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## Waiting.

MANY a seed and many a bud, that has slept through  
the Winter grey,  
Is awaiting the angel Spring to roll the stone  
away.

Many a bird, that has flown afar to her nest in the  
sunnier South,  
Is hasting home with a song entombed in her sealed  
mouth.

Christ, the King Who lives! they await the Dawn to arise  
with You—  
The seed, the bud, every bird that glides 'neath stretches  
of blue.

C. R. L.

## Some Early History of Easter.

MAURICE J. NORCKAUER, '14.



N the early history of the Roman Catholic Church the sects that rose up against the "Spouse of Christ" were almost as numerous as the sects of Protestantism today. The Church has had to contend with heretical adversaries almost continually since the day it was founded. An adventurer into the realm of early Church history is astonished at the marvellous things he encounters there. He meets with heresies and schisms far more threatening than Socialism is now; yet the names of these heresies and schisms are never met with any more. Were it not for the records of history we would never know such sects existed as Prodicians, Cainites, Secundians, Ptolemaitans, Ophites, Sethians, Marcosians, Colorbasians, Archontiques and Antitactes. These were all

sects of the Gnostics, and exerted an influence on their era similar to that exercised at the present time by such sects of Protestantism as Methodists, Baptists, Christian Scientists and the like.

The times were often troublesome, but undoubtedly God wished them so, for troubles served but to unite the faithful in a closer bond of unity. Through the providence of God they gave the Church the necessary opportunity of defining her position in regard to matters of ecclesiastical and liturgical discipline. Even among the faithful followers of the Church, sectional differences arose, and in order to maintain her divine characteristic of universality, the Church, through her head, had to settle these differences, and to make many observances general and uniform.

Early in the second century a discussion

arose concerning the proper date for the celebration of Easter. This was only one of the difficult questions which the early Church had to answer, but it demonstrates how action taken by the Popes has obviated any future difficulty. Easter occurs only on Sunday, and that it is a movable feast; that is, a feast whose date of celebration is changeable. Yet not many of us have ever inquired how the date of the Easter festival is determined, and how it came to be thus determined.

Easter is one of the oldest Christian festivals. Alzog, in his "Universal Church History," says: "The Christian Pasch, or Easter, was at first intended to commemorate and keep alive in the Church two great ideas: the death of Christ, and His resurrection." The controversy concerning Easter had to do simply with the date of celebration, and "it did not regard the object of the feast—the redemption through the death of Christ—nor the liturgical celebration" (Brueck's "History of the Catholic Church). The first open disagreement seems to have occurred during the reign of Pope St. Pius I. who ruled the Church from 140 to 155. Dr. Oechtering informs us: "He (Pius I.) insisted that Easter be celebrated on Sunday." Already, then, a spirited contest must have been in progress. But it was during the pontificate of St. Anicetus (155-166) that the controversy first became general, and opposition between the Churches of the East and of the West assumed a hostile aspect.

There were "so many conflicting opinions that the pagans reproached the Christians for their internal dissensions, and ridiculed their quarrels." The Churches of Asia Minor wished to commemorate the death of Christ on the 14th day of Nisan (March-April), and to celebrate the festival of Easter on the 16th day of the same month, no matter on which day of the week the 16th fell. Whereas the Churches of the West, together with the Church of Rome, intended that Easter should be celebrated on the first *Sunday* after the 14th day of Nisan. These Churches of Asia Minor and of the West were always within the pale of the Church, and were known as "Quartodecimans." But there was another sect of Ebionites who wanted to celebrate the feast of the Pasch on the 14th day of Nisan with the Jews, because the Mosaic law was still binding. This sect, known as the "Ebionistic-Quartodecimans," was heretical. They were really

celebrating the Jewish, not the Christian Passover, which, they said, "should be kept uniformly on the 14th day of Nisan" (Alzog). The Churches of the East and of the West—but not the Ebionistic-Quartodecimans—were willing to accept the decree of Rome, whenever it should be given, but until such a time, they both tried to secure the sanction of their own custom.

Apparently the matter would have been settled quickly and satisfactorily had it not been that St. Polycarp, a man of tremendous influence among the Oriental Churches, was in favor of the stand taken by the Eastern Church. Darras, the historian, gives a very clear account of this phase of the discussion. St. Polycarp recognized that unity and harmony should exist between the two sections, and went to Rome to confer with Pope Anicetus.

"St. Anicetus and St. Polycarp had a friendly discussion upon the question on which the two Churches were divided. The Pope considered it of the highest importance to persuade St. Polycarp to abandon his ancient custom, knowing the powerful effect of his example upon the Asiatic bishops. His predecessors had labored to remove, by degrees, the Judaic observances introduced into the Church by the Jewish converts, and their efforts had been crowned with success. This one point alone remained to be cleared up. But the authority of St. John, and the inviolable attachment which St. Polycarp cherished for his venerated master, overshadowed in his mind all the arguments of this sovereign pontiff. St. Anicetus then regarded it as a duty to leave the matter on its ancient footing, and to tolerate, even in Rome, their accustomed observance by Asiatic visitors to that city. . . . . The Easter controversy was not again renewed until the pontificate of St. Victor, toward the close of this century."

The "Histoire Littéraire de la France," affirms that St. Anicetus and St. Polycarp parted in peace, and other histories affirm it. The "Histoire" says, "ils se séparèrent en paix; et cette paix étoit commune à toutes les Eglises qui célébroient la Pâque ou le quatorzième jour de la lune, ou le dimanche d'après." (They separated in peace; and this peace was common to all the Churches which celebrate the Pasch on the 14th day of the moon, or the Sunday after.)

Popes Soterus and Eleutherius did not

disturb this order of affairs during their pontificates, thus giving a tacit consent to Pope Anicetus' ruling. But while Pope St. Victor was on the throne of Peter, the controversy was again started. At the Synod of Arles (314), the decree was passed that Easter "should be celebrated on the selfsame day and at the same time in every region of the earth."

This, of course, was a long step forward toward the final settlement of the question, yet it remained for the Council of Nice to give the final word. The Synod of Arles left a loop-hole and was not conclusive, since it did not state the day or the time definitely enough. At the Council of Nice, however, the final decision was passed that "the Easter festival should be celebrated on the first Sunday after the spring full-moon." Those who would not comply with this ruling were to be henceforth treated as heretics, and the appellation "Quartodecimans" was given them. At last, after more than half a century of disagreement, the unity of the Christian world was made intact.

It is hard for us at the present day to realize how trying this long controversy was to the infant Church, but as the "Histoire de la France" says:—"Dieu ne permet point de mal qu'il n'en sache tirer un plus grand bien; et cela est de l'ordre de sa souveraine sagesse." (God does not permit any evil which does not draw forth a greater good; and hidden is the way of His workings.) We are too prone to accept things as they are. We never look into the history of our customs or practices. The Feast of the Resurrection is the greatest feast in the ecclesiastical year, and we ought to know, at least in a general way, a history of this feast. What has been written here is merely a brief summary of how Easter came to be celebrated on Sunday, and why.

Easter.

