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Solitude.

BY FRANK S. FARRINGTON, '20.

THE aeroplane, like a winged steed
Leaps from the ground and gathering speed,
Mounts with a roar and whine of wire
To the vault above, where man's desire
Is sought and found.

Wire, and linen, and bolts of steel,
It rises and turns and seems to feel
Each gust of wind, and with spurning pride
On the topmost pinnacle seeks to ride
With the sun-tipped clouds.

Straight through the soft gray clouds we run,
Hurtling upward to meet the sun;
Below, like an up-tossed frozen lake,
Valleys and spires that shadows make
On the cloud-bank floor.

But the wish of man is not to ride,
Where solitude is on every side,
No laughter, nor love, nor songs of mirth,
Not even a glimpse of the friendly earth—
So we spiral down.

Art and Morality.*

BY JAMES HAROLD MCDONALD, '19.

SO generally has the assumption that art is quite independent of morality become the animating principle of artistic production and art criticism that the modern artist and his public are disposed to resent with fervor any attempt to limit art by including it within the pale of morality. It is, they say, a total misconception of the nature and end of art to subject it to a code of morality. According to their cherished axiom "art is free; ethics and esthetics bear no inter-relation." And this principle finds concrete expression in their work—whether, for examples, in the literary art of Hardy, George Moore, Zola; in the sculpture and painting which strive for conscious disregard of morals; or—not to mention the various other arts—in the poetry, the music, the drama of current popularity which would forswear morality and make artistic effect its single and sufficient justification. It is unpleasant to imagine the moral revolution which universal acceptance of such art principle would involve. And the point I would make is that the effect would be almost as grave an injury to art as to morality. To divorce art from morality is to pervert art itself by giving it a license that would defeat the very purpose of art.

There are, on the other hand, those who would make esthetics a chapter, as it were, in ethics, who can see in art no other purpose than the moral. This view, inasmuch as it makes art subserve an extrinsic purpose by making its aim a moral end, is the opposite extreme. Where does the truth lie? It is my purpose to show that there is an intimate, indeed, an intrinsic relation between art and morality—a relationship which, owing to the very nature of art and its appeal, is essential and unalterable, and which does not frustrate the esthetic principle but rather administers to the aspirations of art.

Art has been defined by St. Thomas Aquinas as the right conception (ratio) of things to be made—that is to say, the sum of rules by which one is guided in the construction of a thing. Narrowing his definition, the Angelic Doctor says that "ars est recta ratio factibilium; factio autem est operatio transiens in materiam exteriorem." All art, then, aims to produce. If the production is intended for use, the art is a mechanical art; if the art strives merely to produce something beautiful, it is called a fine art.

Thus the function of the fine arts is to express beauty, to exhibit, by means of sensible forms, such human ideals of the beauty in nature as will elicit that sense of appreciation, that de-

* Prize essay in the contest for the Dockweiler gold medal for philosophy, awarded at the last commencement.

lightful complacence known as esthetic pleasure. This office of art is indeed a high and noble one. It has been aptly described as "Man added to nature." And that it is, since it is our human means of conceiving and expressing, of realizing and interpreting ideal types and forms of natural beauty. Whether art—the "discipline by which man is directed in the construction of those works whose object is the expression in sensible forms of beauty—be it architecture, sculpture, painting, music, or poetry, its object is ever the same,—to conceive and express the splendor of truth, the symmetry, the harmony, the disposition and coordination of parts, the delicacy of grace which stirs the emotions, which calls upon the intellect to apprehend and the will to love the beauty of a mountain, a tree, a human countenance.

