of human life and morals. A wave of secularism swept over all nations. The wonderful discoveries in the fields of science, the opening of new agencies for the activity and material progress of the people minimized the influence and limited the place of religion. Everywhere it was discounted and disregarded. The leaders proclaimed that the progress of the world demanded the elimination of God and His law, not only from the heart of the child, but from the home and the nation. Marriage was to be a thing of mere legal enactment, and morals largely a question of prudence and taste. Not satisfied with this, a propaganda had to be preached against all revealed religion, so that the people might be free from its thralldom. But this propaganda, for a time so successful, has now practically spent itself. The idea of banishing God from the world is not as popular as it used to be. The wild and reckless philosophy that taught scientific atheism is discredited, and the great heart of humanity, true to itself, now reasserts the truth of God. The consolation of our closing century is that the thought wave is again set toward God. The late Mr. Ingersoll lived fifteen years too long to have either an heir to his popularity or an epitaph for himself.

The plaudits that greeted his blasphemies died away in echoes above his silent grave. May we not hope then that a return to saner and more Christian views in regard to all life duties and obligations may also bring wiser and more Christian considerations into the great field of education? Surely no subject deserves it more, for on the proper développement of it depends the future of our nation and people. And here I can fancy the objector arises with his customary objections: the right of the State to teach, the apparent success that has crowned its efforts; or again the plausible objection of the secularist telling me that religion has no place in and is not necessary to a practical education. Is religion necessary to teach mathematics, or is it a part of revelation that parallel straight lines never meet, or what has religion to do with success in life? To all of which I simply answer—that all our civilization is woven into, nay, in fact, is the product of Christian faith; that virtue, progress, true success, are still achievable only under its inspiration and guidance; that you can not treat the life of child or man by segments, and consequently in the unfolding and development of the education of that life, if religion be necessary for it in the totality it must be in every phase of its unfolding, that you can no more drive it from the schoolroom than you can from the home, and that consequently you can approve of no place that, like Bethlehem of old, has no room for God.

And for the State also there must be a place in the great work of education. It has a duty to perform, to foster and protect the great work, to set a minimum of knowledge as a requisite of citizenship, to cultivate a love of civic virtue and an intelligent appreciation of its own wise orderings and beneficent rule. It is on these broad principles that Notre Dame has been builded. It grows with their growth, and to-day thousands rise to say to it: "Prosper, proceed and rule." To you, its friends, it looks not only for commendation, but cordial support. It knows that sacrifices must be made, that the great cause may prosper; but it also feels that the love of child and home and country is a sufficient incentive thereto, as their preservation is an ample reward.

But to you especially, gentlemen, graduates does Notre Dame, your *Alma Mater*, turn with no mistrust to-night. You go forth, but you bring with you the name and the principles and the honor of your mother.

Doubtless as you go forth, the great world

that you enter brings up doubts and misgivings. Will you succeed? You have noticed that the pathway of humanity broadens with the years, and the onrushing crowd presses forward with an ever-increasing velocity, and you ask yourselves: "Will we go down crushed by the crowd behind us, or is there a way left with so many already in advance?"

Gentlemen, don't be discouraged. Many of those you see who talk progress and success, who wear bright colors and bear light hearts while the sun shines, in reality represent little more than the success of others. Don't be confused by the babble of voices, don't be seduced by the empty plottings of the pseudo-leaders of Vanity Fair. All great eras of material progress throw up such people who for the moment dazzle the multitude and then perish.

The number of great and good men in any age is comparatively small. Few indeed are they who toil and struggle through the years and whose hearts are set in consecration to the achievement of highest duty. And in that class there is room enough for the graduates of this and many a succeeding year. Nay, more, you are needed there; needed more perhaps now than at any time in the past.

Courage, then! Why should you fear? Fortified as you are by the strength of faith, holding in your hands the torch of knowledge, animated with the spirit of Notre Dame, your future should be as bright, as useful, as successful, as even your best friends could wish it to be. In truth I believe your lot is an enviable one; for if we are to reason from the experience of the past, the future years present opportunities and advantages that overpower us by their very magnificence. Look at what science alone has done for you. It has contributed inventions which would have seemed to your progenitors as wild as the wings of Dædalus or the talisman of Abaris. To you the earth is daily revealing new mines of gold and the heavens vouchsafing new stars of intellectual light. Would it not be strange, nay criminal, if you should resign a heritage so glorious into hands unworthy, and you yourselves be crowded into oblivion? I have no excuse for the graduates (and I fear there are some) who, like Irving's ship, go out to sea and are never heard of more; who step down from the white light of graduating day to obscurity. Gentlemen, we want to hear from you again. We want to feel that however your ways be set among men yours shall ever be the way of honor, duty and faith; true to

yourselves, true to God, living, doing, daring. If "not in vain the distance beckons;" if eager hands are stretched out and heart-beats quicken at the prospect, then must your cry be "forward" for God and country! "Let the great old world spin forever down the ringing grooves of change," but changeless you in the faith of Him who changes not; constant you in His trust and keeping, using still the changing years and passing time in the accomplishment of His will and the fulfilment of His law.

If, gentlemen, I could point my words with living fire, I would cast them forth that they might burn in your souls forever, but as I cannot, let me appeal to you just once more, Sons of Notre Dame, that you walk worthy of your calling.

Sons of Notre Dame—what a privilege this sonship of yours! In the gloom of Calvary, the dying word of the Saviour to His Blessed Mother—Our Notre Dame in heaven—were: "Mother, behold thy son." So to-night you are pointed out with pride as Sons of Notre Dame. May you be worthy of your sonship as John the Divine was in the long ago! Thus shall you cherish your mother, your *Alma Mater* on earth,—proud of her walks and halls and shrines and the men and memories that grace and bless them; and Notre Dame in heaven shall guide and guard you with a mother's care to the end.

Valedictory

VINCENT D. DWYER, A. B., 1900.

WITH the bustle and excitement attendant upon graduating exercises we are apt to be but passively aroused to their significance. The student that is about to be crowned with the reward of his labor, however, can not be heedless of the deep emotions that they awaken, or of the serious thoughts that they suggest.

Not until the last moment do we realize how strong are the ties that bind us to Notre Dame. Now it takes on a charm before unknown to us. From year to year, imperceptibly as the growth of thought, has the love of its familiar scenes grown upon us. They will be forever dear to us, if for no other reasons than that among them were felt the first impulses to thought and noble feeling and an awakening interest in the beauty of nature.

The popular idea of success is the acquisi-

tion of a vast amount of wealth, and the crowd would have us believe that man is above all a money-earning machine, and that education which does not subserve this end is valueless. It is not the business of a university to turn out men that make wealth their chief aim in life. The world has a surfeit of such men—men for whom the latest quotations of the stock-exchange are infinitely more valuable than the sublimest truths or the deepest love; for whom neither the floating clouds nor the song of birds nor the breath of flowers, nor any high or noble thought has meaning. We value a man for what he is, not for what he possesses.

The ideal our teachers have placed before us is the highest—the development of self in every way—physically, morally, religiously and intellectually, knowing that if we strive to attain it, all will be well with us. This is a life-work. Hence, we should not think that when our school days end, the work carried on within academic halls should also end. When we cease to grow intellectually we cease to be of interest to ourselves and to our friends.

Our progress while at college is of interest to our teachers only inasmuch as it is a preparation for life. Hence, however brilliant may have been the attainments of our school days, they are as nothing if our after-life is a failure.

GENTLEMEN OF THE FACULTY:—To you we turn with a sense of the deepest gratitude. The principles that you have taught us, if rightly followed, are calculated to make us men in the truest sense of the word. If we are deeply indebted to a friend that has rendered us a material benefit, how much greater must be our gratitude to you that have guided us in the way of right. The remembrance of your kind advice and instruction will always remain with us—an incentive to continue through life the work that under your guidance we have learned to love. With the hope that our lives and conduct may be ever conformable to your teaching we now bid you our sincerest and most heartfelt farewell.

MEMBERS OF THE CLASS:—Now that our college course is ended, life with its responsibilities lies before us. Our future will be our own making or marring. Let us set forth then with courage, putting confidence in the worth of high ideals and earnest endeavor, so that when the twilight of life casts its soft glow upon us, we may be closer to that idea which should be the aim of all education—human perfection. In the hope of attaining that end we now say farewell!

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Reporters.

Closing at Notre Dame.

ANOTHER scholastic year is over and Notre Dame is again at rest. For the fifty-sixth time has she closed her doors and let forth her sons, some to the battle of life, others to recruit for the coming year. The closing this year was as solemn and imposing as usual, if not more so, for progress is the watchword at Notre Dame as elsewhere. The graduating class was one of the largest ever sent from our halls. They were examined on Saturday, the 9th, and the results were made known at supper the same day to the effect that all had passed with credit.

The ceremonies at the 8 o'clock Mass on Sunday were as grand as they were solemn. The celebrant was the Very Rev. President Morrissey, assisted by the Reverend Fathers French and Regan as deacon and subdeacon. The baccalaureate sermon was preached by the Rev. Dennis A. Clarke, B.S. '70, M.S. '72, A.M. '74, of Columbus, Ohio, who, in an eloquent and forcible manner pointed out to the Class of 1900 what should be the ideals of men educated in a truly Christian spirit. We give the sermon elsewhere in this issue. The music on this occasion was well up to the usual standard at Notre Dame. Mr. McGinnis, who for the last

year has acted as Master of Ceremonies, and done so to the good satisfaction of everybody, appeared for the last time in that capacity.