THOMAS A. DOCKWEILER, '12.

THE ashen season now is o'er  
 With Winter's months of sorrow,  
 And joyful Easter bells once more  
 Shall ring out on the morrow.  
 All Nature in her vernal bloom  
 Gives greeting to the hour  
 When God-Man rose from three-days' tomb  
 To manifest His power.

The Resurrection.

JOSEPH M. WALSH, '14.



PRING was near at hand, the snows of the long winter were decomposing into their elements and adding to the streams which had long since broken their icy bonds. The kindly housewife no longer scattered crumbs for the snow birds, for the snow had already disappeared from sufficient feeding ground to satisfy the beggars of the air. But though the buds were dormant and the robin kept to his southern home, Nature was awakening at the breath of spring, and all earth was making ready to begin life anew.

Gazing out of his studio window, George Harlin saw the signs of this revival and felt the spirit of the time strike a distant memory in his soul—a memory of the time when he was a youngster; when he loved and adored her, living, whom he had forgotten, dead—his mother. His mind recalled the last Lenten season she spent on earth; he saw himself a happy, care-free boy of seven, trotting joyously by her side to morning mass—"Pshaw! Mass. Rot! Come out of it, old man, this is no time for such tomfooling! Get busy at that picture and forget such fool thoughts!" With these shattering words, he destroyed his mental picture and turned from the window in anger at himself to continue work upon the picture which was to be his masterpiece. "An Idyl of Spring" it was to be, and if the power and skill of George Harlin were one-half what the art critics said they were, the world would gaze in awe upon this work, and first prize would be his at the Exhibition.

It was many years since young Harlin had left his quiet home town upon the death of his mother—his father had died some time before—and taken up the study of art. He had succeeded at home, had travelled abroad, gained fame, honor and riches. The nature studies of Harlin were known throughout the country. Yet, for some reason which he could hardly establish, he had spurned the Faith of his fathers.

"Religion! Well, maybe so, but I don't care to discuss that matter. Don't mention it again, please." With these or other words

like them, he turned aside all efforts, both clerical and lay, to rouse him to his former self.

His models were surprisingly patient, and Harlin made rapid progress on his canvas, though the thoughts of the morning would persist in returning through his mind. But the Exhibition was to be held Easter Monday, and time was precious. As he thought of the applause and admiration which would greet his work, he was filled with pride, and redoubled his efforts to produce a painting which should cause that applause to be continued throughout the years to come.

"Enough for the day," said Harlin, as he laid down his palette and pulled the curtain over the easel.

"Be on hand early tomorrow," he instructed the models, "and we'll finish it in a short while."

The day's work ended, the picture which the morning light had brought to his mind once more flashed before him. "Easter! Then, Easter Monday and the Exhibition! Confound those pious thoughts; a Resurrection from the dead—such foolishness and ignorance."

Next morning came, and on hand promptly were the models. But George Harlin, in blouse and duster was not there before them to start the work again. Nor was the work begun the next morning. In his apartments above, Harlin lay stricken with brain fever. The days passed and he grew worse. Delirium came, and he talked of his boyhood—of his playmates, of his mother. Then his mind reverted to his later life, and blasphemies, which he had not the courage to utter when sane, now crossed his lips. Then his art was uppermost in his mind, and he posed his models and called for lighting effects, while the nurses held him to his bed. And one day, when no nurse stood guard, he jumped from his bed of dreams and unsteadily made for his studio. He uttered no sound but quickly went to his workroom. Entering, he located the palette and brushes in their proper places, raised the curtain from his great work, and commenced to paint. Quickly, feverishly, he wielded the brush. A few strong strokes and the "Idyl" had begun to disappear. The work of months was destroyed in a minute. Then he commenced to paint anew. His brain guided his hand, though the guiding force knew not what impelled it to act. The minutes

passed; the canvas seemed to move with the brush, so rapidly did the picture appear. A few more strokes and, as always, the symbolical "G. H." appeared in the lower right-hand corner. At that instant something within him snapped, and Harlin fell to the ground. Grasping for support as he fell, he pulled the curtain over his work. A few minutes later his nurse found him lying there, unconscious.

.....  
Easter Sunday! A glorious day in April! The rebirth of Nature has taken place, and the whole earth seems to join in the joyous Easter song. The signs of a few months since are fulfilled. George Harlin rises from his chair; supports himself with his cane, and looks from out the window of his bed chamber upon the happy scene. And, even as before, the old thoughts and memories come up before him; but impatiently he thrusts them aside, more bitterly, perhaps, than usual.

"The Exhibition will be held tomorrow, and my masterpiece is not complete! O God! You are unjust to stay my hand in my work. God? I doubt it. Bah! I'll finish the work to-day or die by nightfall. I've strength enough; I must win that prize. Curse that fever, it's made me weak." Slowly he walked to his studio, opened the door and entered.

"Ha! They haven't disturbed it! It's well they didn't! My brushes; where are they—What? On the floor!—Some one has used them. Oh, oh, some one has ruined my "Idyl!"—O my God, what next?" Hastily he reached for the drawstring, pulled it, and the curtain fell to the floor.

"My God, what's this?" cried Harlin, starting back in amazement. Anxiously his eye sought for the signature, found it, then irresistibly travelled to the Face which, radiant with a light celestial, shone from above a rock, and seemed to call him on. And then, as that day weeks ago, something snapped within him, and George Harlin understood.

"My God have mercy!" he prayed, falling to his knees. "The Resurrection," and by mine own hand! My God, have mercy."

On Easter Monday the crowd that thronged the Exhibition galleries congested in admiration before "The Resurrection," which bore the signature of "G. H." But the day closed and no medal of honor recognized it; for George Harlin did not claim the honor of the masterpiece.

## Easter Verse.

### Easter Lily.

THOMAS F. O'NEIL, '13.

LILY fair, within your bower,  
Lift aloft your spotless crest;  
Finest type of earthly flower,  
Raise to God your chalice blest.

Time will soon your grace devour,  
Let your fairness Love suggest;  
Be not vain of winsome power,  
Thus you'll use your beauty best.

### At the Tomb.

RAYMOND J. SIEBER, '14.

AROUND about the holy tomb  
The gleaming dawn a splendor shed,  
While thousand chanting voices spread  
A glory through the mystic gloom.

Forth from the dazzling heaven afar  
The sacred flock through devious ways  
Beheld amid the golden rays,—  
Their risen Lord, their guiding Star.

### The Waking Hours.

BERNARD H. LANGE, '12.

A UNIVERSAL sigh is heard:  
From out its sleep the world awakes  
To render thanks unto its Lord,  
And of His risen joy partakes.

### Brander Matthews: Critic and Novelist.

RUSSELL G. FINN, '12.



HE name of Brander Matthews is not the least known in the world of American letters nor, indeed, is it the least respected. But because Brander Matthews does not produce the type of literature which delights the popular taste or appeases the popular appetite he is not generally recognized as a prominent writer. Yet he does write—writes much and well—but his works are dedicated to the upper strata of readers. He does not and can not attend to the wants of those who read for amusement only. Whatever work he has done successfully he has given over to the student of literature, not to the casual patron. He is essentially a critic, and being a critic is not admired by the eyes of the average reader, but is confined in his work to a field less extensive and more obscure than that occupied by the creative author.

