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Ephemera.

THOMAS A. LAHEY, '11.

OH beauteous scene, my mountain lake,
Ere day is born
Thy tiny waves with crested flake
Their dancing journey shoreward take,
Then like a thousand gems they break
And greet the morn.

Across the golden, sand-ribbed shore
They leap astray,
And laughing 'mid the wilder roar,
They glisten on its yellow floor,
Then lose their light for evermore
And die away.

So honors come, till like a stream
That passes by
We leap to grasp its sparkling beam,
Then wake to find the hopes that gleam
Are not the guerdons that they seem,—
Like waves they die.

Roman Life in the "Captivi."

JOSEPH M. TOTH, '11.



ROM a careful study of the "Captivi" of Plautus one can not only obtain a few glimpses of old Roman life, but quite an extensive knowledge of the social conditions prevalent in Rome about 200 years B. C. One might be apt to consider it strange that Plautus should treat of Roman life when the action of this play takes place in Greece. Yet such is the way of Plautus. He goes to Greek sources for his plots; he goes to the New Attic Comedy.

Nor does he in any way attempt to conceal the fact that he merely adapts the Greek play to the Roman theater and its frequenters. So it is that his Greek characters, transferred into Roman life, speak and act as Romans would.

In the "Captivi," slave life plays an important as well as a predominating part. In fact, all the characters, excepting Hegio and Ergasilus, the parasite, are chosen from the slave element that was profuse in Roman life. That slaves were numerous may be plausibly inferred from this very particular. Hegio must have had a large number of slaves at his command, because he alone could not have managed his own estates. And furthermore, at the time the play opens, Hegio is active in the slave traffic. He was not in the business for the profits alone, as he was evidently more than well-to-do. Nothing could compel this Hegio to enter into a traffic which was at once degrading and dishonorable. Sheer necessity alone could compel him to do so, and this was the cause. He had a soldier son who was captured and now a slave in Elis. That he might the more easily recover his son, he enters in the slave traffic; he buys up rich men's sons, captives from the Elean army. Exchange of prisoners-of-war slaves was more easily effected than by money. He is in hopes that he will get back his son by exchange.

But first let us consider the legal status of the slaves as made known in the "Captivi." From the play it is evident that the power of the master over the slave was absolute. He could punish him at will or assign him to the most laborious and degrading tasks. The slaves were mere tools, which were to be discarded when of no more use. That these slaves were picked mostly from the prisoners of war is plain. The Quaestor, to whom belonged the spoils of war, was the chief of slave traffickers,

and from him Hegio bought his captives. At this particular time numerous petty wars were being waged. This was in the interest of the Quaestor, for therein lay the chief source of his income. The victorious Quaestor herded his captives to the slave marts, and thus it was that the son of Hegio, Philopolemus, became captive in Elis, while the Elean noble, Philocrates, and his servant slave, Tyndarus, were in turn captives of Hegio.

Above there was mention made of the odium connected with the slave traffic. The Quaestor, of course, was exempt from any such stigma, but the trade of the "mangones," who were drawn to it by its lucrativeness, was looked upon as utterly disreputable. Ergasilus calls it *inhonestum quaestum*. In the first scene he laments the fact that Hegio is in any way connected with it, even though he is doing it much against his own inclination and for a noble end.

It is well at this point to consider the attitude of the slaves to their masters. In pretence they were resigned to their lot. In the first scene of the second act, we find the true state of the mind of the slave. Two Lorarii with Philocrates and Tyndarus, accompanied by other slaves, enter on the scene. Philocrates and Tyndarus are in chains; they much resent such treatment, and one of the Lorarii speaks: "Now if slavery has befallen you, it is a becoming way for you to put up with it and by your dispositions to render it light under a master's rule. Unworthy actions," he concludes, "which a master does must be looked upon as worthy ones." This is his counsel. It sounds well; and the true state of his mind might be mistaken if, a few lines further on, he had not thrown light upon the subject. Philocrates and Tyndarus protest that they do not contemplate escape. And this is their answer received: "Indeed, by Pollux, if there should be an opportunity, I don't advise you not." Such is the resignation of the slave to his lot; ready to take to his heels the very first time the opportunity presents itself.

From this play we can also get an idea of the prices of slaves. Hegio had a son, who, at the age of four years, was kidnapped by a runaway slave. This slave carried him to Elis and there sold him for the sum of six minae. In American money this would be about \$120.00. Philocrates, disguised as Tyndarus, gets parole, on condition he return with

Hegio's captive son, Philopolemus, and that he guarantee him twenty minae, equivalent to some \$440.00, if he does not return. This latter sum is of course high because of the personage concerned, but the price that the four-year-old boy brought is perhaps the average.

It is opportune now to speak of that class of which Ergasilus is a splendid example. He was a parasite, a "human vermin," who lived on the substance of his betters. Harrington says that these parasites "were like the fools of the Middle Ages and the clown of the Shakespearean drama. They seem to have been the idle, good-for-nothing class who preferred kickings to honest labor and the crumbs and dregs of fawning beggary to the wholesome food of independent toil." In the "Captivi" two classes are especially mentioned; the one, to which Ergasilus himself belonged, who gained access to the table in exchange for their puns and jokes; and the other, the "derisores" or buffoons, of whom Ergasilus speaks. Strange creatures were these parasites. In the first scene of the first act Ergasilus in his soliloquy portrays quite well the uniqueness of their lives and habits. Like mice they are always eating the victuals of another. "When business is laid aside," he says, "we parasites are greyhounds; when business recommences, we are like mastiffs, annoying and very troublesome." The parasites, though they were a class of freedmen, were in some respects even more despised than the slaves. The slaves worked for their living, willingly or otherwise, and the fact that many among them were highly intellectual and moral, placed them on a higher plane than the parasites. The parasites of Rome lived in an atmosphere of odium just as did the sycophants of ancient Greece.

A word or two about the Roman theater will not be amiss. In the prologue of the "Captivi" we are in a way able to conjecture as to a few of its working principles. The street scene is most frequently used by both Plautus and Terence. It is the most appropriate for the Roman dramatist who stages his plays without a break in the action. From the back wall of the stage projected the form of two or three houses, and seldom if ever was there need of more than two entrances. Indoor scenes were generally narrated by one just coming forth. It seems that there was

not much effort exerted on the part of the management to accommodate the audience with anything like the conveniences of our modern theaters. The actor who speaks the prologue of the "Captivi" indignantly exclaims to some distracter in the rear of the audience: "If there is no place where you may sit, there is where you may walk." A rather polite way of telling one that he is welcome to leave. We can readily infer from this that the theater-goers had to furnish their own seats or be without them. The disturber presumably goes away, and the actor addresses the others: "You who are able to pay your taxes, listen to the rest." There is much meaning enclosed in this. In the first place he was evidently addressing some one of the lowest plebeians or slaves, who thronged the rear; whereas in the second he speaks to the more aristocratic or wealthy classes. These are undoubtedly seated. The state deferred all the expenses connected with the theater. Taxes were levied for this purpose. Hence the actor's rebuke in the prologue, that for those standing in the rear, for those who had no share in the paying of taxes for the support of the theater, there is more walking room than sitting. When he says: "You, who are able to pay your taxes, listen to the rest," he refers to those who by their wealth are enabled to contribute to the support of the theater. Evidently only the rich were thus taxed. No wonder then that the actor reserved no reproof from the proletarii, who resembled in many ways the noisy and boisterous occupants of the gallery in our modern theaters.