The Class in caps and gowns repaired to the church in a body and occupied the seats reserved for them. At 2 p.m. there were Solemn Vespers, after which the Te Deum was sung by the whole student body. President Morrissey then met the Graduates in the College parlor, congratulated them on their success, spoke on the aims of Notre Dame for the future, and said he hoped that they, the Class of 1900, would help on the good work by recommending good students to the University, and wished them a bright future.

On Monday morning began the examination of the undergraduates, which lasted till 10 a.m. Wednesday, when the commencement exercises proper began. Perhaps the most solemn part of the programme was the Confirmation Tuesday evening of a class of fifty by the Right Rev. Bishop Shanley of Fargo, N. D. Next to First Holy Communion exercises this receives the most particular attention here. The church was lighted and decorated as becomes such a ceremony, and the music from the choir was in like accord. Reverend Father French acted as deacon and Reverend Father Quinlan as subdeacon. Professor John G. Ewing was the sponsor. The Bishop after conferring the sacrament spoke to the recipients in words that surely were well calculated to inspire them with the courage which the Christian soldier needs.

On Wednesday morning there were a few clouds in the sky that threatened at times to be of hindrance to the commencement exercises. Such was in part the case, for the great crowds from Chicago that made Notre Dame merry on former commencement days were prevented from coming. As it was, however, many got here in time, and they were cordially received by President Morrissey. The examinations were over at 10 a.m., and shortly afterward the visitors and students, headed by the band, went to St. Joseph's Lake to see the boat races. At 11 a.m. a little pistol crack was heard from the far end of the lake announcing that the first race was on. The band began to play and the crowd to cheer for the enthusiastic contesters. This was the Freshman race between the two boats, the *Evangeline* and the *Minnehaha*. The crew of the *Evangeline* were: J. P. Sherlock, Captain; J. W. Newman, Coxswain; A. J. Richton, R. J. McPhee, J. F. Powers, M. A. Devine, J. W. McElroy;

of the *Minnehaha*: R. J. Ellwanger, Coxswain; T. F. Noonan, Captain; C. F. Zeigler, D. S. Du Brul, A. W. Steward, J. G. McCarthy, F. J. Murray. The *Minnehaha* came in first by two lengths.

Next came the Junior race between the two new boats, *Sorin* and *Corby*. The *Sorin* lost on unskilful turning, and gave up the race on the last length. The crews were: of the *Sorin*, E. L. Guerra, Captain; R. M. Wilson, Coxswain; J. F. McGowan, F. J. Kasper, E. P. Wagner, P. B. Lennon, R. J. Emerson; of the *Corby*, F. C.

McNulty; of the *Silver Jubilee*, J. C. Kidney, Captain; R. A. Krost, Coxswain; R. L. Fox, E. E. McCarthy, D. K. O'Malley, A. C. Fortin, W. A. Shea. John Engledrum was Starter. Beautiful trophies were then awarded the winning crews, after which the crowd headed by the band, repaired to the refectory.

At 2 p. m. the following programme took place at Saint Edward's Hall.

Violin, Double duett—The Victory.....*Diabel*
Masters G. McNamee, Butler, Madero, P. McBride
Accompanied by Master J. Gallart
The Cold Water Army.....*Peters*



CONFIRMATION SCENE—UNIVERSITY CHAPEL.

Schott, Captain; E. B. Warder, Coxswain; P. V. Butler, A. J. Ross, J. L. Corley, J. Sneyd. These are the two new boats lately made by Brother Columbkille.

The contest that was most eagerly looked for came next, between the *Golden Jubilee* and the *Silver Jubilee*. Contrary to the expectations of many and to the pleasant surprise of some the *Silver Jubilee* won. The crew of the *Golden Jubilee* were: J. J. Mullen, Captain; G. A. Wade, Coxswain; E. F. Langley, J. J. McDonough, P. B. Weiss, C. F. Kidney, M. P.

Small Boys Vocal Class, Accomp. by Master Gallart
Recitation—The Bronze Berenice—*Eleanor C. Donnelly*
Master L. Hart
Our Closing.....*Kelter*
Vocal Class, Accompanied by Master J. Gallart
Violin Quartette—Lied from Oberon.....*Weber*
Masters G. McNamee, Butler, Madero and Burger
Accompanied by Master W. McNamee
Break the News to Mother.....*Clauder*
Vocal Class
Himno Bayame's.....*Blank*
Vocal Class, Accompanied by Master W. McNamee
Musico-Calisthenics.....Gymnastic Class
Distribution of Premium
Awarding of Medals and Certificates
Closing Remarks

At 3:15 p. m. all went over to Cartier Field to see the baseball game between the Varsity and the South Bend Greens. This was Gibson's last appearance here, and South Bend came out in crowds to see him as well as to cheer on their own nine to victory. The score was, South Bend Greens, 9; Notre Dame, 4.

At 6:30 p. m., when supper was over, the band took their seats on the quadrangle and amused all with their excellent playing. The solos were much applauded.

The exercises in Washington Hall began at 7:30 p. m. They were well deserving the occasion, and their praise by Bishop Glennon was but an echo of what the whole audience felt. The music was beyond criticism, and the orators, Messrs. Dorley, McGinnis and Furry, did credit to the subjects they had chosen. Both in argument and delivery Mr. Dorley was strong. He pointed out the dominating characteristics of the great architect, Brunelleschi, dwelling especially on his influence on the Renaissance. As a representative of painting, the subject of Mr. McGinnis' speech, Raphael, was dwelt upon. He spoke especially on the good qualities of this great painter, and gave, in direct and forcible language, enough to show his worth and greatness.

Continuing the subject of the fine arts, Mr. Furry next appeared, and spoke on Michelangelo as a sculptor. We give the three orations, together with the oration of the day by the Rt. Rev. Bishop Glennon of Kansas City, Mo., in another place in this issue. We must not pass on, however, without speaking of the Rt. Rev. Bishop's effect on the audience. He was introduced by President Morrissey, and beside he introduced himself into his subject in a way that at once caught the minds of his hearers. He made some remarks on the general merits of those who had preceded him, and then settled down to his own question, and pointed out in strong, clear and simple words the steady march of the Church and education united.

At 8 o'clock a. m. Thursday, the Class took their seats on the stage in Washington Hall, and then began the final exercises. "Home, Sweet Home," was sung by the quartette, after which came the Class Poem by Mr. Patrick Dwan and the Valedictory by Mr. Vincent Dwyer. After the conferring of Degrees and awarding of Honors President Morrissey arose and thanked the Right Reverend bishops and priests for their attendance, and wished the students a happy vacation.

(Continued from page 612.)

years he spent in Rome, living an exceedingly tranquil life, and as the softening shadows of the evening smoothed away most of his "Terribilità," the great artist seems to come nearer to our sympathies. In 1147 his wife, whom he married late in life and after much effort and disappointment died, and his life became more solitary than before his marriage. Soon after his faithful friend and servant, Urbino, died. The shadows of a long life now fell more heavily upon him. To die young is sad, but to outlive all one's loves is sadder yet. It is true that Michelangelo was a famous man even then, but fame is a poor compensation for the ills of human existence. It may arouse and stimulate the energies of youth, but becomes poorer and less satisfying as the mind matures and the soul begins to assert its need of something definite, lasting and satisfying.

I can close this oration in no better way than by referring briefly to the great work accomplished by Michelangelo as an artist. Of him it must be said that he renewed his age by the will of God. His age was a strategic and hence a determining one in art. The two tendencies, pagan and Christian, that were then struggling for supremacy in art, the pagan and Christian were to determine the art and the civilization for centuries to come. Until the time of Michelangelo pagan art was in the ascendancy. But owing to the strength of his character and the universality of his genius he turned the channel in an opposite course and determined the characters of art for centuries even unto our own time.

The course of life has brought my lingering days

In fragile ship over a stormy sea

To th' common port, when all our counts must be
Ordered and reckoned, works for blame or praise.

Here ends love's tender fantasy that made

(I know the error of the thought) great art.

My idol and my monarch: now my heart
Perceives how low is each man's longing laid

O thoughts that tempt us, idle, sweet, and vain,

Where are ye when a double death draws near

One sure, one threatening an eternal loss?

Painting and sculpture now are no more gain

To still the soul turned to that Godhead dear

Stretching great arms out to us from the Cross

"WHEN one speaks of Michelangelo, woods, clouds, seas, and mountains disappear, and only what is formed by the spirit of man remains behind."—GRIMM.

CONFERRING OF DEGREES.

The Degree of Doctor of Laws was conferred on Reverend Peter A. Baart, Marshall, Mich.

The Degree of Bachelor of Arts in course was conferred on

John M. Byrne, Chicago, Illinois.
Joseph P. Shiels, Chicago, Illinois.
Vincent D. Dwyer, Anderson, Indiana.
Patrick J. Dwan, Tipperary, Ireland.
Hugh S. Gallagher, Donegal, Ireland.
Edward T. Long, Payne, Ohio.
James H. McGinnis, Medway, Mass.
William D. Furry, South Bend, Indiana.

The Degree of Bachelor of Letters was conferred on Francis B. Cornell, New York City.

The Degree of Civil Engineer was conferred on Anthony F. Dorley, Lancaster, Penn.