To discover the relation between art and morality, however, we must understand the nature of art. And to this end, we must briefly recall the nature of that of which art is the expression, namely, the beautiful. There are many theories concerning the beautiful—some of which, owing to their manifest inadequacy are of little value and hence misdirect the forces of art. The beautiful, according to Socrates, is beautiful because it is useful and because it exhibits a peculiar suitableness to the purpose for which it is intended. But though the beautiful is closely connected with the useful, the two — beauty and utility —differing in concept, cannot be identified. The theory of Socrates gives to art a utilitarian purpose. Nor does beauty consist, as Lord Jeffrey, in his *Essay on Beauty*, says, in its power to recall, by association and suggestion, various past pleasurable sensations; for while beauty is very often symbolic, it is a mistake to identify symbolism—symbolical, extrinsic beauty —with beauty in general. Scarcely more substantial is the dictum of Sir Joshua Reynolds that "we admire beauty for no other reason than that we are used to it." We can become used to a disease-scarred human face, but we can never call it beautiful. Again, George T. Meier, the disciple of Baumgarten, following his master's doctrine, declares that "every perfection perceived by the senses is a beauty" and thus makes beauty a sensuous cognition,—a view which confounds a concomitant of beauty with beauty and which takes the perception of beauty entirely outside the sphere of intellect. These four opinions—which embrace all false doctrines of beauty*—are not verified by experience. From experience we know that beauty is something which produces delight in the one contemplating it. The term *beautiful*, while not precisely synonymous with the terms, *delightful*, *lovely*, *charming*, suggests an emotion generically the same. To this our consciousness and the opinion of mankind attests. Beauty is the apprehension of that which pleases. The beautiful differs from the good and the true. Being is said to be true in relation to the intellect, good in relation to the will, and beautiful in relation to both. Yet it is, according to St. Thomas, only logically distinct from the good and the true, since each is found in the same subject. As object of the intellect, being is true, as object of the will it is good; and, if it contain those added qualities which form the objective cause of pleasurable contemplation, it is beautiful.

The apprehension of the beautiful is in the domain of intellect, complacence in beauty is within the will. The beautiful contains both an objective and a subjective element. On the objective side, according to Aristotle and St. Thomas—and, as Bosanquet remarks, modern critics have added nothing further—beauty is founded upon certain qualities in things: integrity, due proportion, unity in variety, and a splendidness and vividness of truth which evince delightful apprehension. Hence the statements "Beauty is the splendor of truth," is "unity in variety," is the "splendor of being," the "splendor of order." On the subjective side is the faculty perceptive of the beautiful. It is called the esthetic sense, as if beauty were rather sensed than intellectually known. This sense, however, is not a special and distinct faculty; it is merely the cognitive faculty disposed to perceive beauty. The senses, particularly sight and hearing, the imagination and the intellect, all combine in forming the esthetic faculty—

*Kant. . . obtained great influence, and though his pet theory, that beauty is merely a subjective, formal fitness, found no followers, he stimulated activity in many quarters by means of self-contradictory concatenation of various systems. From him is derived the abstract idealism of Schelling and Schopenhauer, wherein the general idea of beauty is not sufficiently absorbed in the form of its manifestation. Concrete idealism (also that of Hegel and Schleiermacher) owes its origin to Kant. It regards beauty not as a universal ideal, but as an individual evolution. To him, too, may be traced the esthetic formalism of Herbart and Zimmermann, and "esthetics of feeling" (Kirchmann).—G. Gietmann, in *Catholic Encyclopedia.*

though the intellect, alone, as it alone can perceive such objective elements in the beautiful as order, unity, proportion, is primarily the esthetic faculty.

The beautiful therefore has an appeal to both the intellect and the will; and consequently, since it is of the nature of the beautiful to beget of itself complacence, it implies the complacence of both intellect and will. Contemplation implies cognition: the feeling of pleasure, complacency indicates the operation of the appetite or will. The beautiful, as has been said, being an added element in a thing which is good and true, being, in other words, a different concept of the good and true, is only logically distinct from the good and true; it depends for its perception on the intellect and will. But as falsehood is by nature an evil of the intellect, so the will, since its object is the good, and only the good, can take complacence only in the good. So that, even though the beautiful is logically distinguished from the good and true, it cannot be independent of either. Hence, to advance the theory that art—the expression of beauty—has no intrinsic relation to morals, is, obviously, to misconceive the very nature of beauty. For, if this inherent relation be denied, the beautiful could in no wise be the object of the will; whereas, the feeling of pleasure unequivocally indicates the operation of the will.