"When business is laid aside, when people repair to the country, at the same moment is business laid aside for our teeth." This is the lament of Ergasilus. He refers to the summer vacation times of the Romans. In the heat of summer the courts of justice were closed, and the wealthy portion of the Romans retired into the country or to the seaside. All forms of business were laid aside by the wealthy, and their management was left in the care of the slaves. Ergasilus laments this fact very much, because it is then the parasites suffer most from want, while those they live upon are rustivating in the country.

To close, we find in the "Captivi" that to travel abroad one must obtain a passport from the Praetor, much as they now do in

European countries. Hegio, just as he is about to allow Philocrates to leave for Elis, says: "Follow me, that I may give you your expenses for the journey at my bankers; and at the same time, I'll get a passport from the Praetor." From the fact that Tyndarus is much alarmed at this proposal, it may be reasonably inferred that the passport contained some personal description of the bearer. Tyndarus fears that the deceitful change of names with Philocrates might come to light. If this is the case, the passport was as important a factor in Roman travels as is the European system today. This then, in brief, gives us an idea of a few of the particulars that made up Roman life.

A Fated Life.

PAUL RUSH, '12

It was a happy gathering of relatives who stood by the little cradle gazing at Master Ronald Senaca, in honor of whose first anniversary the family reunion was held. A fond parent leaned tenderly over her little charge, and with a gentle and motherly caress awakened the little fellow, who opened a pair of large black eyes, which sparkled with a peculiarly bright and observant lustre for one of such tender years.

"Oh, isn't he a little dear!" seemed to be the general opinion. Everyone must bestow a kiss and an affectionate hug upon the little chap, much to his discomfiture, while his glowing parents looked on with pride. Yes, all must embrace little Ronald, from grandmother and grandfather down to the widely travelled maiden aunt, who, decked out in rather gay attire and adorned with many queer, oriental jewels, now bends over to kiss the little red lips.

But look! what has happened? Is the child ill? His eyes, with a terrifyingly queer appearance seem to fasten their wild attention upon a peculiar green pendant which his aunt wears about her neck. With a sudden, frenzied cry, his little hands clutch at the woman's throat, his eyes become glassy, he foams at the mouth, while his tiny body shakes with the violence of the convulsion. With startled gasps, the more timid rush from the room, while some of the elderly matrons seek to allay the pain of the baby. Medical aid is summoned

under whose attention the infant finally recovers.

The physician had made a thorough examination, but could find no cause whatever for the boy's illness. He was strong, healthy and robust, and at the time of his convulsion he had no internal complications; so the professional gentleman informed the worried parents that some external exciting force was the cause of the trouble. The father and mother puzzled long over the doctor's words, yet could think of nothing which could have possibly given the boy so much pain, so finally concluded that the physician must be mistaken, and that it was his food; they would watch Master Ronald carefully hereafter.

Many years have elapsed, our hero has grown to manhood, and on this occasion as before, is the centre of attraction for his proud parents and doting relatives. There he stands, tall and handsome in his dark clothes before the altar, and beside him a young girl in white, who promises to be his life companion. What a handsome couple they are; they have been sweethearts from childhood, and now as they are to be united in the holy bond almost the whole populace of the little village has assembled to pray for their happiness.

The minister of God has just pronounced the words binding the two young people in their vows of protection, love and obedience. The groom turns to receive his bride who, simply gowned in white, could well be an inspiration for any man. But see! why does he falter? Why does he not clasp the hand of his newly wedded wife? Why does he stand transfixed with horror? His eyes, fastened with a terrible lustreless stare upon a queer green pendant suspended at her neck. With a piercing shriek he tries to reach it. But no! his strong hands have clutched her throat in his madness. What white stuff is that which suddenly appears on his coat? Horrors! it is froth from his mouth, which is foaming like that of a maddened dog. But see! the men have sprung to the rescue and are tearing loose his grasp. But no, they can not, his muscles are contracted like steel. The woman grows faint, her mouth opens in a vain attempt to breathe. Her face grows black, her eyes seem as if to burst from their sockets. Can she not be saved? No, she sinks limply at the foot of the altar, dragging after her in death a man with a fated life.

Origin and Growth of Poetry.

RAYMOND J. SIEBER, '13.

Perhaps the best definition of poetry is this: "Poetry is the language of passion or of enlivened imagination, formed most commonly into regular numbers." Poetry is older than prose. In early times, occasions presented themselves for men to celebrate certain feasts and sacrifices with dancing, music and song. It is in song that we trace the beginning of poetic composition. Poetry did not spring up alone. It came into man's nature along with music, for it is known that the ancient poets sang their verses to the rhythmical measures of music. This union of poetry and music can be traced back to the early Scriptures. Music and poetry are of our souls, for man is by nature both poet and musician.

Poets and songs have always been the first objects to make their appearance in the literature of any nation. Orpheus, Apollo and Amphion were the first poets among the Greeks. Following up the line of poets, we can name a large number from every nation who composed folk songs. This is the reason why they are found among the antiquities of all countries. The works of these poets encompass innumerable subjects, and express a variety of passions. Some may be wild and irregular, others fiery or glowing. Some may be endowed with tenderness and sweetness, others may be harsh and irregular rather than sublime. During the early stages of poetry, all its varieties were commingled in the same composition. But as the art of poetry grew, it took upon itself special forms which became distinct one from the other. Hence we have the ode, the lyric, the epic, the elegy and the drama, every one of which has its own set of rules and boundary lines.

The Scriptures are the oldest written pieces of poetry. The early Hebrew writings are very peculiar in form. Each verse was divided into two parts, one a repetition of the other. Besides this peculiar construction of verse, the Scriptures were distinguished for their beauty of strong, concise and figurative expressions. Metaphor, comparison, allegory and personification are very frequent. The book of Job abounds more in descriptions than the sacred poems. Metaphors are found in abun-

dance. The Scriptures differ from modern poetry in that they are pure sublimity themselves and not so much elegance as in our own day. The several kinds of poetry in the Scriptures are the didactic, the elegiac, the pastoral and the lyrical. These forms will be treated under separate headings followed by the epic and the drama.

Didactic poetry may be understood from its very name, which comes from the Greek, *διδάσκω*. Its object is to convey instruction and knowledge. It may attack vice in general, although the poet may attack particular vices. The best form of didactic poetry is found in the treatises upon some philosophical or useful subject; for instance, Lucretia's "De Rerum Natura," Horace's "Art of Poetry," and "Pope's "Essay on Criticism." The most familiar forms of didactic poetry are the satires and epistles. Among the satirists Horace, Juvenal, and Persius hold the leading places. In the Scriptures, the book of Proverbs is the best instance of didactic poetry. In our own language, Pope's ethical epistles are models for all imitators.

Little need be said of elegiac poetry. It has not been a very popular form of poetry, and the best example of it can be found in the "Lamentations of David" over Jonathan.