The Degree of Bachelor of Science in Electrical Engineering was conferred on Geo. Stuhlfauth, Wausau, Wisconsin.

The Degree of Bachelor of Science in Chemistry was conferred on John W. Forbing, Kenton, Ohio.

The Degree of Pharmaceutical Chemist was conferred on Norwood R. Gibson, Peoria, Ill.

The Degree of Graduate in Pharmacy was conferred on

George A. Senrich, South Bend, Indiana.
Charles H. Nies, South Bend, Indiana.
John W. Forbing, Kenton, Ohio.

The Degree of Master of Laws was conferred on Thomas M. Hoban, South Bend, Indiana.

Patrick J. Corcoran, Pittsburg, Pennsylvania.
Edward J. Walsh, Watertown, Wis.
James F. Murphy, Chebanse, Illinois.

The Degree of Bachelor of Laws was conferred on

Eugene Campbell, Rolla, Missouri.
William D. Dalton, Elkhart, Indiana.
Alfred J. du Perier, New Iberia, Louisiana.
John W. Eggeman, Fort Wayne, Indiana.
James P. Fogarty, Philadelphia, Penn.
William A. Guilfoyle, Mendota, Illinois.
Thomas A. Medley, Springfield, Kentucky.
William P. Monahan, Chicago, Illinois.
William W. O'Brien, Chicago, Illinois.
Raymond G. O'Malley, Creston, Iowa.
Paul J. Ragan, Maumee, Ohio.

Norbert J. Savay, New York City, New York.

Francis O'Shaughnessy, Chicago, Illinois.

Commercial Diplomas.

Commercial Diplomas were awarded to

Edward J. Claffey, Niles, Michigan.
Charles J. Elitch, San José, California.
Rawson B. Harmon, Chicago, Illinois.
Aloysius M. Hierholzer, Celina, Ohio.
James Pancratz, Perham, Minnesota.
Albert J. Ross, Springfield, Minnesota.
Marc W. Scott, Chamberlain, South Dakota.
José V. Usera, Ponce, Puerto Rico.
Arthur S. Friedman, Chicago, Illinois.
Lorenzo Hubbell, Ganado, Arizona.
Charles J. Mulcrone, St. Ignace, Michigan.
James Coffey, Le Mars, Iowa.
Ramond V. Stephan, Scales Mound, Illinois.
Charles E. Daly, Patterson, New Jersey.
Jacob S. Askanas, Kansas City, Missouri.
John E. Hayes, Cincinnati, Ohio.
Harry B. Warner, Chicago, Illinois.
Thomas M. Harrington, Salix, Iowa.
Mark A. Devine, Chicago, Illinois.
William G. Ferstl, South Bend, Indiana.

Certificates in Telegraphy were awarded to
James B. Duggan, Creston, Iowa.
Stanton G. Mooney, Minneapolis, Minnesota.

Prize Medals.

The Quan Gold Medal, presented by Mr. Henry Quan of Chicago, for the student having the best record in the Classical Course, senior year, was awarded to John Michael Byrne, Chicago, Ill.

The Mason Medal, presented by Mr. George Mason of Chicago, for the student of Carroll Hall having the best record for the scholastic year, was awarded to Francis J. M. Petritz, Rockford, Ill.

The Breen Gold Medal for Oratory, donated by the Hon. Wm. P. Breen, '77, of Fort Wayne, was awarded to Alfred J. du Perier, New Iberia, Louisiana.

The Meehan Gold Medal for English Essays, presented by Mrs. James Meehan, Covington, Kentucky, was awarded to Patrick J. Dwan, Tipperary, Ireland.

Seventy-five Dollars in Gold, presented by a friend of the University for debating work was awarded as follows:

Forty Dollars to Paul J. Ragan, Maumee, O.

Twenty Dollars to William A. McInerney, South Bend, Ind.

Fifteen Dollars to John P. Hayes, Oswego, New York.

The Ellsworth C. Hughes Medal, presented by Mr. A. S. Hughes, Denver, Colorado, for the best record in Mathematics, was awarded to Anthony F. Dorley, Lancaster, Penn.

The Chicago Alumni Association Gold Medal for Christian Doctrine in Sorin Hall, was awarded to William P. Monahan, Chicago, Ill.

The Gold Medal for Christian Doctrine in Corby Hall was awarded to Vitus G. Jones, Dowagiac, Michigan.

The Fitzsimmons Gold Medal for Christian Doctrine in Brownson Hall, 1st Course, presented by the Rev. M. J. Fitzsimmons, Rector of the Holy Name Cathedral, Chicago, was awarded to Henry E. Brown, Lancaster, Ohio.

The Gold Medal for Christian Doctrine in Brownson Hall, Second Course, was awarded to Nathan K. Mills, Thorntown, Indiana.

The Gold Medal for Christian Doctrine in Brownson Hall, Third Course, was awarded to William A. Moore, Danville, Illinois.

The Gold Medal for Christian Doctrine in Brownson Hall, Fourth Course, was awarded to George J. McFadden, Aledo, Illinois.

The Gold Medal for Christian Doctrine in Carroll Hall, First Course, was awarded to John M. Quinlan, Rockford, Illinois.

The Gold Medal for Christian Doctrine in Carroll Hall, Second Course, was awarded to William G. Ferstl, South Bend, Indiana.

The Commercial Gold Medal for highest standing in the senior year Commercial, was awarded to José V. Usera, Ponce, Puerto Rico, W. I.

The Barry Elocution Medal in Brownson Hall, donated by the Hon. P. T. Barry of Chicago, was awarded to Harry V. Crumley, Cincinnati, Ohio.

The Gold Medal for Elocution in Preparatory Course was awarded to George E. Gormley, Watertown, Wis.

ST. EDWARD'S HALL.

The Sorin Elocution Gold Medal was awarded to Louis A. McBride.

The Elocution Gold Medal was awarded to Lawrence A. Hart.

The Gold Medal for Christian Doctrine was awarded to William McLean.

The Gold Medal for Composition was awarded to Alvah C. Bosworth.

Gold Medal for Letter-Writing was awarded to John T. McMahon.

The Gold Medal for Penmanship was awarded to Paul H. McBride.

The Gold Medal for Mandolin was awarded to Francis R. Sweeney.

The Gold Medal for Piano was awarded to William J. McNamee.

The Gold Medal for Violin was awarded to George J. McNamee.

Silver Medal for Violin was awarded to William J. Butler.

Silver Medal for Politeness was awarded to John B. Ervin.

Silver Medal for Mandolin was awarded to George Philips.

Silver Medal for Composition was awarded to Kenyon W. Mix.

Silver Medal for Improvement in Composition was awarded to James M. Carroll.

Silver Medal for Penmanship was awarded to Wilson Robbins.

Silver Medal for Letter-Writing was awarded to Milton Flynn.

Silver Medal for Improvement in Letter-Writing was awarded to Charles A. Winter.

Silver Medal for Improvement in Vocal Music was awarded to Bernard J. Mulligan.

Silver Medal for Improvement in Penmanship was awarded to Hugh C. Ratchford.

Silver Medal for Christian Doctrine was awarded to August Winter.

Silver Medal for Improvement in Piano was awarded to William H. Kasper.

First Honor Awards.

[First Honors are awarded to students of Sorin, Brownson and Corby Halls, who have attained an average of at least 90 per cent. for scholarship and deportment during the scholastic year. The first honor awarded for the first year takes the form of a diploma; that awarded for two years of satisfactory work is a gold medal. This medal may be renewed from year to year.]

SORIN HALL.

First Honor Gold Medals were awarded to Francis B. Cornell, New York City, N. Y.
Anthony F. Dorley, Lancaster, Penn.
Philip B. O'Neill, Anderson, Indiana.
William P. Monahan (renewal), Chicago, Ill.

CORBY HALL.

[No First Honor Medal awarded this year.]

BROWNSON.

First Honor Gold Medal was awarded to Anton C. Stephan, Scales Mound, Illinois.

SORIN HALL.

First Honor Diplomas were awarded to

George W. Burkitt, Palestine, Texas.

Eugene Campbell, Rolla, Missouri.

Alfred J. du Perier, New Iberia, Louisiana.

George J. Hanhauser, St. Mary's, Penn.

Robert A. Krost, Crown Point, Indiana.

Edward A. Rumely, Laporte, Indiana.

CORBY HALL.

First Honor Diplomas were awarded to

Nathan K. Mills, Thorntown, Indiana.

José V. Usera, Ponce, Puerto Rico, West Indies.

Orvin A. White, Hanover, Illinois.

BROWNSON HALL.

First Honor Diplomas were awarded to

Lawrence M. Antoine, Somonunk, Illinois.

Henry E. Brown, Lancaster, Ohio.

John H. Drachbar, Lancaster, Pennsylvania.

Charles E. Daly, Patterson, New Jersey.

Aloysius M. Hierholzer, Celina, Ohio.

George J. McFadden, Aledo, Illinois.

William A. McInerney, South Bend, Ind.

James Pancratz, Perham, Minnesota.

Patrick J. McDonough, New York City, N. Y.

Department Prize Medals.

[Gold Medals for Department are awarded to pupils of Carroll and St. Edward's Halls, who have spent two full years at Notre Dame, and whose deportment during the whole time has been unexceptionable.]

CARROLL HALL.