The popular philosophy of art, then, as expressed in that equivocal phrase "art for art's sake"—a principle commonly interpreted as proclaiming the emancipation of art from morality—has, in view of the nature of beauty, no metaphysical foundation, and is, moreover, not only unsound on grounds of the morality which its actualization often violates, but unsound as a principle of esthetics. For all beauty and hence all art, must be based upon truth, must be, as Pater says, "the finesse of truth." The artist cannot forswear the true and the good without perverting the sources of his art. By ridding himself of the true and the good, he destroys the proper, special objects of those faculties upon which for an approval of his work he must depend. His work by disturbing the natural functions of the intellect and will produces an effect highly immoral. Absolute realism, whether in painting, in sculpture, or in literature here finds its condemnation. While claiming to interpret life in its reality and in its barest detail, it seldom fails to vivify the physical, the material, the fleshly and to neglect the idealism, the spiritual element necessarily inherent in human life, elements surely as much a matter of fact as the visible or tangible phenomena of daily life. The ultra-realists urge the truth of their representation as its adequate justification. But in their examination, their observation, and their resultant representation of the truth, they close their eyes to its attendant goodness. And infidelity to truth and goodness ever disposes one to immorality.

But since science, in its search for truth, prescinds from the moral law, we are told by advocates of the free art that the pursuit of the beautiful is equally above moral discrimination; that art is unconcerned with morality. But persons disposed so to regard art do not understand that the object of science is simply and solely the discovery of truth. The truth, it finds, embraces good and evil; and that which is learned from science is directed merely to the intellect. The intellect, in turn, submits its knowledge to the will that the will may be kindly disposed to the knowledge and act upon it, or that it may detest and avoid it. Medical text books treat certain diseases very explicitly with a view of informing physicians of the truth regarding such diseases. This is perfectly legitimate; is positively good. But to publish the same matter in magazines of general circulation and to present it to the public indiscriminately as a thing to be admired is immoral. With art the case is different. Works of art are directed to the will as well as to the intellect; and for that reason they produce complacence and delight. Art productions, unlike the abstract findings of science, address themselves in concrete vividness to the emotions of esthetic enjoyment; and, while it is surely not contrary to the moral law to know an evil, it is undeniably unlawful to present it as a thing to be admired or enjoyed.

"The morality of an act is the quality which establishes between this act and the end of human life a relation of conformity." Man has an end to attain; that end is the perfection of his being with a view to a future life of happiness. Each act of man, to be moral, must be in harmony with his ultimate end. This is the law of his nature, a law which neither he nor any man can abrogate. Any act which, either of itself or by reason of the circumstances to which it gives rise, is not able to advance him toward this end, is evil and immoral. Art is able to offend against morality, therefore, in two

ways: either by directly inciting man to evil when it presents under the guise of art an immoral object to be contemplated and loved; or by its suggestive power by giving rise to immoral circumstances. Even though the art be morally good in itself, if it effects in the one contemplating it immoral emotions, it becomes immoral with respect to the observer; for while the law of morality is derived from the law of man's last end it is universal and unvarying in its amplitude. Considered in itself art, it is true, is independent of morality, in the sense that the objects of the two are distinct.