Pastoral poetry, as the name indicates, deals with nature and outdoor life. It treats of the shepherd and his flock, his quiet and peaceful life, and all that is tender and lovable. In the Scriptures, the songs of Solomon are an example of pastoral poetry. Theocritus and Virgil are the perfecters of pastoral writing among the Latins. Virgil's pictures are true to nature, and could be copied by a skilled artist. In the time of Pope Leo X., Samnazarius attempted to write a pastoral, placing the scene upon the sea, among the fishing-dories of the time. His attempt ended in failure. Gesner of Switzerland wrote several good pastorals. In English, Pope attempted it, but his works are of little value. They are smooth but barren, on account of the lack of naturalness and simplicity.

The basis of lyric poetry is the ode. This species of poetry is found in all languages. The ode may be written on any religious subject, on heroes and heroic deeds; on morals or on any pleasure-giving subject. Pindar is the father of lyric poetry. Horace excels as an ode writer. His odes are harmonious, delightful

and correct. His manner is elegant. The four books of odes taken together seem to have been designed as a teacher of philosophy. The first odes were meant to destroy the evils and superstitions existing in his time. After the rubbish had been cleared away, he set forth new moral attainments, and succeeded in building up a higher and a better philosophy than that which existed before him. In the English language, Dryden's ode on "Saint Cecilia" is very much appreciated. Gray has several odes noted for their beauty and sublimity. During the past century thousands of writers have plied their pens in attempts at writing songs, sonnets, odes or quatrains. Tennyson and Longfellow have won bright distinction as lyric poets. As an example of the lyric in the Scriptures, we have the Old Testament. Hardly a page can be found in the Old Testament without one or more lyrics therein. The book of Psalms is a collection of odes.

The epic was the first outgrowth of biblical poetry, and, in fact, is the most dignified of all poetry. It differs from history in its form and range. It differs from tragedy in that it is more calm. The subject-matter of the epic can be anything which tends to please and to picture the beautiful. Disgusting or shocking things are out of place in the epic. The narrative should be clear, and animated with every form of poetic beauty.

Homer is the father of the epic. In order to appreciate him, we must forget our high moral standard, and transport ourselves to the morals and customs of three thousand years ago. Homer's subjects are well chosen. His style is most simple, easy and natural. He makes a specialty of characters, and in this he is far superior to all other writers. His creative power seems infinite. After reading the Iliad and the first eight books of the Odyssey, one is not amazed in the least at the story of the Cyclops. Almost anything is possible in Homer. From the beginning of the ninth book of the Odyssey to the one hundred and thirteenth line of the thirteenth book is considered by some to be the best piece of literature ever written. Homer surpasses Virgil in the fire and sublimity of his battles. Virgil is stately and full of tenderness. He surpasses Homer only in his description of Hades. Homer's imagination is vast, but Virgil's is correct. Homer's style

is simple and straightforward, that of Virgil is elegant, bearing all the intricacies of construction and a high polish. Virgil has few spondaic lines; Homer has many. Virgil's "*Æneid*," "*Georgics*," "*Metamorphosis*," and "*Eclogues*" have brought him endless fame.

Another great epic is Tasso's "*Jerusalem*." Tasso was a great inventor. In drawing characters he ranked with Homer. The Portuguese celebrated Camoens, as the Italians esteemed Tasso. Camoen's "*Luciad*" is based on the discovery of the East Indies by Vasco de Gama. There is in it a mixture of pagan mythology and Christian ideas. The pagan mythology is used more than the early Christian ideas. However, its object was to spread Christianity and to stamp out Mohametanism. Fénelon's "*Telemachus*," although in prose, is considered an epic by some. He surpasses both Homer and Virgil in describing Hades. Voltaire's "*Henciade*" is well known among the French. The fault of the "*Henciade*" is due to the versification, for French verse is not suited to epic poetry. Among the Italians, Dante's "*Inferno*" is the perfection of the epic. His "*Divine Comedy*" is merely a song. Dante's paintings are graphic, brief and true. They contain the brilliancy of stars upon a dark night. In his own line he has surpassed his predecessors, and shall always remain as a beacon light for future generations. Milton's "*Paradise Lost*" is another of the world's greatest epics. Milton surpasses Homer in sublimity and in majesty. The style of "*Paradise Lost*" is only the natural expression of a soul, nourished by the literature of all ages.

Dramatic poetry has two chief divisions: tragedy and comedy. Tragedy was a name given to moral compositions which tended toward showing the passions, sufferings, virtues and vices of mankind. The comedy in its origin was applied to any form of ridicule or satire. Tragedy in its origin was imperfect and rough. At first it was nothing more than the songs which were sung at the festival of Bacchus. Those of the earliest age, still bearing the impress of an eastern origin, are dignified and mystical. Thespis in 500 B. C., introduced a person between the songs to recite some verses. Æschylus in 400 B. C., introduced the dialogue. Later on Sophocles and Euripides perfected the drama. The chorus which at first was the principal part, was now

dropped and soon lost its dignity. This is the principal distinction between the ancient and modern drama. The Greek tragedies were founded in many cases upon mere destiny or inevitable misfortunes, while in modern tragedy we aim at a higher object: i. e., to show the effect of ambition, love, jealousy and of all strong passions. Æschylus is the father of tragedy. Sophocles is the most masterly of the Greek dramatists. A French tragedy may be defined as a mere refined and polished conversation. Among the French there are three great dramatists, Corneille, Racine and Voltaire. They introduced more incidents and a greater variety of passions than the Greeks. Their style is elegant, and their characters are better displayed. To our taste, they are not tragic enough. Corneille was a genius, but leaned more towards the epic than the tragic. Racine is known for tenderness, while Voltaire excelled in introducing situations. An English tragedy may be defined as "a battle of strong passions placed before us in all their vivacity and disastrous effects which tend to fill us with sorrow." Shakespeare has won for himself a dramatic crown for all ages, since he was the greatest of dramatic writers. His *Macbeth* and *Othello* are his masterpieces. Shakespeare surpasses the Greeks in exhibiting the true language of nature and passion. Ancient tragedies were simple and natural, while the modern tragedies are artful and complex.

The comedy is distinguished from tragedy in its spirit. The spirit of tragedy is to arouse pity, terror and other strong passions, while that of comedy is to ridicule. The tragic element may remain the same, but that of the comedy must change with the people. There are two kinds of comedy: comedy of characters, and that of intrigues. The French authors, like Molière, abound in the former. The English use the latter form almost exclusively. A perfect comedy, however, would be a mixture of the two. The ancient comedy found its beginning in a satire. The father of comedy was Aristophanes, the writer of many vivacious satires. After the age of Aristophanes it became lawful to ridicule a man from the public platform. But this was replaced by the comedies of Menander, who brought the comedy to the present state of development. All of his works have unfortunately been lost. Among the Spanish Lopez de Vega, and Calderon

are conspicuous. Lopez de Vega wrote over a thousand plays, but he disregarded every rule of dramatic art. Molière is the greatest among the French. Goethe ranks first among the Germans as poet and dramatist. The plays "Stella," and "Faust" have won for him lasting fame. The English comedy has a greater variety of original characters. The English stage, however, has become the centre of licentiousness on account of a lack of restraint. The purest of our comedies are those of Ben Jonson and Shakespeare. After Shakespeare's time, ridicule was thrown upon chastity and sobriety. Some of Dryden's comedies were so immoral that they were barred from the then not so moral stage. That same spirit has remained with the English drama. It is gradually becoming worse, and finally a reaction will set in, which will revolutionize the stage and restore to us the purer and grander dramas of the sixteenth century.