Brander Matthews is perhaps the foremost

of the American critics today, yet his work is hardly of the same rank as that of the foremost poet or novelist or short-story writer. Because he is a critic he is in an inferior position. Criticism is of necessity subsidiary to creative literature, not only because it follows in the natural course in the wake of the creative production as the sea-gull behind a ship gleaning a living from the waste and grace of what goes before, but because it can occupy the interest of a reader only in a far less degree. One cares for criticism only on that which he has read, and even after tasting of the criticism may either accept or reject it. Matthew Arnold remarks that the critical power is of a lower rank than the creative, and because of the substantial truth of this remark Brander Matthews can be regarded only as a satellite in literature, for he can claim no distinction as a creative author. Despite its inferiority Arnold has defined criticism as a disinterested endeavor to learn and propagate the best that is known and thought in

the world, and through such a definition we are able to catch a glimpse of the real worth of the work of Brander Matthews. His is a disinterested endeavor to learn and propagate the best that is known and thought in the world.

In all branches of literary criticism Brander Matthews has attained to no humble degree of excellence, yet his work in every branch is not clearly distinctive. His work on versification bears with it authority worthy of consideration. It is original and continent of purpose, though it is by no means his most fruitful labor. On the technique of the short-story, its origin and development he has also cast an easy eye, but in this he has realized but the partial gratification of his ability. He is most brilliant in dramatic criticism. In this branch of literature his pen has been most apt to express the happiest activities of his mind. Under his supervision the drama has assumed a form more clearly defined than ever before. He has given it an unmistakable character which it had hitherto possessed only in an obscure form. As a practical effectual critic he has accomplished much. As a theorist he has been most accurate and delicate.

Though he has written for the upper strata, as we said, yet his writing by no means appeals peculiarly to the scholar. He has written rather for the common, the unprofessional element of the upper strata. Simple and undecorated by jejune technicalities his works have been dedicated to the reading and understanding of all. It is true that such a work as dramatic criticism, or any intensive literary study, is essentially scientific, yet his treatment does not extend beyond the grasp of the ordinary reader. Considered apart from their scientific value they disappear in the mists of literary worthlessness. Take away from Lord Macaulay whatever of accuracy his works possessed, strip them of all scientific function, and they still remain monumental to the style and grace of the unreckoning writer. Of Arnold, Pope, Spencer, Newman and many others of our essayists the same might be said. But of Matthews it is quite the reverse. His own work presents an analogy with the specialties of his profession. In his criticisms he can say but little of style and diction, much of the technique and mechanical construction of a literary work.

Brander Matthews, as has been said, is not a

creative author. He is essentially a critic. When he ventures beyond the confines of simple criticism he enters an unexplored land. As a novelist or short-story writer, which distinguishing titles he has assumed on some few occasions, he has accomplished so little that he can scarcely be regarded as either. His novels, while they do not proclaim the author a noteworthy novelist, are readable, and because of the adherence to technical form are commendable.

The style of Matthews is straightforward and rugged. In the telling of a story he is too much in sympathy with the small details of the plot, and is everlastingly picking them up and carrying them along with him until the story is trembling under the burden of too many small incidents.

In characterization he is exceptionally clever, though he is clever when viewed from the side of science rather than after an artistic fashion. He makes his principal characters known to the reader as very distinct personalities with every action and every word attributable to but one individual. He pays but little attention to his minor characters, making them mere instruments to dumb show.

In the novels of Brander Matthews verisimilitude is present—present in a full measure. In fact so human and so true to life are his characters that it is apparent he leans toward realism. Verisimilitude merely demands that the character be true to life; but this truth, to make the paradox, is of a fictional kind. A character, for instance, may be true to life after the manner of books, but he need not be the exact photograph of a living human, with all the uninteresting detail imagery which would portray exactly the conduct of a real being. If there is an extreme of verisimilitude, then the novel must be pronounced too realistic. The heroes which Brander Matthews portrays are heroes of the ordinary sort—heroes because they cannot be otherwise. His villains, like those of Fielding, are hypocrites. In Brander Matthews there is lacking that splendid faculty of applying local color to his novels. The scenes which he pictures, except for a few accidental attachments, might appear anywhere. His settings, while elaborate, are false. In one of his novels, "His Father's Son," except for the fact that Wall St. is mentioned—and Wall St. could hardly be elsewhere than in New York—the action might as well have

taken place in Monte Carlo. In this book we have a father dabbling in millions, playing with millions of dollars, extorting them from one man and feeding them through another to his ambitious investments—a great robber of wealth, yet a charitable churchman. Before his son and in his own conceit he is exemplary, placing the same value upon his integrity as he does upon his life. He brings the son up to satisfy his own ideals, deceiving both son and self. But in the end there comes a fatal exposee—the son learns that his father's principles were nothing more nor less than principles of expediency and the father finds under his roof not the idolized son but a deceitful rogue. The plot is very well developed, one incident growing quite naturally out of another. The characters are made to fit the situations and the situations are interdependent. Yet the characters are human, not of the Wall Street type, nor even possessed of the fineness which wealth and education supply, but merely human—very human.

This novel is well representative of his other attempts. In his others as in this, the emotional element is obscured. There is emotion, but it is not the pure, steady, strong flame that we behold in novels of note. It is rather the weak, flickering sort with barely enough power to make known its existence. The plots which are found in the stories of Brander Matthews are intrinsically of small value. They are very common—all plots are more or less common—but these are almost without sufficient intricacy.

So it is we see Brander Matthews in the field of fiction. A slave to technique, he has fallen short of the true aim of the creative author. He is studious of the qualities which he has set down as essential to the novel, but in the assembling of them he has shown himself but a rough workman. He has demonstrated that a skeleton of technical perfection does not constitute the proper novel. Like an organist he strikes the proper keys and calls forth the tones in their perfect pitch and length, but fails to produce the grand harmony which answers to the touch of the master. The art which he might display if he allowed himself a natural pen is merged in the great stream of rules and qualifications. He attempted to adapt his critical genius to the uses of creative literature, yet even as a novelist he is worthy of some consideration.

### Easter Awakening.

CYRIL J. CURRAN, '12.

[To a Little Sister.]

**A**WAKEN child! The magic touch of Spring  
Transmutes the world; all natural voices sing—  
The fragrant wind, the birds, the teeming soil.  
This day, at least, let us forget to toil:  
Old life's revived, and new life now is born.  
Come, let us forth, this sunny Easter morn!

### Easter and Spring.

THOMAS F. O'NEIL, '13.



**E**ASTER is the greatest feast of the ecclesiastical year. As commemorating [the] Resurrection of our Lord it is at once among the oldest and chief in importance. It is to Christians what the feast of the Passover was to the Jews. As celebrating the return of spring, it is a continuation of a universal custom among ancient peoples. Due to its nature as a feast of the Church and as a spring festival, many customs have arisen. These are both of historical and legendary origin, and serve to recall the significance of the feast, and to awaken sentiments which will lend spirit to its observance.