"But art is the product of man and it is addressed to men." Its mission is to discover and express the beautiful: that and that alone. When it strives to do any more, when it claims to rise above those natural laws by which the order of nature preserves its beauty and goodness it oversteps its limits and becomes not art, but a perversion of art. God is no more the last end than He is the first principle of good. All beauty is a reflection of Himself, and toward His divine beauty, consciously or unconsciously, every human ideal of the beautiful must approach. We cannot know Him fully, we can but invest Him, in an eminent degree, with those fugitive flashes of beauty which the world contains. It is to the artist that the mission of discovering and expressing beauty is entrusted. The artist is, so to speak, a dealer in natural beauty; it is through him that we are able to appreciate those special subtle lineaments of beauty of which the ordinary man is unaware. These excellences cannot be really beautiful and be immoral. The mind and heart are naturally ennobled by the contemplation of beauty; and the beautiful is, as it were, in the natural order as grace is in the supernatural order. It refines and strengthens. It cannot do otherwise. If, as Doctor Coffey says in effect, a work of art be of such a nature that it is naturally calculated to excite the sensual and carnal emotions, the artist stands condemned by the moral law, and that even though he avow that his aim has been to give expression to beauty and afford by his work esthetic enjoyment merely. Indeed, if the influence of an artist's work so affects the normal human person as to influence that person to evil, it arrays itself against his real good and perfection, and is not only immoral but not beautiful.

The fine arts, then, must minister, at least indirectly to the end of man. Essentially, the purpose of art is the expression of beauty. The phrase, "art for art's sake," in whose name are perpetrated the innumerable travesties of art, taken literally has no meaning. It makes of art, which is by its nature only a means, an end. In the sense that it frees art from the restraint of morals, it is immoral, and in its being so is inartistic; it is, in the words of Sertillanges, "epicurianism transferred to esthetics." But when "art for art's sake" is regarded as meaning that art should serve no "extrinsic purpose, whether professional or utilitarian," it expresses a principle artistically and philosophically wholesome and correct. The contemplation of beauty should, normally, have of itself a genial, purifying effect upon the mind. And art, the vehicle of that beauty, has a purpose of its own. Esthetic pleasure is a special brand of pleasure. It is the error of all sensist and materialist philosophies that they confuse esthetic enjoyment with the pleasure of organic sense, whereas this pleasure of organic sense is only a concomitant with esthetic pleasure. The beautiful appeals to the whole man. Whatever appeals to only a part of him is simply not beauty. Esthetic pleasure is indifferent to moral goodness; the will can make it good or evil. The artist is in no way constrained to produce a positive effect; morally good so long as he does not transgress the moral law, so long as he does not produce any effect forbidden by the moral law, his work, at least in being morally indifferent, is good. Once he closes his eyes to that law, he closes them upon the beauty he seeks to exhibit; and his work is immoral and is not art.

No sterner vindication of this principle can be had than the one found in the history of the arts. When, according to the words of an eminent French critic, "the Greeks separated their art from all religious pre-occupation, from its intimate attachment to the social and moral life of their people, their decadence began. When the Italians of the Renaissance attached themselves to the rhetoricians, to the humanists in literature and in painting, to the worshipers of form for form's sake and "art for art's sake," they reaped the harvest of their sowing in a crass sensualism, in an unhumanized humanity. National decadence, decadence in morals and decadence in art have in every instance gone together. The Greek art—sculpture, drama, architecture—lost its power as Greek society lost its moral vigor. And so with Rome, society is

corrupted and a silver age of the Latin tongue follows upon the golden age. With the weakened ideals of morality consequent upon the changed philosophical attitudes toward the moral law, we have the novels of Zola, Moore, and certain other novels of Hugo, Hardy, Dumas; we have Cubism, Futurism and the other various new ideas in painting, the sculpture of Rodin, and the plays of Ibsen—all of which show that historically the moral health of a people is reflected in their art, and that there must be some very actual relation between morality and art. It required an age of faith to produce an artist who could approach the beauty of the Mother of God in a Sistine Madonna: only a season of infidelity could appreciate the "Doll's House." "A little indulgence, O great artists," exclaims Brunetière, "and permit us to be men." The sentiment is a worthy one; the plea is proper. The truer and nobler our manhood and humanity, the truer and nobler will be our art.