The Maid of the Mountains.

CARLOS DUQUE, '12.

When Pizarro landed in the Empire of the Incas in search of new lands for the Spanish government, the Incas—a mighty people who have an extensive territory on the western portion of South America—on seeing such strange people, were bewildered. The emperor, the mighty Atahualpa, was told of their arrival; so he sent his people to extend them an invitation. Pizarro accepted, more with fear than otherwise. After their visit to the Incas they were lodged in a nearby town. The Spaniards one night attacked the Incas army with their cavalry and captured Atahualpa. A great battle was fought; and on both sides many were killed and wounded.

After the battle when all was quiet, an aged man and a young Indian girl from the mountains went near the battlefield. When they reached a little cluster of trees near the foot of the mountain, they suddenly stopped, and the old man, stooping down, raised up the body of a soldier. After he had raised the body from the ground he quickly let it down, and the two, the Indian and the girl, stood in terror. They had never seen such a man before, though they had heard of the invaders. He was one of the Spaniards who had come with Pizarro and

who had been wounded and left on the field, just able to drag himself to the little clump of trees where the two Indians found him. As he was raised by the Indian, he began to show signs of life; and the Indian, who was hesitating between fear and duty, with the help of the girl, took the wounded man and carried him up the mountain to a little hut, their home. There they washed his wounds, and after curing him with some leaves of a medicinal plant, she placed him on the ground in the hut, and left him to sleep.

Ollanta, the Indian girl, sat down by his side and watched him for hours. After a heavy sleep, the young man woke up, slowly opened his eyes and looked around him in amazement; he tried to wipe his eyes, but as he moved his arm, the pain which he felt like a shock, recalled to him the battle. He moved from his position and as he turned his head, met the gaze of the young Indian; after a long look, both smiled. The exertion was too great, and being very weak he fell back in a swoon. The young girl quickly got up, and with the aid of the good cold water of the spring, she moistened his temples and very slowly awoke him. When he was aroused the girl motioned and by signs told him not to move.

In this state of weakness, he lasted for a week, when he was able to sit up. After two or three weeks he was able to enjoy the fresh air of the mountain, which hastened his cure. When he was able to talk, he made an effort to ask the Indian about his companions, but as he did not know the language, only by signs could the maiden tell him that his countrymen were long ago in the South.

He thought of joining them, but after a little reflection, he saw that he could not take one step on the way without being lost in the labyrinths of the mountains. He then resolved to make the best of it and stay with the Indian. He began the task of learning the language, which he quickly did under so pleasing a teacher as Ollanta. Ollanta was so beautiful that she was courted by all the young Indians of the neighborhood, but especially by one, Ccollarpa, who loved her with a great love, but was not loved in return. He was very kind to Ollanta's father and would bring to the little hut the products of his hunt. Every evening Huiracocha, the young Spaniard, would sit in the little hut, and tell wonderful

stories, to which the Indians listened with wonder and delight. He told them of Spain and the world on the other side, described its beauties and pleasures. They loved and respected him, though he was of the race which had taken away their empire.

Among the most ardent listeners was Ccollarpa, the lover of Ollanta. He was so impressed by the stories he heard that he would sit in the midst of his hunt and ponder upon what he heard. One day as he was sitting on the edge of the forest in the mountain side, he heard something near him moving. He turned his head and about twenty feet away he saw an enormous tiger, ready to make a leap; he saw the beast move and he shut his eyes. He heard the noise of some heavy body falling near him and quickly sprang up from his lethargy. Looking in front he saw the tiger at his feet, dead with an arrow piercing his throat. He looked all around him, and at a distance he saw Huiraccocha coming in his direction, with a bow and arrow.

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One morning when Ccollarpa was going to the hunt and as he was nearing the top of the mountain he saw two figures sitting on the edge of a ravine with their backs to him. As he came near he felt a pang, for he recognized Ollanta and Huiraccocha. Suddenly a thought occurred to him,—if he would steal up to them unperceived and push the two over the ravine? He hesitated for a moment, but the temptation was too great and he slowly approached them; he was at arm's-length but suddenly stopped and hesitated. Then he remembered, and sadly turning back, disappeared over the mountain.

The Story of Ruth—An Appreciation.

FRED L. TRUSCOTT, '13.

The earliest type of the short story among the ancients is known as the idyl, and perhaps the story of Ruth may be classed as the best of the early productions of this type. As a simple picture of a singularly beautiful character and of the humble peasant life and customs it excels.

During a period of famine in his own country a man with his wife and two sons go into the neighboring land of Moab. There the sons

marry wives of the people of their new home land, but soon the men die, leaving their wives and their widowed mothers. The old mother desires to return to her native land, where now prosperity reigns, but beseeches her daughters-in-law to remain in their homes. Here we have the first insight to the simple faithfulness of Ruth; she clings to the old mother and expresses her desire to be ever faithful by the words, "Thy people shall be my people, and thy God my God." And so Naomi and Ruth went together into Bethlehem.

During the season of harvest Ruth, according to the ancient custom, goes to glean the ears of corn which the reapers have left in the fields of a powerful man of Bethlehem, who is a kinsman of Naomi and consequently of Ruth. And Boaz coming to the field perceives the stranger among his servants, and on inquiring who she is and having heard of her faithfulness and self-sacrifice in leaving her native land, bids her to keep with his maids, eat with them and not to go to other fields to glean. Then follows the simple meal, and every kindness is shown the girl. In the evening she returns home with a parcel of the meal for her mother-in-law and tells of the wonderful events of the day.

Naomi recognizes the wealthy benefactor as a near relative, and tells Ruth the manner in which she must put forward her claim of kinship to Boaz. And here we find the character of the man; how he receives the advances of the girl and with every care protects her from discovery and the slander of gossip which always follows. Then follows the scene between Boaz and one who according to the law has a first claim to the hand of Ruth. Boaz buys a field with which the right to wed Ruth is given, and having overcome all difficulties marries her. Thus an ancient lineage of Israel is saved, and the story closes showing that David, the great king, descends directly from Ruth and Boaz.

This simple story is to be appreciated not only because of the plot and fine development of character, but it is also a fine example of how the lowliest theme may be fashioned into a thing of beauty.

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If the eye were not sunlike how could it behold the sun? If the soul were not godlike, how could it yearn for God?—*Spalding*.

A Retrospect.

FAR down the future's rose-strewn way,
Where dawn' soft beauty thrilled,
The echoes of Love's silvery lay
Chimed on for aye unstilled.

Life's evening skies are sombre gray
Scarred by unmelting clouds,
Gloom battling with the low sun's ray
Each mournful vista shrouds.

The phantom pictures long ago
Have faded on my sight,
And I sit lonely with my woe
Waiting the fall of night.