It is generally conceded that many of the details of the Easter service are based upon pre-Christian practices. Undoubtedly they are of Jewish origin, for the Mosaic order was only a figure of the new law; and the symbolic and prophetic observances of the feast of the Passover were realized in Christ's death and Resurrection. It is only natural, therefore, that the commemorative services of the Easter season should resemble those of the Jewish Passover. Many writers attempt to trace the origin of these services to paganism, but the bulk of evidence is against them. Some resemblances do exist, but these are purely accidental, and are falsely connected with the ecclesiastical feast because those writers fail to realize that all of the ancient peoples observed the return of spring in much the same manner as the Jews observed the Passover.

In Rome, Germany and many other countries fires were extinguished and then relighted to



symbolize the death of winter and the rebirth of nature. This is similar to the practice of the Church in regard to the paschal fire which is a remnant of the ancient Passover service. There is, however, no real connection between the pagan and Christian feasts.

The ritual and all the ecclesiastical practices of the Catholic Church during the Easter season are based upon the real significance of the events commemorated and their relation to the old or Mosaic law; but this does not hold true with regard to the popular customs, and it is with respect to these that writers become confused. They include them in the real or ecclesiastical celebration of Easter. The greater number of the customs known to us are of Christian origin; but many are relics of paganism, and were at one time part of the ancient spring festivities. With the acceptance of Christianity, the feast commemorating Christ's Resurrection took the place of the annual spring festival of the pagans, which in England was called Easter in honor of the Teutonic goddess of spring and light. This, according to the Venerable Bede, is the origin of the English word, Easter.

Of the celebrations attending this ancient festival some traces may be found today. The two feasts—Christian and pagan, now united—were both significant of a resurrection, the one of God, the other of nature. From this relation it happened that the popular customs of the Christians and pagans were, to all intents, of like character; and many of those of the latter were used by succeeding generations in observing the Christian feast of Easter.

One belief common to the people of Germany, England and other Teutonic countries, was, that if a person rose early on the morning of Easter he could see the sun dance. Such superstitions are today fast disappearing and now have but few believers. A custom which still obtains in Russia is the making of Easter a day of popular sports. Games are held and the people relax after the long and severe season of Lent. This feature of treating Easter as a day of enjoyment is not, however, confined to Russia. It is common to all Christian people; but the method of celebration varies in different countries. In one it takes the form of boisterous games, while in another only simple and time-honored traditions, such as the giving of Easter eggs, are observed.

The origin of the Easter-egg custom is not definitely known, but it seems that in all countries eggs are connected in some way with the Easter celebrations. In America the children of the city of Washington have an egg-rolling contest in the White House lawn. Besides this there are, in other parts of the world, sports with eggs. Father Carmeli, in his "History of Customs," observes that such practices were common to both pagans and Jews.

Because of the fact that eggs are connected with the celebration of this feast, certain meanings have been attached to their use. According to some, eggs are painted red at Easter time as a sign of rejoicing, for the season of Lent being past the people are at liberty to eat eggs. It is said that another reason for the custom is that the breaking of eggs at this time is a figure of the Resurrection. The shell of the egg is likened to a tomb and its opening can be symbolic either of the Resurrection of Christ or of Nature.

Thus it is that the general spirit of the season contributes greatly to the sentiments that are necessary to the proper observance of Easter—the feast commemorating Christ's Resurrection. The forces that once incited pagan people to rejoice in the awakening of nature, now help to lift up the minds of Christians to a more sincere worship of the risen God.

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### The Angel at the Tomb.

FRANK C. STANFORD, '13.

ON rock-hewn tomb the morning light,  
Shines pure, as when first came to birth  
The faint sunlight on new-born earth.  
Beside the grave in gleaming white  
An angel stands; a harp of gold  
Has he, and singing, glows his face  
With radiance flooding all the place;  
And zones of amaranth enfold  
The tresses of his waving hair.  
He sings of Life, of Faith, and Love;  
To the Blessed Trinity above.  
His song mounts heavenward through the air;  
He sings of victory over death,  
And with his sweet perfumed breath  
He murmurs praises o'er the place  
Where the Redeemer of our race  
Hath lately lain in Death's embrace.



Poetic Justice in the Drama by M. A.  
Quinlan, C. S. C., PH. D.

IT is a pleasure to chronicle the appearance of Father Quinlan's thesis in book form and to give an impression of its content and value. The drama has always been a subject of fascinating interest to the general student of literature, and in the last decade it has become an increasingly popular field for intensive study and research. The special problem which Father Quinlan has investigated is one of great importance as it deals with the ethical side of the drama. In his work the author presents the concept of poetic justice, historically considered, in its relation to dramatic literature.

Taking as a point of departure Addison's revolt against this "ridiculous doctrine of modern criticism," the author brings us back step by step to the true origin of the doctrine, proving that it had its beginning, not with Aristotle, as the immediate critics of Addison declared, and their later followers were content to maintain, but with Aristotle's master, Plato.

Aristotle's celebrated definition of tragedy comes in for its full share of discussion; the famous "pity and fear" clause meeting at Father Quinlan's hands the interesting interpretation that the pity and fear aroused by the drama hardens the spectator's heart against what would otherwise cause pity and fear in real life. Thus, Beelzebub of the theatre casts out Satan of the street and shop,— "casting out," by the way, seems rather close to the radical meaning of Aristotle's "katharsis." The interpretation does not bear its full credit on its face, but it is curiously confirmed by wider application in literature.

The author's study of poetic justice is limited to the English drama and English criticism, though, of course, to work this field comparative study of other literatures was required. The origin of the term "poetic justice" was with Rymer, but not the origin of the concept in English criticism. Investigating this point, the author considers the restraint exercised at different times upon the drama for religious or political reasons,—a fact pointing to an ethical judgment of plays,—with special reference to the Puritan attitude toward the drama. In this connection Sidney, Puttenham, Harington, with Bacon

and his successors, are considered in support of the assertion that the doctrine of poetic justice is a tradition of English criticism and dramatic literature. Under the heading, "Two Prominent Advocates of Poetic Justice," Dryden and Rymer are taken up and discussed in detail. The concluding chapter brings the discussion of the question down to date with an exposition of the views of modern critics on the subject. It seems to us, though the point is not made in so many words by the author, that the concept of poetic justice in criticism has undergone modifications similar to those that have affected the subject of ethics in general. If we are to take ethics as a positive science, that is, a body of generalizations, after the fact, of what is done by men in given situations of moral import, then poetic justice ceases to be a governing law of the drama. If on the other hand we regard ethics as a normative science, that is, a body of rules, formulated before the fact and decreeing what men *should* do in given situations of moral import, then poetic justice becomes a strict and inviolable canon of dramatic criticism. The confusion of the critics regarding poetic justice is due perhaps to their failure to recognize this fundamental distinction regarding ethics itself.