Gold Medals for Department were awarded to August J. Brown, Arthur A. Flynn, Miles E. Flynn, Nicholas J. Hogan, Edward A. Macdonald, Charles C. Nissler, George J. McCambridge, Vincent F. Romero, William H. Reihing, John H. Storrs, John A. Willard, Albert L. Krug (renewal 2d time), Laurence H. Luken (renewal), Thomas E. McCarthy (renewal 2d time), John L. Putnam (renewal), John M. Quinlan (renewal).

ST. EDWARD'S HALL.

Howard C. Carey, William J. McMahon, Jasper J. Lawton, Clarence J. McFarland, Bryan M. Taylor, Huntington St. Clair, Louis A. McBride. Renewals—John B. Ervin, Albert C. Fuchs, Benjamin J. Houser, David J. Topper, William J. Butler.

[Silver Medals for Department are awarded to pupils of Carroll and St. Edward's Halls, who have spent two

full years at Notre Dame, and whose deportment has given general satisfaction.

CARROLL HALL.

Silver Medal for Department was awarded to Henry Muno.

ST. EDWARD'S HALL.

Simon R. Dee, Lorenzo J. Deur, John L. McBride. Renewals—Frederick J. Fogarty, George Philips.

Department Certificates.

[Certificates are awarded to those pupils of Carroll and St. Edward's Halls, who have followed the courses of the University at least two terms, and whose deportment during the whole time has been unexceptionable.]

CARROLL HALL.

E. Walter Bauman, Augustine Basave, Ignatio Canedo, Enrique O. Canedo, Louis S. DeLone, Gallitzin Farabaugh, Charles M. Freymann, James J. Geraghty, Hubert A. Geraghty, Maximo Garcia, Francis B. Hughes, Daniel J. Hartnett, John G. Knell, Clarence J. Kennedy, Sylvester B. Lahey, Benjamin F. Medley, Benjamin Madero, Gabriel J. Madero, Julio E. Madero, John J. McGarrell, William R. McNeil, Alexander J. Pancratz, William W. Roberts, John A. Rhodes, Juan E. Ramirez, Walter A. Stevens, Francis J. Sekinger, Marc W. Scott, Arthur G. Strassheim, Jeremiah J. Sullivan, George L. Shaw, Walter G. Tuohy, George H. Uckotter, Edward A. Vivanco, Allen B. Weber, Joseph T. Lantry, Sylvester B. Lahey, Michael A. Street, Leroy B. Dolan.

ST. EDWARD'S HALL.

Cornelius Allison, John C. Bassi, Rollin T. Blakeslee, Don M. Brooks, Grover F. Casey, James M. Carroll, Gerard F. Cañizares, Manuel Cañizares, Hubert M. Fox, Albert H. Fink, Wells E. Goodhue, Arthur Gosling, John G. Garrigan, José P. Gallart, Charles H. Kelly, Franklin B. Kidwell, William H. Kasper, Bernard J. Mulligan, Charles E. Miles, Harold A. Munson, Edward L. Mooney, Paul H. Madero, Kenyon W. Mix, William McLean, William T. Pollak, Drummond F. Randle, Paul A. Rothwell, Edward L. Rousseau, John of God Suberbie, Thomas J. Smithwick, Claire E. Schonlau, Francis Sweeney, Eness E. Snyder, Rexford G. Soice, Pedro Soler, Julio J. Usero, Harold P. Van Dyke, Edward O. Von Herbulis, Albert O. Von Herbulis, Charles A. Winter, August Winter, William J. Winter, Anthony J. Burger.

Premiums.

SORIN HALL.

- Arana, Victor—2d Premium in Drawing.
 Byrne, John—1st Premium in 1st Latin and 1st Greek, Mention in Dogma.
 Barry, Harry—2d Premium in Political Economy, 1st Premium in Elocution VI.
 Baldwin, William—Mention in Philosophy.
 Baer, Fred—2d Premium in Calculus.
 Bohner, George—Mention in English History.
 Burkitt, George—1st Premium in 3d Algebra, Physics and 1st Geometry, 2d Premium in Dogma.
 Beltram, Miguel—Mention in Composition, Elementary Chemistry and Elementary Histology, Premium in Zoölogy.
 Brogan, Anthony—2d Premium in English History and Parliamentary Law, 1st Premium in Elocution VI.
 Cornell, Francis—1st Premium in Ethics, 3d Premium in Dogma, 2d Premium in Belles Lettres.
 Cypher, George—Mention in Elementary Chemistry and 2d French, 2d Premium in Roman History and 3d Spanish.
 Campbell, Eugene—Mention in Dogma, 1st Premium in Parliamentary Law, 2d Premium in Philosophy.
 Dorley, Anthony—Premium in Civil Engineering, Sanitary Engineering, Hydraulics, Roof and Bridges.
 Dwyer, Vincent—2d Premium in 1st Latin, 1st Premium in Dogma.
 du Perier, Alfred—Mention in Dogma.
 Dominguez, Rafael—Mention in Descriptive Geometry and Physics, Premium in Higher Surveying, 1st Premium in Mandolin.
 Dukette, Francis—1st Premium in Parliamentary Law and Criticism.
 Forbing, John—Premium in Chemistry, 1st Premium in Pharmacognosy.
 Fortin, Albert—2d Premium in English History.
 Fahey, Joseph—2d Premium in Surveying, 3d Premium in Drawing.
 Falomir, José—2d Premium in Physics, Mention in Chemistry.
 Fox, Robert—Premium in Artistic Drawing.
 Gallagher, Edward—2d Premium in Parliamentary Law.
 Garza, Marcelino—Mention in Special Spanish.
 Guilfoyle, William—2d Premium in Parliamentary Law, 3d Premium in Philosophy.
 Gibson, Norwood—Mention in Pharmacy, Premium in Operative Pharmacy.
 Hanley, Robert—Mention in Rhetoric and Elementary Chemistry, 3d Premium in Dogma.
 Hay, Edward—Premium in Astronomy and Analytic Mechanics, 2d Premium in Geology, Mention in Drawing.
 Hanhouser, George—2d Premium in Dogma and Elocution II.
 Hayes, John—Mention in 2d Latin and English History, Premium in Mineralogy, 2d Premium in Criticism.
 Krost, Robert—2d Premium in Chemistry, Premium in Microscopy, Human Anatomy, General Biology and Drawing, 1st Premium in Elementary Botany and 2d German, 3d Premium in Dogma.
 Kinney, Joseph—Mention in Dogma, 2d Premium in Literature.
 Lilly, John—Mention in 2d Greek.
 Lennon, Peter—Mention in Dogma.

Murphy, Eugene—Mention in General Biology, Human Histology and Elementary Zoölogy.

Murphy, James—Mention in Phonography.

Monahan, William—Mention in English History, 1st Premium in Dogma and Parliamentary Law.

Mullen, John—Premium in Astronomy, Mineralogy and Drawing.

Merz, Arthur—Mention in 2d Latin, 2d Premium in 2d Greek.

McGinnis, James—2d Premium in Ethics, Dogma and Parliamentary Law, Mention in 1st Latin and 1st Greek.

McDougall, Natt—Mention in Surveying.

O'Connor, William—Mention in Political Economy, 2d Premium in Criticism.

O'Brien, Francis—Premium in Elementary Botany, 2d Premium in Roman History and Literature, 1st Premium in Spanish and 2d French.

O'Neill, Philip—2d Premium in Parliamentary Law.

O'Shaughnessy, Martin—Mention in Elementary Physics and Roman History.

O'Shaughnessy, Francis—Mention in Political Economy.

O'Brien, William—1st Premium in Parliamentary Law, 3d Premium in Philosophy.

Palmer, Santiago—3d Premium in Parliamentary Law.

Pick, C. Edwin—2d Premium in Parliamentary Law.

Reuss, Charles—Mention in 1st Bookkeeping.

Rumley, Edward—1st Premium in Psychology, 3d Latin, 3d Greek, Geology, Roman History and Literature, 2d Premium in Elocution II, Mention in Modern History.

Shiels, Joseph—Mention in 1st Greek, Elementary Chemistry and Elementary Physics.

Stuhlfauth, George—Premium in Thermodynamics.

Sullivan, Joseph—2d Premium in Elocution VII. and Parliamentary Law.

Shea, William—1st Premium in Elementary Zoölogy, 3d Premium in Parliamentary Law.

Sweeney, Robert—2d Premium in 4th Latin and 4th Greek, Mention in Rhetoric and Elementary Chemistry.

Toohy, Joseph—Mention in English History, 1st Premium in Dogma.

Welker, Vincent—Premium in Bacteriology and Advanced Botany, Mention in 2d French.

Wilson, Ralph—1st Premium in Calculus.

Weiss, Philip—Mention in 4th Algebra, 3d German and Drawing.

BROWNSON HALL.

Antoine, Laurence—1st Premium in Composition and Elementary Chemistry, 2d Premium in 1st Geometry and 3d German, Premium in 3d French.

Butler, Philip—1st Premium in Composition, Mention in Elementary Physics and Drawing.

Brown, Henry—1st Premium in 1st German, 1st Bookkeeping, 1st Course Christian Doctrine and Phonography.

Bernard, B.—Mention in 1st Geometry and Drawing.

Connor, Michael—Mention in Composition.

Crumley, Harry—Mention in Elementary Physics, 2d Premium in 1st German and Drawing.

Dorian, Francis—2d Premium in 2d Geometry, 1st Premium in 2d Bookkeeping, Mention in Phonography.