T. A. C.

The Melancholy Dane.

ALBERT A. HILKERT, '11.

Shakespeare's life was replete with sadness. Reverses of fortune crowded in upon him just at the time when his genius was at its best. While suffering the loss of his mother, the loss of his son, and the loss of some of his friends, he gave to the world some of the best dramatic productions that have ever been written. The sadness, the melancholy and the disappointments of his own life are mirrored forth in such characters as Hamlet, Ophelia, King Lear, Timon of Athens, the Melancholy Jaques and several others. Of all of these the youthful Hamlet attracts the most attention and elicits the most sympathy.

Hamlet, a young prince of about thirty years, was possessed of an extremely sensitive soul. The son of a king, with a thorough education, he saw a bright future stretching before him. While still at school he receives the stunning news that his father had suddenly died. Hamlet loved his father dearly, and grief completely overwhelmed him when the news was brought to him. He hastens home to console his mother, but only to find her happy in the arms of his uncle, now her husband. His sensitive nature revolts at this. For the first time his eyes are opened to the possibilities in the life of man. He broods over the conduct of his mother, denies himself the company of the members of the court. This gives his keen intellect a chance to work. He rehearses what has just passed, and suspicion begins to cloud his brain. He comes to despise and hate man and the world more and more. Nothing satisfies him now but

his own melancholy thoughts. Just at this crisis his suspicions receive confirmation by the appearance of his father's ghost. This completes his melancholy. His eyes are opened now. All that is left for him to do is to cherish his sadness, to devote his energy to scheming and plotting, and to discover a means of revenge. His feelings will out, and nothing short of some deed of dire revenge will satisfy him.

His mother's weakness, the king's treachery and the spying of Polonius and others have disgusted him with all mankind. He is weary of life, and he gives expression to this weariness in his first soliloquy. The thought of suicide enters his mind; but fear and his religious sentiment deter him, so he broods on.

Hamlet allows his melancholy to go on unchecked. Towards the king he appears haughty and disdainful; towards Polonius he acts as one greatly demented; in the presence of Ophelia he practically raves; his conduct towards his mother shows the sadness and grief that fill his heart. Life has no longer anything cheerful for him. He lives simply to avenge his father's death. When, however, he is able to lose sight of the many things that passed, he seems to be able to cheer up a trifle. This is shown when he interviews the players who visit the court. He seems to have been greatly interested in the art of acting. He begins to discuss this art with the players, and undertakes to give them some valuable advice. Had Hamlet not been thrown into circumstances such as did actually surround him, he would have been a cheerful and most agreeable companion.

Hamlet's melancholy put him into a pitiable state. The hesitation to begin that which he felt was his duty increased the sadness of his state. When once he had begun a thing he did not lack courage to see it through. This he manifested in the scene where he meets his father's ghost.

For Hamlet we have nothing but pity. We regret that so noble a soul should waste itself in melancholy contemplations. We almost regret that Shakespeare produced his "Hamlet" as he did. We take such a liking to Hamlet, and we pity his melancholy soul so much that we almost wish that Shakespeare had placed him in other circumstances. Had such been the case, however, Hamlet would not have been the Hamlet we love. It is his melancholy that makes him so lovable.

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—The regulation already in vogue compelling each student of preparatory English to write an oration and to deliver it before the members of his class,

Preparatory Students is worthy of consideration. Perhaps the strongest force withholding

the average student from participation in local oratorical contests is his unwillingness to appear before his schoolfellows; for it is a fact of common observation that a speaker is more at ease before a strange audience than before one with which he is familiar. Indeed, if he succeeds in "making good" in local circles there is little danger of his failing to succeed abroad. Hundreds of students pass through the several courses in our large universities and acquire a fair knowledge of particular branches; but the comparative number of those who achieve a powerful and unaffected mode of expression is few. And why? Because the study of elocution was not sufficiently advocated at the outset. The only means by which it is possible to acquire ease in articulation together with a certain grace and naturalness of gesture is by throwing oneself into the spirit of the oration. The great drawback to naturalness of expression and manner is self-consciousness, and in view of this it is to be hoped that the plan adopted in regard to the Preparatory students will do much towards making them polished speakers.

—Sunday afternoon and Monday morning the front lawns look as if they were suffering from the aftermath of a basket picnic. Here, there, everywhere, the Sun-

Hold on to Your day newspapers are swept
Newspapers. about by all the winds

that blow, and only after a day or so are they coralled by the workmen. We know that in any city of decent size and self-respect, people take pleasure in keeping presentable public and private lawns. It is not a religious creed of theirs, nor a mandate of morality, nor an article of the constitution, that moves them to do so. It is simple, plain, average sense for neatness and correct appearance. You probably have seen our drift already. You read the paper, and after you have gathered of its wisdom you leave it behind. Another does the same thing, and another, and so and so. Then comes a wind with the results we have noted. Need we say more? Let all the boys in all the halls see to it that no newspapers are turned adrift from their ancient or more recent edifices. The results will surprise even you.

—The motion picture, or, to use the latest phrase, the "canned drama," bids fair to become a permanent institution. Like every

Religious Instruction by has become perma-
Motion Pictures. nent, the photo-play has weathered the

storm of ultra-puritanic criticism directed against it to indicate its probable harm to the minds, manners and morals of our youth, and of late has even gained much popularity as a positive agent of religious instruction. There is no reason why it should not be so utilized. For the precise reason that in depicting sensational or immoral scenes it does harm, in representing religious and sacred scenes it would do good. The reason itself is the law of suggestion. However eloquent the speaker, nothing that he might say, for example, about the life and death of Christ would leave such a lasting impression upon the minds of the ordinary class of people as a single observation by them of the passion play enacted on the screen. And so it would be with most incidents in biblical or ecclesiastical history. We now use the motion picture in our study of profane history, of science, of art and literature, and find it not only help-

ful but labor-saving. Such a use of the motion picture in the field of religious instruction would, of course, have well-defined limits, but its possibilities for good seem to make its adoption for this purpose commendable.

—A recent issue of the *Hiberno-Argentine Review*, of Buenos Aires, contained a history of the attempted establishment and the suppression of the **The Knights of Columbus** Knights of Columbus in South America. bus in the Argentine Republic. It appears

that after the organization of the first council in Buenos Aires the Archbishop, Monseigneur Espinosa, applied to Rome for a decision regarding the establishment of the order in his field of labors. In due time the answer was received from Rome that no objection could be found to the order, but that the matter of its establishment in the Argentine Republic, being a matter of expediency, should be left to the conference of bishops of that country. Acting on this authorization Monseigneur Espinosa, after a consultation with the bishops, issued a decree of suppression. A great deal of regret was expressed among the Catholics of Buenos Aires that this decision had been come to, but it was accepted in good spirit, and but for a few remarks in later issues of the *Review* nothing further would have been said about it. The sketch that appeared in the *Review* has been copied in the Catholic press the world over, and frequent editorial comment,—a great deal of it made, very likely, without full knowledge of the facts—has been made upon the action of the Archbishop. Of all the comment that has appeared, perhaps none is more judicious than that of *Rome*. *Rome* says that there is some doubt as to whether the Knights of Columbus should be condoled with or congratulated on this occasion, for while the progress of the order in one direction is checked, it has plenty of room for further expansion at home; and on the other hand it is just possible that the order in the Argentine might have been in danger of falling into bad hands, bringing misfortune to it there and disgrace to the order at large. Whatever may have been the reasons for the decision of His Grace in this matter, his present decree is final and should be accepted in a good spirit. Monseigneur Espinosa has always been recognized as

a man of keen insight and rare good judgment, and no one is in a better position to know the advisability of such a step at this time. Religious conditions are different in South America; the spirit of fervor that characterizes the Catholic layman of North America is absent in the Argentine; the fact that freemasonry has a strong hold on many men in public life may be responsible in part for the evident spirit of indifferentism. The Knights of Columbus may in the end be the instrument for changing this spirit, but for the present the Knights must be content to work at home.