In form Father Quinlan's work leaves little to be desired. Written in plain, forthright English, it never loses its logical bearings. It is not a book to beguile an idle hour. Its appeal is to the student, to the scholar; it requires for its enjoyment a mind interested, alert, and such a mind it will leave with the satisfaction of having pursued a purely intellectual question in a manner orderly, concrete and full.

C. L. O'D.

"How can mortal tongue sing the splendor of that heavenly Jerusalem into which Christ, our Chief, has already entered; wishing, as He said, to prepare a place for us. . . . Yes, we shall see Him, that mystical Lamb, not only in the calm, smiling majesty, and with the kind eyes, gentle voice, and irresistible eloquence of the divine Figure in the Gospel; but transfigured and glorified in the light of Heaven, clothed perhaps as the Apocalypse depicts Him, in a vesture of white, girded with a golden belt, His eyes flashing, and His hair and brow shining with the dazzling splendor of snow."

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## Board of Editors.

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**E**ASTER Sunday is a day of rejoicing. The feast marks the close of Lent, and commemorates the Resurrection of our Saviour from the grave, by which He completed the work of our Redemption and foreshadowed the glorious resurrection that awaits the elect. In observing the feast we therefore celebrate the triumph of Christ in the proof of His divinity, and relax after the penitential season of Lent.

The Church wishes us in our celebrations to be joyful; not through dissipation, but in wholesome Christian gladness, which arises from a proper appreciation of God's favors, and is fostered by the general spirit of the occasion and season. With Easter, spring really commences. The blossoming out of forest, field, and garden is symbolic of a resurrection, and together with the close of Lent should awaken sentiments that will enable us to more fully appreciate the feast of Easter. Being thus prepared, the Church asks of us to remember and realize the great import and significance of the Resurrection, and to be glad in the accomplishment of man's redemption and in the promise of another resurrection.

—The current issue of the *Ave Maria* for March 30, publishes a letter from a Catholic

layman to a professor in one of our state universities acting as a promoter of the Young Men's Christian Association which every student should find time to read. The letter is a well-phrased, dignified, eminently thoughtful piece of writing in which the author gives the reasons for his opposition to the organization. He withholds support, and at the same time gives very admirable reasons for so doing. There is no scolding, no abuse; just a serious, eminently sane expression of views. There is even regret that a line of division must be made. This paragraph, which we quote, has a humility that quickens feeling and makes one anxious to know more about a man who thinks so lowly of himself and writes so nobly on his theme.

If I have written with fervor, believe me I have no rancor in my heart; I am only a common, every-day Catholic—too unskilled for the defense that has been thrust upon me. But if I lack skill and courtesy, there is (I trust) in my plea at least no professionalism, no pharisaism, no self-righteousness.

Surely the man who phrases his thought with so much distinction is not an "every day Catholic" in the sense of scholarship. Or if he is, then the standard of the every-day Catholic is notably excellent. The SCHOLASTIC has expressed an opinion heretofore on the Y. M. C. A. which this letter confirms in every detail. As a dignified, well-phrased, thoroughly correct piece of English we commend the letter to students of expository style.

—In a few days the Varsity will begin its baseball schedule in which some strong teams will be met. Nearly everyone will follow the games, but more **The Spirit** is than this is needed; concerted **Everything.** cheering must be had if we are to win. Last year a strenuous campaign led to the formation of the Rooters' Association, and during most of the football games there was some evidence of spirit. Like many other organizations it has been allowed to pass out, and now we rarely hear a semblance of rooting at our games. One wonders what has become of the organization. Is it going to follow in the path of other temporary things? There is cheering of a mediocre quality if our team happens to be winning, but it is, at the best, half-hearted and languid. Visiting teams have reason to be surprised

at our lethargy; students from other schools feel lost when present at our games. To the Rooters' Association then an appeal is made. Resurrect the organization, the yells and the spirit. Victory is not so sweet if a sleepy crowd hardly stays awake long enough to recognize it. Defeat is not so bitter if optimists and fanatic enthusiasts cheer pluck. The spirit is everything.

—One of our American philosophers remarks that "some men never try work until they have tried everything else." However, at a university, it does not

**The Home Stretch and Work.** take such a man long to exhaust the possibilities of other alternatives, and

the quotation has value only as reminding us that there is a tendency in human nature to shirk whenever an opportunity is offered. Now pursuing a college course is primarily a work of business, and it is important for us occasionally to question ourselves: Are we putting into this work our best efforts, or are we developing the tendency to shirk?

But two-and-a-half months of the college year remain; yet, as in a race, the value of the whole contest is often determined by the work done in the home stretch, so these few months may prove the most useful of the year if we will but seize the advantage. And while we make our good resolutions—shall we call them "Easter Resolutions"?—let us bear in mind a quotation from another American writer:—"I have never heard anything about the resolutions of the apostles, but a great deal about their acts."

—It is here, presumably, that glorious season which is neither winter nor summer, which is neither warm nor cold, but which is damp, muddy, rainy, windy, capricious and altogether unpleasant. These are not

**The Myth of the Springtime.** the words of a pessimist. They are but the literal presentation of the truth.

Only a poet can see the beauty of spring, because such a perception necessitates an imagination hardly to be found in a person whose vocation is more prosaic. Yet mankind has been told so often that this first season of the year is charming,—has listened through the centuries to the ravings of countless poets over its "balmy skies," its "twittering birds," and

"the awakening of nature" which is supposed to accompany it, that mankind feels a joy in the approach of the vernal equinox, which certainly has but little justification in the light of the discomforts which always accompany it.

The SCHOLASTIC has a purpose in making these remarks, as might be expected, since nothing purposeless has ever appeared in these columns. It has been observed that the students of the University in other years found in the coming of spring an excuse for a general cessation of that earnest application which distinguishes them during the winter months. We have called attention to the futility of the sentimentality surrounding it, and we trust that no one will make himself ridiculous by urging vernal lassitude as an excuse for his own neglect.

#### Holy Week Services.

The impressive services of Holy Week began on Palm Sunday with solemn high mass sung by the Rev. President, assisted by Rev. C. O'Donnell and Rev. T. Burke. Palms were blessed and distributed, following which at the appointed place in the Ritual, the Passion, taken from the Gospel of St. Mathew was chanted by Rev. T. Irving (*Evangelista*), Rev. A. Kirsch (*Christus*), Rev. J. Maguire (*Petrus*), and College Choir (*Turba*).

On Wednesday, Thursday and Friday evenings, beginning at 7:30, the office of *Tenebrae* was sung by the clergy and the students of Holy Cross Seminary. The rendition of one of the Lamentations by a double quartette each evening was very devotional.

Holy Thursday, Very Rev. Father Provincial, assisted by Rev. J. French and Rev. T. Irving, officiated at the services. All the priests, according to custom, received Holy Communion. At the end of the mass the solemn procession was formed and the Blessed Sacrament was placed reverently in the beautiful Repository to which the students of the different Christian Doctrine classes, according to the long-preserved tradition, contributed flowers.