Donovan, Francis—Mention in 2d Bookkeeping, 3d Premium in 1st Reading.

Davis, Edwin—2d Premium in 2d Grammar.

Drachbar, John—2d Premium in Psychology, 3d Latin, 3d Greek, and 1st Course Christian Doctrine, 1st Premium in Parliamentary Law and Literature, Mention in Elementary Chemistry.

Drewes, Henry—Mention in Composition.
 Daly, Charles—2d Premium in 1st Bookkeeping and Composition.
 Dunne, James—Mention in Composition, Drawing and General History.
 Engledrum, J.—1st Premium in Parliamentary Law.
 Ernest, B.—3d Premium in 1st Geometry, 2d Premium in Elementary Chemistry, Premium in Elementary Physiology.
 Fetherston, Louis—Mention in Elementary Chemistry and Roman History.
 Furry, William—2d Premium in 1st Greek and Political Economy, 1st Premium in Belles Lettres.
 Gallagher, Peter—Mention in Elementary Chemistry and Elementary Physics.
 Gormley, George—Mention in 5th Latin and 6th Greek, 2d Premium in Elocution II.
 Griffin, Francis—Mention in Christian Doctrine.
 Hoffman, Leo—Mention in 4th Algebra, 2d Premium in 2d Bookkeeping, Premium in Music.
 Heaphy, Thomas—3d Premium in 2d Bookkeeping.
 Harrington, James—Mention in English History, 4th Algebra, Advanced Arithmetic, Drawing and Composition, Premium in Shop-Work.
 Hierholzer, Aloysius—2d Premium in 1st Bookkeeping, Mention in 2d Course Christian Doctrine.
 Hennebry, John—1st Premium in 1st Arithmetic.
 Ill, Alphonsus—Mention in Composition, 1st Premium in Drawing.
 Kidney, Charles—2d Premium in Composition, Mention in 1st Arithmetic.
 Kidder, Francis—1st Premium in 2d Reading and Spelling, Mention in Penmanship.
 Kahler, Charles—Mention in Rhetoric, Elementary Chemistry and Elementary Botany, 2d Premium in Surveying, Analytical Geometry and Drawing.
 Krupka, James—Mention in Special Orthography.
 Kuppler, George—1st Premium in Political Economy, 2d Premium in Literature.
 Kearn, C.—Mention in 1st Grammar.
 Laden, James—Mention in Roman History.
 Locke, J. Clyde—Mention in Political Economy.
 Murphy, Edgar—1st Premium in General History.
 Mulcrone, Charles—Mention in 4th Algebra.
 Maurin, Francis—Mention in Mandolin.
 Murphy, James K.—1st Premium 2d Grammar.
 Miksak, Emil—Mention in Special Orthography.
 Miller, William—Mention in Special Orthography.
 Manier, William—1st Premium in 2d Geometry and Music, Mention in 2d Course Christian Doctrine.
 Meyer, Fred—2d Premium in Rhetoric, 3d Premium in Phonography, Premium in Modern History.
 McFadden, George—1st Premium in Composition, 2d Premium in 3d Algebra, Mention in Elementary Chemistry and 5th Latin.
 McConachie, John—Mention in 3d Algebra.
 McNulty, Michael—Mention in 1st Arithmetic.
 McGee, George—Premium in Christian Doctrine.
 McGrath, Patrick—2d Premium in 5th Greek and Christian Doctrine.
 McAdams, Harry—2d Premium in 4th Algebra.
 McFadden, Clarence—1st Premium in Parliamentary Law, Premium in Christian Doctrine.
 McDonough, Patrick—3d Premium in 7th Latin and 2d Course Christian Doctrine, 2d Premium in Elocution II., Mention in Phonography.
 McWeeney, J.—2d Premium in Parliamentary Law.

McInerney, William—1st Premium in English History, Elocution II, Literature and Philosophy.
 Naughton, Thomas—3d Premium in Music.
 Nies, Charles—Premium in Organic Chemistry, Qualitative Chemistry and Pharmacy, 2d Premium in Operative Pharmacy and Materia Medica.
 Nolan, William—1st Premium in 1st Reading and Orthography, 3d Premium in 2d Arithmetic.
 O'Hara, John—Mention in Psychology, 1st Premium in Parliamentary Law.
 O'Malley, Dominic—Mention in Elementary Chemistry.
 O'Shea, Daniel—2d Premium in Christian Doctrine.
 O'Reilly, Luke—3d Premium in Composition.
 Pancratz, James—Mention in Advanced Arithmetic, 3d Premium in 1st Bookkeeping, 2d Premium in Penmanship.
 Richon, Alfred—1st Premium in 1st Algebra, 2d Premium in 1st Geometry, 3d Premium in Music.
 Rincon, Francisco—Mention in Chemistry and Elementary Botany, 1st Premium in Drawing.
 Schmidt, Henry—3d Premium in 2d Grammar.
 Stewart, Charles—Mention in 7th Latin and 2d Geometry.
 Steele, Franklin—2d Premium in 2d Arithmetic.
 Shea, John—Mention in 4th Algebra, 2d Premium in 1st Grammar.
 Senrich, George—Premium in Organic and Qualitative Chemistry and Pharmacy, 1st Premium in Materia Medica, 2d Premium in Pharmacognosy.
 Smoger, Francis—1st Premium in Qualitative Chemistry and Shop-Work.
 Stephan, Anton—1st Premium in Rhetoric and Surveying, 2d Premium in 1st Course Christian Doctrine and Drawing, Mention in 3d German.
 Swantz, Thomas—1st Premium in 7th Latin, Mention in 4th Algebra and 3d French.
 Toranzo, Arturo—Mention in Spanish-English.
 Vurpillat, Charles—3d Premium in Parliamentary Law, Mention in Composition.
 Wilken, Emil—1st Premium in 3d Arithmetic, Mention in Special Orthography.
 Wren, Raphael—Mention in Elementary Chemistry.
 Wurzer, Edward—Mention in Trigonometry, 1st Algebra and 1st Geometry.
 Walter, B.—2d Premium in 2d Geometry.
 Wade, George—2d Premium in 2d Grammar.
 Zolpher, Harry—Mention in Composition and 3d French, 2d Premium in Drawing.

CORBY HALL.

Acuna, Antonio—Mention in Drawing.
 Ahern, Eugene—1st Premium in 1st Course Christian Doctrine.
 Bandy, Claude—1st Premium in 4th Algebra, Mention in Composition.
 Best, Louis—Mention in Composition, 3d Premium in 1st German, 2d Premium in Elocution II.
 Bradley, J. F.—1st Premium in 2d Grammar.
 Bouza, John—1st Premium in 4th Algebra, Mention in 1st Grammar.
 Clyne, Joseph—Mention in 6th Latin, 2d Geometry and 1st Course Christian Doctrine, 3d Premium in General History.
 Cooney, Maurice—1st Premium in Christian Doctrine, 2d Premium in Electrical Engineering and Artistic Drawing, 3d Premium in Elementary Chemistry.
 Cleary, Leo—3d Premium in 7th Latin and Elementary

Chemistry, 2d Premium in 2d Algebra, 1st Premium in 2d Geometry, Mention in Elementary Physics.

Curry, John—Mention in Rhetoric.

DuBrul, Davilla—2d Premium in Drawing.

Dempsey, Neal—Mention in Drawing.

Ellwanger, Ralph—Mention in 1st Bookkeeping.

Fink, Henry—Mention in Elementary Chemistry and Elementary Physiology, 2d Premium in 1st Course Christian Doctrine.

Gilmartin, Francis—Mention in Composition, Mention in 2d Course Christian Doctrine, 2d Premium in 4th Algebra.

Gaffney, George—Premium in Special Orthography.

Guerra, Enrique—Mention in Composition, 1st Premium in Descriptive Geometry and Physics, 2d Premium in Drawing.

Gomez, Manuel—2d Premium in Composition.

Guinchard, Alejandro—Premium in Special Reading and Spelling.

Gaston, Francisco—Mention in Composition, Premium in Railroad Surveying, 1st Premium in Calculus.

Herbert, Martin—Mention in 4th Algebra.

Hayes, John—3d Premium in Phonography.

Hagerty, Charles—Mention in Drawing.

Irazoqui, Francisco—1st Premium in 2d Arithmetic, Mention in 4th Algebra.

Jones, Vitus—1st Premium in 1st Course Christian Doctrine, 2d Premium in Elocution VI.

Johnson, Reuben—Mention in 1st Arithmetic.

Johnson, Ernest—Mention in 4th Algebra and 1st Grammar, 2d Premium in 1st Arithmetic.

Kasper, Fred—Mention in 7th Latin, 2d Geometry and Elementary Physiology, 2d Premium in Music.

Kindler, Hugo—Mention in Special Orthography.

Krembs, Anton—2d Premium in 4th German, Mention in 1st Bookkeeping, 3d Premium in 1st Grammar and 1st Arithmetic.

Lannert, Raymond—1st Premium Phonography.

Langley, Fred—1st Premium in Penmanship, 2d Premium in Music.

Lopez, Martin—1st Premium in Penmanship.

Lopez, Ulises—1st Premium in Composition, Mention in 1st Spelling.

Martinez, Alberto—2d Premium in 2d Reading.

Maher, William—Mention in 2d Geometry, 3d Premium in 1st Course Christian Doctrine.