Corby Monument Fund.

The following contributions to the Corby Monument Fund were received this week from students in Sorin hall:

J. Herr	\$1.00
A. San Pedro	1.00
George Wolf	1.00
R. Rubio50
P. O'Brien	1.00
J. Maloney	1.00
D. McDonald	1.00
J. Ely	1.00
Arthur Keys	1.00
C. Lahey	1.00
R. McGill	1.00
Joseph Kelly	1.00
H. Piper	1.00
John McNulty50
J. Mullen50
W. Phillips50
H. Kuhle	1.00
Paul Rush	1.00
A. Sanchez25
R. Garcia	1.00
E. Delana	1.00
J. Fish50
P. de Landero	1.00
J. Romana	1.00
James O'Hara50
J. Cortezar	1.00
F. Enage	1.00

Apostolate of Religious Reading.

The following books have been added to the library of the Apostolate: Father Ryan's "Poems," "One Poor Scruple" by Ward, "Alice of Old Vincennes" by Thompson, "None Other Gods;" by Benson, "The Intellectuals" by Sheehan, "The Heroine of the Strait" and "Love Thrives in War" by Crowley, "Princess Katherine" by Tynan, "Held for Orders" and "Robert Kimberly" by Spearman, "The Plain Gold Ring" by Kane.

Important Notice.

On and after Saturday, June 3d, the Rectors of Sorin, Corby, and Walsh halls will dispose of rooms for the school year 1911-'12.

Students wishing to reserve a particular room will be required to pay a retainer of fifteen dollars (\$15.00) on the date of reservation. This sum will be credited to the student's account *if he takes possession of his room before ten p. m. on the day set for the opening of school in September.* Otherwise the sum is forfeited and the student must take whatever room is available.

JOHN CAVANAUGH, C. S. C.,
President.

Society Notes.

CIVIL ENGINEERING.

The usual interesting and instructive program of the Civil Engineering Society was given on Wednesday evening, May 17.

Mr. Lahey in his paper on the "Clinkering in coal" showed what a troublesome factor this clinkering is in steam boiler furnaces, and how the operation of steam power plants may as a result be seriously handicapped. Mr. Lahey enumerated the causes of this clinkering, starting with the composition of coal and then showing the chemical activities arising, when firing the coal takes place. Mr. James O'Brien showed the society how our roadways have developed in the past half century. Roadways of the ordinary type have always existed where man moved from one place to another but the perfection of our city pavements dates no further back than about 1850. Before that time cobble stones formed the pavements, and much is known of the inconvenience offered by such a poor paving surface. In a paper on "The work of the Civil Engineer," Mr. Gonzales enumerated those different divisions and phases of engineering the civil engineer may at any time come into professional contact with. Mr. Gonzalez showed how the sanitary engineer is today more needed than ever before, and how his work is constantly growing, due to the concentration of the population and growth of our cities. Mr. Romana discussed

the question of latent heat and sensible heat, and showed by examples their application. His discussion of the subject aroused much interest, and many questions were asked by the members and answered by Mr. Romana to the entire satisfaction of all present.

WALSH LITERARY.

The Walsh Literary and Debating Society closed its season last Sunday evening with a meeting at which the entire hall was present. On this occasion monograms were presented by manager Daly to the members of the various teams of the hall. Father Quinlan, acting as toastmaster delivered the opening address,—a pleasant and humorous talk which was greatly appreciated by all those present. The evening's program as planned by the society consisted of the following numbers: Vocal selection, Birder; Paper, Patron; Music by College Orchestra; Speech, Sherlock; Violin solo, A. Carmody; Monograms awarded by Manager Daly; Piano solo, Hicks; Vocal solo, Wasson; Vocal solo, Murphy; Talks by officers Murphy, Daly, Wheeler and Coach Hamilton.

At the conclusion of the program ice-cream cake, and cigars were served. The affair was a grand success from start to finish, as was evidenced by the numerous encores and the spirit of general good fellowship that existed throughout the evening's entertainment.

BROWNSON LITERARY AND DEBATING.

The twenty-first meeting of the Brownson society was held last Sunday evening. An interesting debate was heard on the question, "Resolved, That the welfare of the Mexican people requires the resignation of President Diaz." The affirmative speakers were Messrs. A. Clay, J. Robins, E. Walter; the negative, Messrs. G. Marshall, N. Brucker, E. McGough. The decision of the judges was given to the affirmative. Mr. Emmett Walter deserves special mention for the excellence of his work in this as well as in all the other debates in which he has participated during the year. After the debate addresses were given by Messrs. O. Daly, C. Fahey, and L. Donahue, who were visitors. A motion was made and carried that a special literary and musical program be arranged for the last meeting of the year, to be held on May 29th.

Personals.

—Ronald Craig (student '07-'08) is employed in an iron foundry at Sharpsburg, Pa.

—Mr. E. Chacon (LL. B. '89) is now the Assistant District Attorney at Trinidad, Colo. His address is Room 9, Colorado Building.

—"Tom" Cleary (student '08-'10) writes from St. Laurent's Seminary, Montreal, Canada, that he expects to pay the University a visit on his way home in June.

—John Warapius, an 1909-'10 St. Joseph boy, now with a Chicago electrical company, writes friends that he expects to pay the University a visit on Decoration Day.

—Edwin J. Lynch (LL. B. '10) is associated with Paul J. Ragan in the general practice of law, in Toledo, Ohio. The offices of the firm are at 751-2-3 Spitzer Building, that city.

—Mr. Frost Thorn (old student) sends to the University a letter containing a beautiful tribute to Father Regan. He contemplates a trip north and will stop at Notre Dame. His address is Lock Drawer 218, Nacogdoches, Tex.

—"Rosy" Dolan (C. E. '10), now a professor at the Oregon Agricultural College Corvallis, Oregon, will require the services of a "best man" the fourteenth day of June. "Spike" Schmitt (C. E. '10) has signified his intention of officiating in that capacity.

—Charles Baer, who was forced by failing eyesight to leave the University last spring, writes from Dallas, Oregon, where he has secured a position with the Dallas Packed Meat Company, that his eyesight is much improved, and that he longs to get back to Notre Dame.

Obituary.