Friday the Rev. President again officiated, assisted by Revs. M. Walsh and C. O'Donnell. The Passion, taken from the Gospel of St. John was sung, then various prayers were chanted and the Blessed Sacrament brought back in procession for the Repository. Mass Pre-sanctified was next celebrated.

This morning at the blessing of the Easter and Baptismal water and at the solemn mass which followed, Rev. M. Kirsch was celebrant, assisted by Revs. M. Walsh and J. Farley.

Throughout the week the services were conducted with all that dignity and impressiveness characteristic of the fine tradition for ritual observance created by our master of ceremonies, Rev. Father Connor.

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#### High Honor for William P. O'Neill (LL. B. '06).

It is a pleasure to announce that Mr. William P. O'Neil of the Law class of 1906 has been chosen as the candidate of the Democratic Party in Indiana for the office of Lieutenant Governor. Mr. O'Neil is receiving congratulations not only from his personal friends but from the press of Indiana on achieving this important distinction in the ranks of his party. The SCHOLASTIC does not look upon it as any special function of its own to make political forecasts, but we believe men of all parties at this moment would predict a successful issue for Mr. O'Neil's candidacy. It is universally admitted that he possesses all the qualifications for this high office, and his personal integrity has been as large an element in securing for him the leadership of his party as have his signal ability and his admirable character.

It would be interesting to know whether there is any record of a case in which any other graduate of an American law school was nominated for the office of Lieutenant Governor within six years of his graduation.

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#### Debating Intermediates.

Varsity debating stock received another advance this week as a result of the Intermediate eliminations which took place, Monday and Tuesday evenings, in Sorin Law room. The thirteen men who stood high in the Preliminaries of last month went into the trials of this week with an earnestness and vigor that mean much toward success in debate this year. Eight men were selected in the two nights, the judges, Fathers Quinlan and O'Donnell and Mr. John O'Hara, rendering their decision Tuesday evening.

Monday night, Arthur Hayes, Corby; James Stack, Holy Cross; John McCague, Vincent

Ryan, and Joseph Gunster, Sorin, were listed. Tuesday evening saw John Burns, Simon Twining and William Milroy, St. Joseph; William Fish, Sorin; Peter Meersman and William Cusack, Corby, and Emmett Lenihan Brownson, striving for a place. The presence in the contest this evening of the veterans, Burns, Twining, Milroy and Meersman, caused the newer men some anxiety as to their chances; but that it did not affect their work is evidenced by the fact that four of the eight places go to these new Varsity men. Milroy, Meersman, Lenihan, Fish, Burns, Twining, Cusack and Stack were the eight chosen, ranking in the order named. These men will compete in the finals for Varsity positions in Washington Hall, in the near future. Four, Milroy, Lenihan, Cusack and Stack, will take the affirmative side of the question, and the other four, Meersman, Fish, Burns and Twining will support the negative.

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#### Senior Play Monday.

Monday afternoon beginning at 2:30 p. m., representatives of the senior class will stage the four act play, "The Rise of Peter McCabe." The production is full of dramatic situations and we may be sure it will not suffer in the interpretation of Monday next. Following is the program in full:

#### CAST OF CHARACTERS.

Mr. Baldwin	.....	Cyril Joseph Curran
Donald Baldwin	.....	Patrick Arthur Barry
Marjorie Baldwin	.....	Cecil Edward Birder
James	.....	Edward Joseph Howard
Lawrence Cameron	.....	Dwight Paul Cusick
Peter McCabe	.....	William Everett McGarry
Davis	.....	William Michael Galvin
Mrs. Palmer	.....	Louis Charles Fox
Gates	.....	Thomas John Dockweiler
Porky O'Flynn	.....	Hugh James Daly
Ryan	.....	Patrick Henry Cuning
Archbishop Sheehan	.....	John Patrick Murphy
Inspector Kelley	.....	Edward Joseph Howard

#### SCENES OF THE PLAY

- Act I.—The home of the Baldwins.  
 Act II.—Library in the house of Peter McCabe.  
 Act III.—The same, the next morning.  
 Act IV.—A room in Central Police Station a day later.

#### MUSIC BY THE UNIVERSITY ORCHESTRA.

- Selection from "The Beauty Spot," ..... *De Koven*  
 Selection from "The Sweetest Girl in Paris"—*Howard*  
 "Ramshackle Rag" ..... *Snyder*  
 "The Flirting Princess" ..... *Arranged by H. Anderson*  
 March ..... *Selected*

### Basketball Banquet.

On Sunday evening the Athletic Association tendered the basketball squad a banquet at the Oliver Hotel. Covers were laid for seventeen men and all thoroughly enjoyed the feast that followed. Manager Cotter presided at the function and due to his efforts it was notably successful. The banquet marked the closing of one of the most successful years that Notre Dame has ever had in basketball, winning a strong claim on the State Championship title. Among the speakers of the evening were ex-captain Granfield, and Coach Maris who both lauded the work of the squad in all its contests. The souvenir of the evening was a beautiful menu card, the product of the genius of Mr. Cotter. The feast was one that will long be remembered by all who attended.

### Society Notes.

#### HOLY CROSS LITERARY.

The last regular meeting of the Holy Cross Literary Society was held Sunday evening, March 24th. Mr. O'Reilly's humorous paper, "A Review," merited much applause. The most spirited debate of the year took place between Messrs. Dolan and Voelkers and Messrs. Sieber and Miner. The question for discussion was "Resolved, That suffrage be restricted by educational qualifications." The first two in order named supported the affirmative and the latter two, the negative. Mr. Miner's excellent work both in rebuttal and in the main speech especially, was a large factor in winning the debate for his side. It was to be regretted that for the want of time Mr. Coyle's number was postponed to a later meeting. Mr. Stack in his critic's report is deserving of special mention for his exact and agreeable manner of criticism.

### Obituary.

Richard V. Blake of Walsh hall, whose beloved father, Simon E. Blake, died on Monday, March 18, at St. Francis hospital, Hartford, Conn., has our sincere sympathy in his trying loss.

Mr. Blake was a fine type of Catholic father, the influence of whose life left a lasting impress

upon his children. Two of his daughters are members of religious communities, and the other members of his family are well known for their sterling goodness. The SCHOLASTIC in behalf of the University extends sincere condolence in this hour of sorrow to Mrs. Blake and her children. *R. I. P.*

### Personals.

—Rev. Paul Foik, C. S. C., the new University librarian, assumed his duties Wednesday morning.

—Mr. Charles Miltner (A. B. '11) sends his "best" from Holy Cross College, Rome, to the "old boys" at the University.

—Harry McIntyre (student '08-'09) refreshed old memories by calling at the University during the week. Harry is engaged in the automobile industry in Elkhart, Indiana.

—Mr. Hugh C. Mitchell (C. E. '95), in a report just issued by the United States Coast and Geodetic Survey, gives the complete computation of the Triangulation along the east coast of Florida and the Florida Keys. The report fills a good-sized volume, and Mr. Mitchell is worthy of congratulation on the completion of the work.