Murray, Thomas—3d Premium in 1st Course Christian Doctrine.

Morgan, James—3d Premium in 6th Latin, Mention in Composition and 1st Course Christian Doctrine.

Mills, Nathan—1st Premium in Composition, 2d Course Christian Doctrine, Chemistry, Elementary Zoölogy and 3d French, 2d Premium in Elementary Physics, Premium in Histology, Mention in Drawing.

McKeever, Francis—2d Premium in Elementary Chemistry, and Elementary Physics, 1st Premium in Roman History.

McCarthy, Eugene—3d Premium in 3d German.

Neeson, John—3d Premium in Rhetoric and Elementary Physics, 2d Premium in 1st Algebra and 2d German, Mention in Elementary Chemistry, 1st Course Christian Doctrine and Drawing.

Powers, John—3d Premium in 1st Course Christian Doctrine.

Rayneri, Virgilio—Mention in Drawing.

Rodriguez, Gilberto—1st Premium in Spanish-English, Mention in Drawing.

Rowley, William—1st Premium in Drawing.

Rodriguez, Julio—Mention in Spanish-English.

Ross, Albert—Mention in 1st Bookkeeping.

Ryan, Martin—1st Premium in 7th Latin, 2d Premium in 2d Algebra and Composition, 3d Premium in Elementary Chemistry, Mention in 1st Geometry and 1st Course Christian Doctrine.

Steward, Arthur—Mention in 2d Geometry, 1st Premium in 3d Algebra, Premium in 4th German, 2d Premium in Drawing and General History, Mention in Mandolin.

Stahlknecht, Edwardo—1st Premium in Composition, Special Orthography and Christian Doctrine, 2d Premium in 4th Algebra.

Smith, Edward—1st Premium in Electrical Engineering, 3d Premium in 3d Algebra, Mention in Elementary Chemistry, Elementary Physics and Drawing.

Tucker, Joseph—3d Premium in 1st Geometry, Mention in 7th Latin, 3d Algebra and General History.

Torres, Francisco—1st Premium in Drawing.

Usera, José—3d Premium in Composition, 1st Premium in Advanced Arithmetic, 2d Premium in 1st Bookkeeping and Special Orthography.

Verduzco, Filipe—1st Premium in 1st Geography, 2d Premium in 3d Arithmetic, Mention in 1st Orthography.

Wolfe, Harry—1st Premium in 3d German and 5th Latin, 3d Premium in Parliamentary Law, Mention in Elementary Chemistry and Elementary Physics.

Warder, Earl—1st Premium in Pharmacy and Materia Medica, 2d Premium in Operative Pharmacy and Mandolin, 3d Premium in Composition, Mention in 7th Latin.

Wynne, Peter—Mention in 4th Algebra.

White, Orin—2d Premium in Rhetoric, Mention in Analytical Geometry, Elementary Zoölogy and Drawing, Premium in Chemistry.

Wathen, J. Bernard—Mention in 2d Course Christian Doctrine and Mandolin.

Wathen, Otto—Mention in Penmanship.

Ypina, Ignacio—2d Premium in Spanish-English.

Ziegler, George—Mention in 1st Course Christian Doctrine.

CARROLL HALL.

Askanas, Jacob—1st Premium in 4th German 2d Premium in Mandolin.

Baackes, Godfrey—Mention in 1st Geography and Orthography.

Bescher, Robert—Mention in 1st Orthography and 2d Grammar.

Bauman, E. Walter—Mention in Composition and 2d Bookkeeping, 2d Premium in General History and Music, 1st Premium in 1st Arithmetic.

Birk, Walter—2d Premium in 2d Spelling, Mention in Reading.

Blanchfield, Walter—Mention in 1st Arithmetic.

Brown, August—Mention in 2d Course Christian Doctrine.

Bergan, Francis—Mention in 3d Arithmetic and 1st Premium in 2d History.

Basave, Augustine—1st Premium in 3d Arithmetic, Mention in 3d Grammar and 2d Reading, Premium in 2d Orthography.

Brand, Harry—Mention in Special Orthography.

Crosas, Philip—Mention in 2d Reading.

Cressey, Clement—Mention in 1st Geography.

Clarke, Robert—3d Premium in 4th Algebra.

Casparis, Kenneth—Mention in 2d Arithmetic, 1st Geography and History and Special Orthography.

Cunnea, John—Mention in 2d Bookkeeping and 4th Algebra.

Canedo, Ignacio—Mention in 3d Arithmetic, Mention in 3d Grammar and 2d Reading, Premium in 2d Orthography.

Canedo, Enrique—Mention in 3d Arithmetic and 2d Premium in Composition.

Delone, Louis—3d Premium in 7th Latin and Composition, Mention in 2d Geometry and 3d Algebra.

Davis, Grover—1st Premium in Mandolin.

Fleming, Shirley—Mention in General History and Penmanship.

Flynn, Arthur—Mention in 3d Arithmetic, 1st Premium in 3d Grammar, 2d Premium in 2d Geography, 3d Premium in 2d History.

Flynn, Miles—Mention in 1st Arithmetic, 1st Premium in 2d Grammar.

Fleischer, Oscar—Mention in 1st Geography, 2d Premium in 2d Grammar.

Farabaugh, Gallitzen—Mention in 5th Latin and Elementary Physics, 1st Premium in 6th Greek, Composition, and Elocution II, 3d Premium in Elementary Chemistry.

Ferstl, William—Mention in 1st Bookkeeping and General History, 1st Premium in 2d Course Christian Doctrine.

Fogarty, John—Mention in 2d Grammar and 1st Orthography.

Freyman, Charles—1st Premium in 1st Geography, Premium in History, Mention in 3d Course Christian Doctrine.

Friedman, Arthur—Third Premium in Advanced Arithmetic.

Glaspie, James—Mention in Christian Doctrine and 1st Arithmetic.

Geraghty, James—Mention in Composition and Christian Doctrine.

Geraghty, Hubert—1st Premium in 4th Algebra and General History, 3d Premium in 3d German.

Green, Erie—Mention in 2d Grammar, 1st Spelling and 1st History, 3d Premium in 1st Reading, 2d Premium in 1st Geography.

Garcia, Maximo—2d Premium in Composition.

Hoff, Albert—Mention in 3d Grammar, 1st Reading and Spelling and 2d History.

Hughes, Francis—2d Premium in 3d German, and 2d Bookkeeping, 1st Premium in Elocution II.

Hartnett, Daniel—3d Premium in 2d Arithmetic and 2d Grammar, 2d Premium in 1st Geography and Phonography, 1st Premium in 3d Course Christian Doctrine, Mention in 1st History.

Hubbell, Lorenzo—Third Premium in Advanced Arithmetic.

Hoffman, John—2d Premium in 1st Reading.

Huleatt, Hugh—2d Premium in 1st Reading and Orthography.

Hogan, Nicholas—2d Premium in 7th Latin, and Composition, 3d Premium in 6th Greek, Mention in 1st Course Christian Doctrine.

Hoban, Martin—Mention in 3d Arithmetic.

Harmon, Rawson—2d Premium in 1st Bookkeeping.

Johnson, Milford—Mention in 3d Grammar, 2d History and 2d Spelling and Reading.

Knell, John—Mention in 1st Arithmetic, 2d Bookkeeping and 3d German.

Kennedy, Clarence—Mention in Christian Doctrine, Composition and 3d German.

Kennedy, John—Mention in 2d Course Christian Doctrine.

Kolch, Richard—Mention in 2d Course Christian Doctrine.

Krug, Albert—Mention in 3d Latin, 1st Premium in Roman History, 1st French, 1st Course Christian Doctrine and Music.

Kelly, Leo—1st Premium in 2d Geometry, 2d Premium in Music.

Kellner, Francis—Mention in 1st Spelling.

Kelly, A. Dunlevy—Mention in Violin.

Loredo, Serafin—Mention in 2d Reading, Premium in Special Reading and Spelling, 3d Premium in Music.

Lopez, Rafael—2d Premium in Special Spanish, 3d Premium in 2d Grammar, Mention in Mandolin and 3d Arithmetic.

Liddy, Lewis—Mention in 3d Algebra.

Lantry, Joseph—Mention in 2d Bookkeeping, 1st Premium in 1st Arithmetic, 2d Premium in 2d Grammar.

Lahey, Sylvester—2d Premium in 2d Arithmetic, 1st Premium in Violin, Mention in 3d Grammar and 3d Course Christian Doctrine.

Luken, Laurence—Mention in 6th Latin, 3d Premium in 2d Course Christian Doctrine.

Mooney, Stanton—3d Premium in 4th Algebra.

Macdonald, Edward—Mention in 6th Latin, Mention in Elementary Chemistry and 2d Course Christian Doctrine.

Muno, Henry—3d Premium in Composition.

Madero, Benjamin—2d Premium in 4th Algebra, 1st Premium in 2d Arithmetic, Mention in 1st Orthography.

Madero, Gabriel—Mention in 3d Grammar and 2d Reading.

Madero, Julio—1st Premium in Special Spanish, Mention in 2d Reading.

Moreno, Manuel—Mention in Special Spanish.

McAlpin, Roy—2d Premium in 1st History, Mention in 1st Geography and Special Orthography.

McCarthy, Thomas—2d Premium in 2d Geometry, Mention in 3d German, Mention in 2d Course Christian Doctrine.