Only this week was it learned at the University that Joseph H. Hogan (old student) passed away peacefully at the home of his parents in Glens Falls, Massachusetts, April 19th at the age of twenty-eight. On leaving Notre Dame he received an appointment in the post-office of his home town and this position he held till the time of his death. He was highly esteemed by his associates, and his early death is sincerely mourned by his friends at the University who will not forget him in their prayers. *R. I. P.*

Calendar.

Monday, May 22—Retreat for First Communion Class begins.

Tuesday, May 23—May Devotions, 7:30 p. m.

Wednesday, May 24—DePauw vs. Notre Dame, Greencastle.

Thursday, May 25—Ascension.

First Communion and Confirmation.

Wabash vs. Notre Dame at Crawfordsville.

Friday, May 26—Wabash vs. Notre Dame, at Crawfordsville.

Saturday, May 27—May devotions, 7:30 p. m.

Beloit vs. Notre Dame at Notre Dame.

Local Items.

—Found—Some keys and a watch. Owners may obtain same from Brother Alphonsus.

—Manager Hope announces that the game scheduled with Georgetown has been cancelled by that University.

—As another proof that summer is nigh, gaze on the new straw hats that are making their initial appearance on the campus.

—Carroll hall baseball team succeeded in defeating the strong Walk Over team of South Bend on Sunday last. The score was 5 to 3.

—Brother Hugh has a force of men at work putting the new football gridiron in shape for the coming year. No expense will be spared in making this field one of the best in the country.

—Prof. Petersen is working hard to get the band in shape for Commencement week. Sunday night concerts have been a source of great pleasure to the students in past years.

—The local council Knights of Columbus tendered a May party in Place Hall, Wednesday evening. Despite the warm weather a large crowd gathered and spent a most enjoyable evening.

—The first game of the interclass schedule was played last Sunday morning. The Freshman Lawyers won from their brothers, the Junior Lawyers, in a sensational eleven-inning game, 8 to 6.

—The Junior college class issued invitations for their Junior Prom, to be given the ninth of June. Preparations are being made to make this the great event in the history of this class. Guests are expected from all points of the country.

—The President of the University has been

asked to recommend a reliable, energetic young man for the position of principal of a school of eleven grades in Iowa. The candidate must be a college graduate. Apply to the President at once.

—The project of a play for commencement week has been abandoned, owing to the rush of other matters at this time. However, this will have no effect on the minstrel show, which will be put on by Prof. Petersen on May 29.

—The presence of Father John Talbot Smith brings pleasant memories of the enjoyable lectures with which he favored us the last two years. His return to our University is a welcome one and argues much for his esteem of our large family of which we consider him a cherished member.

—The afternoon of May 30th is set for the outdoor interhall contests for the Studebaker cup. Business men of the city are donating gold watches which will be given to the highest point winners. This meet is expected to be the best in the history of interhall athletics. Those who will take part are training daily.

—A telegram from the Detroit School of Law was received during the week, announcing that they were compelled to cancel the debate with our Law school. The debate was to be held at Detroit on the 26th of this month. Our men have been putting in some hard study in preparation for this event, and heard the news with a great deal of regret.

—Announcement has been made in regard to the reservation of rooms for the coming year. In order to secure a room for next year each student must deposit \$15.00, which sum will be held to the credit of that student until the opening day of the school year. This will avoid confusion, and give assurance to each man that his choice of rooms will be respected.

—That class spirit is not lacking here was clearly seen at the Junior and Freshman law game on Sunday last. The game lasted eleven innings and was marked by exciting plays all through. Each member of both classes was on hand to cheer his team to victory. Such contests should be encouraged here, as they mean a lot, not only to the students while here, but also when they become members of the alumni.

—The baseball team suffered a severe setback when "Cy" Williams, the star left-fielder, left the diamond to don a track suit for the

coming conference meet. The members of the track team are training daily for this greatest of western meets. The coach feels assured that the gold and blue will make a hard fight to bring back the championship. The cream of college athletes of the west will be seen at this meet, and every university represented is striving to win first honors.

—The enthusiasm which has marked the revival of rowing this year has given to lake St. Joseph some of the appearance of other times. Regular hours have been fixed for daily crew practice, so that there may be no conflict with the boats. The seniors have taken the lead so far for loyalty, there being three full crews at the call of Captain John Wilson. The juniors are training hard for this contest, as the records of the two crews of last year show the classes to be about evenly matched. An interesting race may be expected between the freshmen engineers and freshmen lawyers. The engineers have taken the place of the junior law men who talked boat races at the rate of 99 cts. on the dollar and turned in the balance to practice.

—The Presidents of the different classes held a meeting during the week for the purpose of promoting interclass athletic contests. The meeting elected Father Carroll as director. Committees on rules and schedule were appointed, and the following schedule was drawn up:

Sunday, May 14—Freshman Law vs. Junior Law.

Thursday, May 15—Senior Collegiate vs. Senior Law.

Saturday, May 20—Sophomore Collegiate vs. Junior Law.

Sunday, May 21—Junior College vs. Freshman College.

Thursday, May 25—Freshman Law vs. Junior College.

Sunday, May 28—Freshman College vs. Sophomore College (morning.)

Thursday, June 1—Junior Law vs. Junior College.

Sunday, June 4—Freshman College vs. Senior college (morning.)

Sunday, June 4—Freshman Law vs. Sophomore College (afternoon).

This movement by the classes is a step in the right direction. It is to be hoped that it will finally result in greater spirit not only for the classes but also for the development of greater college spirit.

Athletic Notes.

WABASH LOSES FIRST.

The good fortune which marked the trip of the gold and blue squad to parts unknown, had not entirely deserted Notre Dame last Friday when Wabash was routed in the first game of the series with the Little Giants, by the score of 8 to 3.

Two clean homers, by Quigley and Williams, and another by Arnfield which failed to qualify because of an oversight at second base, featured the contest. Heyl pitched a good game for the Varsity, but Meyers was clouted unmercifully in his five innings on the mound, seven of the runs being tallied in that period. Puckett replaced Meyers in the sixth. but could not stop the onslaught, though he limited the additional score to a lone run. Both nines were in good form and displayed better class than has marked any of the earlier games. The Varsity too seems to have hit a gate with the stick. Score:

Notre Dame	R	H	O	A	E
Quigley, cf.....	2	2	2	0	0
O'Connell, ss.....	1	1	1	3	2
Sherry, 2b.....	0	0	2	5	0
Williams, lf.....	0	2	1	0	0
Farrell, 1b.....	3	2	12	0	0
Granfield, 3b.....	1	1	1	3	0
Arnfield, rf.....	1	1	0	0	0
Ulatowski, c.....	0	1	5	2	2
Heyl, p.....	0	0	0	3	0
Totals	8	10	24	16	4

Wabash	R	H	O	A	E
Herron, cf.....	0	1	1	0	0
Lambert, 3b.....	1	0	4	3	3
Rich, lf.....	0	0	5	0	0
Huffine, c.....	0	0	2	0	2
Starbuck 1b.....	0	0	9	0	1
Williams 2b.....	0	0	0	3	0
Sweet, rf.....	1	1	0	0	0
Kutz, ss.....	0	0	0	1	0
Meyers, p.....	1	1	0	2	0
Puckett, p.....	0	0	0	0	0
Totals	3	3	21	9	6

	R	H	E
Wabash	0	3	0
Notre Dame	4	1	0

Batteries—Heyl and Ulatowski; Meyers, Puckett and Huffine. Two base hit—Farrell. Home runs—Quigley, Williams. Strike outs—By Heyl, 5; by Puckett, 2. Bases on balls—Off Heyl, 9; off Puckett, 2. Hit by pitched ball, Sweet, Williams. Umpire—Joecker.