—Through the courtesy of Mr. W. A. Hitchcock, Roadmaster of the C. I. & S. B. Railway, the following members of the Sophomore C. E. class were given a taste of real engineering work in running a preliminary survey from Berrien Springs to Eau Claire, Michigan: R. F. Cavanaugh, William Dolan, C. J. Derrick, Eugene Kane, Maurice Conway, Frank Madden, and Harry Kirk.

### Calendar.

Sunday, April 7—Easter. Mass, Celebrant, Rev. M. A. Schumacher.

Monday, April 8—Easter Monday (no classes).  
Senior Play, Washington Hall, 2:30 p. m.  
Senior Ball, Place Hall.

Tuesday, April 9—Varsity vs. Olivet in baseball, here.

Wednesday, April 10—Varsity vs. South Bend in baseball at South Bend.

Civil Engineering Society, 7:30 p. m.

Wednesday, April 10—Varsity vs. South Bend in baseball, here.

Saturday, April 13—Varsity vs. Grand Rapids in baseball, here.

Local News.

Athletic Notes.

—"Tuesday for the first class" was included in the farewell to all Easter homegoers.

—The actors have put in some strenuous hours this week practising for the Easter Monday play.

—The Catholic students received Holy Communion in a body Holy Thursday morning at six o'clock.

—No inter-hall baseball organizations have yet been effected but the Corby boys have begun practising.

—The *Dome* photographer is still busy taking pictures of the classes and different literary and social organizations.

—The committee in charge of the Senior ball announces that everything is about ready for the great social event.

—This is Brother Philip's busy season, and the campus is already beginning to give promise of the beauties of summer.

—The engineers did not hold their "regular interesting" meeting Wednesday evening owing to the services of *Tenebrae*.

—An officer commissioned by the War Department will visit Notre Dame on May 6 to inspect the cadet battalion.

—Every baseball diamond and anything that looks like one is occupied during rec hours by the early spring baseball fanatics.

—The Corby basketball team closed the season with a game at Fort Wayne Wednesday evening of last week, defeating the St. Mary's Athletics 37-31.

—NOTICE. Only students will be admitted to the Senior Play without tickets. Seniors may get tickets for their friends from Russell G. Finn and Harry W. Cullen.

—A number of the University men were the guests of the Latin-American students at a concert given to the latter in Washington Hall Tuesday afternoon by Señor Mora, an eminent Spanish opera tenor who is making a trip through America, primarily to know the country, but at the same time giving grand opera concerts under the auspices of music lovers in the places he visits. Besides the singing, which was much appreciated, Señor Mora recounted briefly his impressions of American art and music.

VARSIITY WINS FIRST.

The 1912 baseball season was inaugurated under auspicious circumstances last Wednesday afternoon when the Grand Rapids (Central League) team obligingly accepted the short end of a 3 to 0 score. Clean fielding and consistent batting were the features of the Varsity's performance. The gold and blue did not present the full strength of the team, several of the strongest candidates not being given an opportunity to get into action, but the showing of the nine more than justifies the early prophecies concerning the prowess of the team.

Berger and Kelly did the twirling for the Varsity. Both of the men showed speed and control at critical moments. The second proved the banner inning for Notre Dame. Arnfield led off with a single to centre field, and on a hit and run signal came all the way home when Gray connected for a two bagger. Gray stole third a moment later, and scored on O'Connell's safety to short center.

Grand Rapids had a chance to score in the sixth when Thomas and Schmid both singled, advancing on Parker's sacrifice. Barkwell fanned, however, and Koehler killed the budding hopes of the Central Leaguers by dropping one in front of home plate, Gray tagging him for the final out.

The game was played on the Carroll diamond which will be utilized for practice until Cartier field is molded into shape.

	R	H	P	A	E
Notre Dame					
O'Connell, ss	0	1	2	4	0
Elward, rf.	0	0	0	0	0
A. Carmody, 3b.	0	2	1	2	0
Williams, cf.	1	0	2	0	0
M. Carmody, lf.	0	1	1	0	0
Farrell, 1b.	0	0	10	0	1
Arnfield, 2b.	1	1	1	3	1
Gray, c.	1	1	4	0	0
Berger, p.	0	0	0	1	0
Kelly, p.	0	0	0	1	0
Grand Rapids					
Scanlan, c.	0	1	4	0	0
Schmick, 1b.	0	1	8	0	0
Koehler, 2b.	0	0	1	1	1
Parker, ss.	0	0	2	1	0
Barkwell, 3b.	0	0	0	1	0
Thomas, lf.	0	2	1	0	0
Kroy, cf.	0	0	2	0	0
Leeters, rf.	0	1	0	0	0
Bowman, p.	0	0	0	1	0
Drollinger, p.	0	0	0	1	0

Struck out—by Bowman, 3; by Drollinger, 1; by Kelly, 3; Bases on balls—Off Berger, 1; off Drollinger, 1. Two base hit—Gray. Double play—Arnfield to O'Connell to Farrell. Umpires—O'Neill and Cotter.

SECOND TO VARSITY.

The second game of the series with Grand Rapids gave the Varsity an opportunity to prove that the 1912 team is not wanting in the fighting spirit for which the gold and blue is famed. The final score of Thursday's contest was 9 to 7. Grand Rapids showed a marked improvement over their batting form in the initial game, and in the second inning fell to Bergman for a total of five safeties which netted as many runs. Meyers was a mystery to the Varsity during his three innings on the mound, but after toying with Martin in the fourth Notre Dame started the fireworks in the fifth. The score was tied in the next session, and after two outs had been scored in the seventh O'Connell began the rally that won the game. He singled to center and Farrell followed with a hard drive in the same general direction. Parker fumbled Granfield's liner, permitting O'Connell to score, and Williams was safe on a wild pitch by Bowman, Farrell scoring. Pliska topped the inning off nicely with a safety which brought the winning runs home.

Bergman, McGrath and Sheehan were used on the mound. With the exception of the second inning Bergman pitched well, and the score for the balance of the game is proof that McGrath and Sheehan had matters under control.

The first Varsity contest will be played Tuesday afternoon, April 9, with Olivet doing the honors.

Notre Dame	R	H	P	A	E
O'Connell ss, .....	1	2	0	1	0
Farrell, 1b, .....	2	2	14	0	0
Granfield, 3b, .....	1	0	0	3	1
Williams, cf. ....	2	3	0	0	0
Pliska, lf. ....	1	1	4	0	1
Elward, rf. ....	1	1	1	0	0
Arnfield, 2b. ....	1	0	1	5	0
Gray, c. ....	0	1	7	1	0
Bergman, p. ....	0	0	0	2	0
McGrath, p. ....	0	1	0	1	0
Sheehan, p. ....	0	0	0	0	0

Totals 9 11 27 13 2

Grand Rapids	R	H	P	A	E
Leeters, lf. ....	1	2	6	1	0
Dunlap, cf. ....	0	0	4	0	0
Thomas, lf. ....	0	0	1	0	0
Schmick, 1b. ....	1	2	7	0	0

Koehler, 2b. ....	1	2	1	3	0
Barkwell, 3b. ....	1	1	0	0	0
Parker, ss. ....	1	1	3	3	2
Scanlan, c. ....	1	0	2	1	0
Meyers, p. ....	0	0	0	0	0
Martin, p. ....	0	0	0	1	0
Bowman, p. ....	0	0	0	1	0
*Craven .....	0	0	0	0	0
†Cook .....	1	1	0	0	0

Totals 7 9 24 10 2

\*Batted for Meyers in fourth.