McCracken, Charles—Mention in 3d Algebra.

McGarrell, John—Mention in Christian Doctrine.

McFarland, Alex.—3d Premium in Composition, 2d Premium in 1st Arithmetic, Mention in 4th Algebra and Special Orthography.

McCambridge, George—Mention in Phonography.

McNeill, William—Mention in 2d Grammar.

Narcelle, Edward—Mention in 1st Reading and 1st Geography, 3d Premium in 1st History.

Nissler, Charles—Mention in 3d Algebra, 3d German and 1st Bookkeeping.

Pancratz, Alex.—Mention in 1st Geometry, 1st Algebra, Elementary Physiology and Drawing, 2d Premium in 1st Course Christian Doctrine and Trigonometry, 3d Premium in Music.

Plunkard, Homer—Mention in Special Orthography.

Petriz, Francis—1st Premium in Trigonometry, 1st Geometry, and Elementary Physics, 2d Premium in Drawing and 3d French, Mention in Elementary Chemistry, Premium in Shop Work.

Price, Robert—1st Premium in 1st History and 2d Orthography and Reading, 2d Premium in 1st Geography and 3d Course Christian Doctrine.

Putnam, John—Mention in 3d Algebra and 7th Latin.

Quinlan, John—1st Premium in 1st Course Christian Doctrine.

Riley, Robert—Mention in 2d Grammar.
 Revilla, Roberto—2d Premium in Composition, Premium in Special Reading and Orthography.
 Romero, Vincent—1st Premium in 1st Geography and History, Mention in 2d Arithmetic and Special Orthography, 2d Premium in 3d Course Christian Doctrine.
 Reichardt, Herman—Mention in 3d Course Christian Doctrine.
 Roberts, William—3d Premium in 2d Grammar.
 Rhodes, John—Mention in 3d Arithmetic and 1st Reading, 1st Premium in 3d Grammar and 2d Geography and History.
 Rush, Charles—1st Premium in 2d Geometry and Music.
 Rothwell, Henry—Mention in 4th Algebra and General History.
 Ramirez, Juan—2d Premium in Special Spanish, Mention in 3d Grammar.
 Shea, Allan—Mention in 2d Grammar.
 Serafin, Fernando—Mention in 3d Arithmetic and 3d Grammar.
 Strong, Grover—Mention in 2d Arithmetic and 2d Grammar, 2d Premium in 1st Geography.
 Streit, Michael—Mention in 1st Orthography.
 Stevens, Walter—Mention in 4th Algebra and 1st Arithmetic, 1st Premium in 1st Reading and Orthography 3d Premium in 2d Grammar.
 Schoonover, Frederick—1st Premium in 7th Latin and Elocution II.
 Scott, Marc—Mention in Composition, 2d Premium in Advanced Arithmetic and 2d Course Christian Doctrine, 1st Premium in Music.
 Sherlock, Laurence—Mention in 3d Grammar and Special Orthography.
 Strassheim, Arthur—3d Premium in 1st Reading, Orthography and 1st History, Mention in 1st Geography and 3d Course Christian Doctrine.
 Sheekey, Charles—1st Premium in 1st Reading, 2d Premium in 3d Course Christian Doctrine.
 Stephan, Raymond—3d Premium in Rhetoric, 5th Latin and Advanced Arithmetic, Mention in 1st Course Christian Doctrine.
 Staples, Weyman—1st Premium in 1st Grammar, Mention in Special Orthography.
 Sullivan, Jeremiah—Mention in 1st Grammar.
 Sekinger, Francis—2d Premium in 4th Latin, 2d Greek and 1st Geometry, 1st Premium in 1st Course Christian Doctrine.
 Storrs, John—3d Premium in General History.
 Shaw, George—Mention in 2d Arithmetic.
 Tansey, Louis—Mention in 2d Grammar.
 Trentman, Stephen—2d Premium in 4th Algebra, Mention in General History.
 Tuohy, Walter—2d Premium in Music.
 Uckotter, George—1st Premium 4th German, 2d Premium in 1st Grammar.
 Vivanco, Edward—2d Premium in Composition.
 Van Dyke, James—3d Premium in 1st Geography and History.
 Van Dyke, Francis—Mention in Drawing.
 Van Sant, Leport—Mention in 1st Arithmetic and 1st Grammar, 3d Premium in Music.
 Van Sant, Ralph—Mention in 1st Arithmetic, and 1st Reading, 2d Premium in 1st Orthography, 3d Premium in 1st Geography.
 Weber, Allan—3d Premium in 1st Grammar.
 Willard, John—Mention in General History and 1st

Arithmetic, 2d Premium in 2d Bookkeeping, Premium in Artistic Drawing.

Wachtel, Winfield—Mention in 2d Grammar.

Warner, Harry—2d Premium in Advanced Arithmetic.

Winter, Aloysius—1st Premium in 3d Grammar.

Wagner, Louis—1st Premium in Music, Mention in 1st Arithmetic.

HOLY CROSS HALL.

Blume, Austin—Mention in 2d Geometry.

Burke, Joseph—2d Premium in 5th Latin.

Burke, Thomas—Mention in General History.

Crowley, Timothy—Mention in 3d Greek and Modern History.

Dwan, Patrick—1st Premium in Parliamentary Law and Belles Lettres.

DeWulf, Emile—3d Premium in Rhetoric

Davis, Ernest—3d Premium in 1st Arithmetic, Mention in Composition.

Dempsey, Joseph—Mention in Composition.

Devereaux, Arthur—2d Premium in 7th Latin and 2d Geometry, 3d Premium in 3d Algebra, Mention in Composition.

Euart, Charles—Mention in 4th Latin and 4th Greek.

Egan, William—Mention in 7th Latin.

Fredell, George—2d Premium in Composition, 3d Premium in 2d Geometry.

Fredell, Edwin—Mention in Composition.

Gallagher, Hugh—Mention in Ethics and 1st Latin, 1st Premium in Belles Lettres.

Gorski, Marcellinus—Mention in Modern History.

Heiser, Leo—1st Premium in Elocution VI. and Literature, Mention in Modern History.

Henahan, Vincent—3d Premium in General History.

Horwarth, George—3d Premium in 1st Reading and Orthography.

Hagerty, Cornelius—Mention in 7th Latin, 2d Premium in 3d Algebra, 1st Premium in Composition.

Irving, Thomas—1st Premium in 5th Latin, Elementary Physiology and Elocution II., 2d Premium in Elementary Zoölogy, Mention in Elementary Chemistry and Elementary Physics.

Kelleher, Joseph—Mention in 3d Greek, 3d Premium in Elementary Chemistry, Premium in Modern History, 2d Premium in Literature, Mention in Elementary Physics.

Kelly, Louis—Mention in 1st Grammar.

Long, Edward—Mention in Ethics and Political Economy.

Marr, George—1st Premium in 2d Latin and 2d Greek, 2d Premium in Elocution VI.

Moroney, Joseph—2d Premium in Parliamentary Law.

McKeon, Fred—Mention in 3d Greek and Elementary Chemistry, 3d Premium in Elementary Physics, 1st Premium in Criticism.

McCarthy, Jeremiah—Mention in 7th Latin and Composition.

O'Connell, John—2d Premium in Criticism.

O'Brien, William—1st Premium in 2d Geometry, Mention in Composition.

O'Donnell, Charles—Mention in 7th Latin, 2d Geometry and 3d Algebra, 1st Premium in Composition.

Pientz, Stanislaus—Mention in 4th Algebra.

Ryan, John—Mention in Composition and second Geometry.

Sammon, Andrew—2d Premium in Parliamentary Law and Belles Lettres.

Schwab, Francis—3d Premium in Psychology, 1st Premium in 3d Greek, 2d Premium in Parliamentary Law, Mention in 3d Latin and Modern History, 2d Premium in Literature.

Sutton, James—1st Premium in 4th Latin and 4th Greek, Mention in Rhetoric.

Szalewski, Metzislaus—2d Premium in 2d Latin.

Tierney, William—1st Premium in Political Economy, Mention in 2d Latin, 1st Premium in Criticism and Parliamentary Law.

Walsh, Matthew—1st Premium in Parliamentary Law.

Wimberg, William—1st Premium in 5th Greek, 2d Premium in Parliamentary Law.

Zerhusen, Francis—1st Premium in 7th Latin, Mention in 6th Greek and Composition.

ST. JOSEPH'S HALL.

Barry, Francis—1st Premium in Rhetoric and 5th Latin, Mention in Elementary Chemistry and Elementary Physics, 2d Premium in Elementary Physiology and Parliamentary Law.

Brand, William—Mention in Special Orthography.

Curran, William—Mention in 1st Arithmetic.

Cullinan, Joseph—Mention in 2d Geometry.

Corley, John—Mention in Elementary Physics, 2d Premium in Criticism.

Carlton, Joseph—Premium in Kinematics and Drawing, 2d Premium in Physics.

Foertsch, George—2d Premium in 2d Grammar.

Finner, Charles—Mention in 7th Latin.

Flynn, James—2d Premium in 6th Greek, 3d Premium in 4th Algebra and 1st Arithmetic.

Flynn, Paul—3d Premium in 7th Latin, Mention in Elementary Chemistry, 1st Premium in Composition.

Gruza, Stanislaus—Mention in 2d Arithmetic, 3d Premium in Special Orthography.

Guiff, Paul—Mention in Composition, Mention in 1st French.]