ONE HOMER, FOUR TRIPLES AGAINST DEPAUL.

Following the example of the gold and blue track stars, who count that day lost when a new record is not established by one of their number, Captain Connolly and his band of sluggers hung up a new mark for Cartier field last Thursday by lining out four clean triples in one inning, in the game against DePaul. As the final count of 9 to 1 indicates, the contest was somewhat onesided. Heyl's masterly control prevented any serious damage by the visitors after the second inning, and the heavy hitting of his teammates, which included a home run by Arnfield and numerous singles in addition to the above-mentioned quartet, proved altogether too much for the windy city representation. Score:

DePaul	R	H	O	A	E
W. Kearns, 2b.....	0	0	1	2	0
Kennan, ss.....	0	0	2	2	1
J. Kearns, rf.....	0	0	1	1	1
Hanaway, lf.....	1	1	0	0	0
Dolan, 3b.....	0	1	0	1	1
McDonald, cf.....	0	0	2	0	0
Byrne 1b.....	0	1	11	0	0
O'Connell, c.....	0	0	6	1	0
Brabbits, p.....	0	0	1	4	0
Brennan, p.....	0	0	0	0	0
Totals	1	3	24	11	3

Notre Dame	R	H	O	A	E
O'Connell, ss.....	1	1	1	1	1
Quigley, cf.....	1	1	1	0	0
Connolly, 3b.....	1	2	1	5	1
Sherry, 2b.....	1	1	1	1	2
Granfield, lf.....	3	2	0	0	0
Farrell, 1b.....	0	2	14	0	0
Arnfield, rf.....	1	1	0	0	0
Ulatowski, c.....	0	0	9	4	0
Heyl, p.....	0	0	0	2	0
Totals	8	10	27	13	4

DePaul	0	1	0	0	0	0	0	0	0	1
Notre Dame	0	0	0	2	1	2	0	3	*	8

Three base hits—Connolly, Sherry, Granfield, Farrell. Home runs—Arnfield. Struck out—By Heyl, 11; by Brabbits, 2; by Brennan, 2. Bases on balls—Off Heyl, 1; off Brabbits, 1. Time of game—1 hour 40 minutes. Umpire—Coffey.

VARSITY HANDS LITTLE GIANTS SECOND.

The second game of the series with Wabash proved a farce, victory going to the invaders in the second inning when seven runs were scored. After the excellent showing of the previous day, it is hard to account for the listlessness with which the gold and blue players entered into the final meeting, though it seemed plain that an overdose of confidence, possibly inspired by the successes of the two

preceding weeks, marked the work in general of Coach Kelley's proteges.

Phillips did the twirling for the Varsity, and while the second was plainly his off session, clean support by his teammates would have lessened materially the count in that inning. Due credit should be given the gold and blue for overcoming the big lead, and tying the top-heavy score in the fourth when Winnie was knocked from the box; but the fighting spirit which wrought that marvel should not have been permitted to languish when Puckett took the mound in the fifth. Possibly the subtraction of a player or so would prove an addition to the team. Score by innings:

	R	H	E
Wabash	0	7	0 0 1 1 2—11
Notre Dame	1	0	4 2 0 0 0—7

Batteries—Phillips and Fish; Winnie, Puckett and Huffine. Struck out—By Phillips, 4; by Winnie, 1; by Puckett, 2. Bases on balls—Off Phillips, 5; off Winnie, 3; off Puckett, 2. Double play—O'Connell to Sherry to Farrell. Umpire—Jecker.

BOXING AND WRESTLING.

The annual boxing and wrestling exhibition by Coach Bert Maris' pupils was staged in Washington hall last Saturday evening, and afforded two hours of entertainment to the assembled students. Most of the contestants displayed a familiarity with the science of defense which may serve them well in an emergency at some future time. Collins and Stansfield sparred three fast rounds for the school championship in the heavy weight class, the decision being awarded by the judges to the veteran end. Clinnen and Miller, who appeared to be about evenly matched, sparred for three rounds, Clinnen outpointing the star halfback. Kelly and Henahan, Whitty and LeBlanc, and Rochne and Regan were also on the card, the decision in each case being a draw.

One of the features of the entertainment was a fencing match between DeLandro and Duque, both of whom are proficient in the use of the foils. DeLandro outpointed his opponent, 17 to 14, before time was called.

Smith, who holds the amateur wrestling championship of Cleveland for his weight, was unable to overcome the handicap of Oaas' additional weight and succumbed in 58 seconds. Smith regained his laurels later in the evening, however, pinning Broussard to the mat in 2 minutes 10 seconds. Rush required but 28 seconds to prove his superiority over Devlin

in the wrestling game.

Several comedy features, a barrel boxing bout, another between Brecklenberg and Moore on roller skates, and a travesty on the manly art by "Shorty" Rush and Williams, the tall left-fielder of the Varsity, added to the amusement of the audience. The contests were refereed by Matthews.

CORBY LANDS HARD ON BROWNSON.

Corby took another leap in the championship race Sunday when they dashed Brownson's fairest hopes to the ground with a dull, sickening thud. The Brownson lads needed only this game to put them in the premier position, the remaining game with St. Joseph looking easy on the dope, but Kevin's generosity in standing for a touch of eleven bingles, coupled with an unusual number of miscues by his teammates, permitted the Corbys to romp away with the long end of the 11 to 2 score. Poor support at times when clean fielding would have permitted scoring enabled the Corbys to secure as many hits as runs. A ninth inning rally with two down failed to net more than a single run, resulting from Burchell's safety, two pretty steals as far as third and Corby's sole error at second when McGinnis slid safely into the bag. Score by innings:

Corby	7	0	0	0	1	2	1	0	0—11	11	1
Brownson	0	0	0	1	0	0	0	0	1—2	7	5

WALSH WINS OVER SORIN.

The Walsh hoppers exemplified the fact that a little learning is a dangerous thing, or rather that wise old owls are not necessarily baseball artists, when they handed defeat to Sorin Sunday morning. Aside from the spasmodic gilt-edged twirling of "Nick" Ryan, and the merciless slugging of his teammates, the contest was featured by the numerous errors of the Sorins, who seemed unable to locate the leather when clean fielding would have prevented runs. Barsaloux started on the mound for Sorin, but was replaced by San Pedro in the fifth, after the battle was lost. Ryan was in fine form, and during the game succeeded in handing strike-outs to fourteen of Sorin's men. The banner showing of Walsh was made in the seventh when a trio of safeties, added to a pass and a wild pitch, enabled five to tally. Score by innings:

Walsh	2	0	2	3	0	0	5	0	0—12	10	4
Sorin	0	0	0	3	0	1	1	1	1—8	6	5