†Batted for Martin in seventh.

Struck out—by Martin, 1; by Bowman, 3; by Bergman, 3; by McGrath, 10; by Sheehan, 2. Bases on balls—off Meyers, 1. Two base hits—Barkwell, Koehler, Leeters, Elward, Gray, Williams. Double plays—Koehler to Parker to Schmick (2). Umpire, Cotter. Time of game, 1 hour 45 minutes.

TRYOUT IN TRACK.

Last Saturday's tryout for the A. A. U., meet to be held in Chicago this evening, gave Philbrook another opportunity to strengthen his claim to a niche in the Notre Dame hall of fame. A new gymnasium record for the shot put—35 feet, 8 inches,—and a mark of 5 feet, 10 1-2 inches in the high jump, were the performances of the gold and blue star. Practically all of the men who are to compete tonight took part in the preliminary trial, but aside from Philbrook's showing, the test was not productive of anything bordering on the sensational. Captain Fletcher proved effectively that he is still master of the 40-yard dash and 40-yard low hurdles, taking firsts in both events. The quarter mile furnished the most exciting feature of the afternoon with Fisher and Henahan running a close race for the honors. Fisher took first place by a margin of about six inches. Henahan was under the handicap of drawing the outside position, but ran a game race, closing up a gap of five yards in the final lap. The time, :53 2-5, should be good for a place in the Chicago meeting. Plant reeled off the half mile in 2:03 4-5 against time, and Hogan took first in the mile in 4:48. The entries in the A. A. U. meet are as follows:

Fisher, Henahan, Birder—440-yard run and relay race. Williams—40-yard high and low hurdles. Plant—880-yard run and relay race. Hogan—mile run. Cavanaugh and Thomas—Two-mile run. Wasson, Mehlem, Bergman—40-yard dash. Philbrook—Shot-put and high-jump. Larsen—Shot-put. O'Neill, Rockne—Shot-put and pole-vault.

THE LID IS OFF.

Now that it is settled that Corby has won the interhall track championship along with



the other "premiums," the next specialty is baseball. Already every piece of dry ground has a gathering of flingers who are getting their arms in shape, and we will see all sorts of curves during the next few months.

With no call for candidates yet, it is quite impossible to count the strength of the different teams. One gratifying fact is the number of men out for Varsity experience; some will not make good, but they will furnish a high class of baseball with the hall nines.

### Safety Valve.

Happy Easter!

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#### SPRING POME NO. 1.

It is the spring,  
Hear the sweet birds sing,  
And the flowers they bring  
Odor to everything.  
Then let's have an ode  
And lift up the load  
From this weary heart of me.

Why sure, let's have one on old dear Eng III.

\*\*\*

#### A FEW STACKS OF "GREAT POSSESSIONS."

##### STACK I.

"Great Possessions," written by Mrs. Wilfred Ward, is certainly an interesting story.

##### STACK II.

An interesting story certainly is "Great Possessions," written by Mrs. Wilfred Ward.

##### III. STACK

Certainly an interesting story, written by Mrs. Wilfred Ward, is "Great Possessions."

##### STACK IV.

Written by Mrs. Wilfred Ward, "Great Possessions" certainly is an interesting story.

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There is considerable probability of having a Prep Athletic Association with a distinct Prep schedule. Let's also have a distinct Faculty—or Minor—board of control without resigning power.

If any of this literature is bum blame Bill Galvin. Frequently he makes over our jokes.

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#### ORDER OF THE GRAND MARCH.

The Grand March of the Senior Ball will circulate in the following rotation—I. President of the Senior Class perfectly cool, perfectly refined, and perfectly Finn; II. the Band; III. U. S. National Guard; IV. the Viviparous Mammal Scientific Society with Mr. Hafey as Grand Marshall riding a three-legged mammal; V. The Cant-I-Go-Club; VI. Thomas Dockweiler and Miss Germania, broken in spirit, but every inch a heroine; VII. Old College without the telephone, for *she* and *he* will be there; VIII. The Senior Class with full Dress Suits obtained at the News Stand; IX. the Haberdashery dept. with

the Sport Dope; X. Walter Duncan. "I lisped in numbers for the numbers came;" XI. the Boat Crews in uniform (probable consternation); XII. Cyril Curran weary with *Dome* Cares; XIII. The Buglers; XIV. Happy O'Connell "That's all the farther I got"; XV. Del Howard with knife and torso; XVI. The Bun Waggons with hot buns; XVII. Pete Yerns; XVIII. The End.

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#### THE MEN WHO HAVE RISEN.

##### VIII.—Edmund Joseph Ryan.

Edmund Joseph or Speed Ryan comes from Houston, Texas, and is called "speed" for the same reason that Erich Hans von Fries is called "Shorty"—because his isn't. Speed lives in Walsh hall and ranches with Canning and the Newning Bros. At the track meet the Walsh boys and their prefects were in sore straits to add a few points and save the fading glory of their historic pile. What does they do? They does the very thing that you or I or any thoughtful man would do. They gets Spéed Ryan.

It was an hour large with destiny when Edmund Joseph entered the coloseum.\* A hush fell upon the Entire, etc., until the person of our hero was perceived when all Walsh vociferated "Speed! Speed!" till the steel trusses trembled and swayed. Then before the gaze of all—friend and foë—Speed after that due deliberation so characteristic of the man, fouled twice in one of the greatest broad-jumps ever seen. He was rushed in triumph from the scene of his performance by the now frantic Walshers, and taken to the dressing-room. Then as if to prove to the doubting ones his was no chance performance done by the help of smiling "Fortune," Speed comes back and fouled twice more, thus breaking all fake and real gym records for the foul broad jump.

Gentlemen, there are lots of Ryans, but only one Speed Ryan. Fortunate are we to possess the original, and may he long endure. "He's a trump," says Harry Newning. "He's a prince of good fellows," says Canning. "That boy, he suah is one fine ge'man," says Baldie Baldwin. Kinds friends, we thank you one and all for your attention. Supper bell 6:15!

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"It has in fact come to such a pass," says the *Midland Naturalist*, "that even otherwise reputable botanists label for the herbaria anything as *P. amphibilium* L. that has floating glabrous foliage."

We have never heard of such a thing! It is simply outrageous.

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We are fortunate in being able to announce a new serial story to begin in our next issue entitled, "The Conquest of the Polecat," by Bernard Herman Lange.

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In the Semi-Finals for Debate held last Tuesday Detective Maggie Burns exposed the person of William Nicodemus Milroy as a barefaced deceiver.

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Speaking of "My Favorite Novel—A Symposium—" we wish to say that our favorite book of fiction is *not* the Congressional Record.

\* Also *gymnasium*, *big gym*, *gym* or *stadium*.