Hanyz, Martin—2d Premium in 1st Reading and Orthography.

Hart, James—2d Premium in 7th Latin, 3d Premium in Composition, 1st Premium in 4th Algebra.

Jenkins, Joseph—2d Premium in Composition.

Kolupa, Ladislaus—2d Premium in 4th Algebra, Mention in 1st Grammar, 2d Premium in 1st Geography and History.

Kelly, John L.—Mention in Composition and Drawing.

Kelly, John R.—Mention in Elementary Chemistry, 2d Premium in Pharmacy and Materia Medica, 1st Premium in Operative Pharmacy.

Lynch, Robert—Mention in 4th Latin and 4th Greek.

Lavalle, John—Mention in Composition.

Long, Matthew—2d Premium in Parliamentary Law.

Lyons, Leo—2d Premium in Drawing.

Madden, Thomas—2d Premium in 2d Geometry and Composition, 1st Premium in 3d Algebra and 1st Grammar, Mention in Drawing.

Mannix, James—1st Premium in 2d Geometry, Mention in Elementary Chemistry.

McCauley, Hugh—2d Premium in 7th Latin, Mention in 6th Greek, 1st Premium in 1st Grammar.

McQueen, Fred—3d Premium in 2d Arithmetic.

McNamara, Peter—2d Premium in Composition.

O'Reilly, John—2d Premium in 3d Arithmetic, 3d Premium in 1st Course Christian Doctrine.

McMahon, Thomas—2d Premium in Composition.

O'Connor, Daniel—Mention in 7th Latin.

O'Connor, George—Mention in Composition.

Rigney, John—Mention in 7th Latin and Composition.

Robert, Hubert—3d Premium in 2d Geography, Mention in 2d and 1st History.

Rebillot, Paul—Mention in Elementary Chemistry and Drawing, 1st Premium in 3d German.

Sherry, James—2d Premium in 7th Latin, Mention in 6th Greek.

Sypniewski, S.—2d Premium in Special Orthography.

Toner, Thomas—2d Premium in Analytical Geometry and 2d Bookkeeping.

Vogt, Francis—Mention in 2d Bookkeeping and Special Orthography.

Worden, John—Mention in 7th Latin and Composition.

Warrell, Glenn—1st Premium in Special Orthography.

Zeiger, Henry—Mention in Composition and 3d Algebra.

ST. EDWARD'S HALL.

Allison, C.—Premium in Orthography, Geography and Guitar

Bosworth, A.—Premium in Reading, Orthography and Mandolin.

Bassi, T.—Premium in Reading, Orthography and Mandolin.

Bassi, J.—Premium in Arithmetic, Geography and Orthography.

Bemis, V.—Premium in Arithmetic, Geography and Orthography.

Blakeslee, R.—Premium in Arithmetic, Grammar and Geography.

Butler, W.—Premium in Arithmetic, Geography and Grammar.

Brooks, Don—Premium in Orthography, Premium in Geography.

Burger, W.—Premium in Geography, Orthography and Grammar.

Baude, F.—Premium in Arithmetic and Reading.

Connolly, Cassius—Premium in Reading, Premium in Orthography.

Casey, Grover—Premium in Arithmetic, Premium in Penmanship.

Carey, H.—Premium in Arithmetic, Penmanship and Piano.

Carey, C.—Premium in Orthography and Reading.

Carey, Clarence—Premium in Orthography, Geography and Penmanship.

—Carroll, J.—Premium in Christian Doctrine, Reading and Arithmetic.

Canizares, G.—Premium in Arithmetic, Reading and Orthography.

Canizares, Manuel—Premium in Arithmetic, Premium in Reading.

Costello, J.—Premium in Arithmetic and Orthography.

Crane, L.—Premium in Arithmetic, Penmanship and Geography.

Chittendon, J.—Premium in Grammar, Premium in Penmanship.

Clayton, P.—Premium in Orthography.

Day, F.—Premium in Reading and Orthography.

Downer, H.—Premium in Orthography, Penmanship and Geography.

Donahoe, H.—Premium in Arithmetic, Penmanship and Piano.

Dee, S.—Premium in Arithmetic, Piano and Grammar.

Dee, W.—Premium in Reading and Orthography.

Deur, L.—Premium in Arithmetic, Geography and Grammar.

Ervin, J.—Premium in Grammar, Christian Doctrine and Geography.

Flynn, M.—Premium in Penmanship, Arithmetic and Geography.

Fogarty, F.—Premium in Geography, Orthography and Reading.

Fuchs, A.—Premium in Arithmetic, Geography and Grammar.

Fox, H.—Premium in Christian Doctrine, Grammar and Orthography.

Fuchs, C.—Premium in Orthography and Reading.

Fergus, D.—Premium in Grammar and Geography.

Fink, A.—Premium in Grammar and Arithmetic.

Fisk, D.—Premium in Orthography and Arithmetic.

Frain, F.—Premium in Arithmetic and Reading.

Goodhue, W.—Premium in Geography and Arithmetic.

Gosling, A.—Premium in Grammar, Geography and Orthography.

Garrigan, J.—Premium in Arithmetic, Orthography and Geography.

Gallart, J.—Premium in Arithmetic, Penmanship and Piano.

Gasman, W.—Premium in Geography and Christian Doctrine.

Hart, L.—Premium in Grammar, Orthography and Reading.

Houser, B.—Premium in Arithmetic and Reading.

Hemmerich, H.—Premium in Arithmetic and Grammar.

Kelly, C.—Premium in Arithmetic, Penmanship and Geography.

Kelly, E.—Premium in Reading.

Kidwell, F.—Premium in Orthography, Drawing and Violin.

Kasper, W.—Premium in Arithmetic, Grammar and Piano.

Lawton, J.—Premium in Arithmetic, Vocal Music and Reading.

Mulligan, B.—Premium in Geography, Arithmetic and Grammar.

Miles, C.—Premium in Reading and Arithmetic.

Munson, H.—Premium in Grammar, Arithmetic and Reading.

Munson, P.—Premium in Penmanship, Arithmetic and Orthography.

Mooney, L.—Premium in Grammar, Arithmetic and Geography.

Madero, R.—Premium in Arithmetic, Grammar and Orthography.

Mix, K.—Premium in Penmanship, Arithmetic and Orthography.

McFarland, C.—Premium in Grammar, Reading and Orthography.

McDowd, E.—Premium in Reading and Orthography.

McBride, P.—Premium in Penmanship, History and Reading.

McBride, J.—Premium in Geography, Grammar and Orthography.

McBride, W.—Premium in Geography and Reading.

McNamee, W.—Premium in Arithmetic, Reading and Orthography.

McNamee, G.—Premium in Grammar, Geography and Violin.

McNamee, C.—Premium in Orthography, Geography and Piano.

McWeeney, J.—Premium in Orthography, Penmanship.

McMahon, J.—Premium in Arithmetic, Reading and Orthography.

McMahon, W.—Premium in Arithmetic, Piano and Grammar.

McLean, Wm.—Premium in Arithmetic, Grammar and Piano.

Pollak, W.—Premium in Orthography, Arithmetic and Grammar.

Philip, G.—Premium in Mandolin, Geography and Orthography.

Rabb, D.—Premium in Reading, Orthography and Geography.

Ratchford, H.—Premium in Geography, Penmanship and Reading.

Randle, D.—Premium in Arithmetic, Geography and Grammar.

Rothwell, P.—Premium in Grammar, Arithmetic and Orthography.

Rousseau, E.—Premium in Orthography, Christian Doctrine and Grammar.

Robbins, W.—Premium in Grammar, Penmanship and Reading.

Robinson, L.—Premium in Orthography and Piano.

Quinlan, J.—Premium in Arithmetic, Reading and Orthography.

St. Clair, H.—Premium in Grammar and Geography.

Sinnott, E.—Premium in Arithmetic, Orthography and Christian Doctrine.

Seymour, G.—Premium in Arithmetic and Reading.

Suberbie, J.—Premium in Arithmetic, Reading and Grammar.

Smithwick, T.—Premium in Arithmetic, Grammar and Penmanship.

Schaus, H.—Premium in Vocal Music, Reading and Orthography.

Schonlau, Claire E.—Premium in Arithmetic and Geography.

Sweeny, F.—Premium in Orthography, Geography and United States History.

Snyder, E.—Premium in Reading and Piano.

Soice, R.—Premium in Grammar and Reading.

Soler, P.—Premium in Arithmetic, Orthography and Piano.

Stafford, F.—Premium in Orthography, Geography and Grammar.

Taylor, Bryan M.—Premium in Guitar, Grammar and Elocution.

Topper, D.—Premium in Penmanship, Grammar and Orthography.

Usera, J.—Premium in Arithmetic, Penmanship and Grammar.

Von Herbulis, E.—Premium in Geography, Grammar and Orthography.

Von Herbulis, A.—Premium in Arithmetic, Grammar and Orthography.

Van Dyke, Harold P.—Premium in Arithmetic and Geography.

Winter, Charles A.—Premium in Arithmetic and Grammar.

Winter, W.—Premium in German and Piano.

Winter, A.—Premium in Christian Doctrine and Arithmetic.

Young, John — Premium in Arithmetic, Grammar and Piano.

Scheid, G.—Premium in Grammar and Orthography.

Woods, J.—Premium in Reading.

Weist, L.—Premium in Arithmetic and Piano.