To sum up, finally, art to be real, to be true, must be moral. The law of its nature demands it. By the very nature of the beauty it would express, by the very nature of the subject—of the moral person—to whom it directs its appeal, it is constrained to be moral. It need not set forth on a professedly moral mission; indeed it has a mission of its own, an esthetic mission, the revelation of beauty. By revealing beauty it ministers to man's perfection in that it gives him a valuable means of cultivating and refining his taste, in that it teaches him to see the beauty of the good things of God's creation and brings home to him a realization—even if it be only a faint realization—of the Ultimate Beauty, God, of whom all created beauty is but a dim reflection. Every human activity must draw man closer to his last end. Art is no exception. Only by its strict obedience to the moral law, therefore, is it legitimate, either as art or as a human act.

Thoughts.

Big words do not necessarily indicate a titanic mind.

The fact that less talking and more thinking will make you a wiser man does not justify day-dreaming.

Shakespeare's Sir Toby Belch seems to have been speaking for the present-day "wets" when he asked the Clown, "Dost thou think because thou art virtuous there will be no more cake or ale?"

Varsity Verse.

Renewal.

I never thought that I should wait again
To hear a footfall on my vacant stair,
I who had known joy's after-weight of pain
And peace at last more bitter than despair.

But you have come; it is a wondrous thing
Whose wonder you can never wholly know:
I pluck the flowers of a second spring
In this bleak field that waited for the snow.

—D. H. P.

My Star.

"Be true, my son, be true to Him
And to yourself—and I
Shall sleep untroubled then,
Full satisfied to die."

And you have gone, while I alone
Grope onward through the dark,
To feel on every hand the sin
That strives to leave its mark.

My weary feet have lost the path
You pointed out for me
And darker grows the way till I
Am lost—how can I see?

I lift my head and through a rift
That widens in the skies
I see a star, that bending low
Makes clear again my eyes.

I face your star with truthful eyes
To start again anew,
While my glad heart, O mother mine,
Sings out, "I have been true."

—P. S.

My Friends.

A host of friends have left
The haunts that we hold dear,
And strange and stranger faces
Are in their places here.

But ever long the year,
And ever long the mile,
My friends remain with me
In memory's afterwhile.

—J. S. M.

A Reflection.

Say fellers, let me tell you,
I'd be happy as can be,
If I could be one half the things
My daddy thinks of me.

To him I am a hero,
He knows that his son Joe
Could never dream of anything
That's wrong or mean or low.

A fellow will feel blue sometimes
When he reflects on this,—
If he were only half the man
His daddy thinks he is.

—E. W. G.

Points for the Salesman.*

BY CHESTER D. FREEZE (OLD STUDENT).

There are a great many interesting stories in connection with successes which have been won through salesmanship, and you have been hearing directly or indirectly of some of the achievements of master salesmen. The stories are both interesting and valuable, but in order to realize their true value, you must understand just what was necessary to accomplish these results.

The prime requisite of all success is hard work coupled with correct living. The students of Notre Dame are especially fortunate in that they are taught correct principles, and it should not be difficult for them to carry out these teachings. If your mind and body are not in good working order you cannot expect to achieve success. A clear eye, a clear face, and a clear conscience are all vital and necessary.

As salesmanship is not a hit-or-miss proposition, you must very carefully study yourself and others. In analyzing yourself learn what your special talents are and then capitalize them; and where you feel that you are weak, make a great effort to acquire what you lack. Study also your buyer, and understand his ideas and wants.

Be careful how you use your time and the time of others. Know how you will use every minute of the day. Time is one commodity that cannot be replaced if lost. If you are careful with your work and plan your day, you will find that you save a great many dollars both for yourself and your buyer.

It is impossible for any one to lay down for you a set of rules which are infallible. That is impossible, but what is possible and desirable is to make a series of suggestions which, if followed, will enable you to be successful in the majority of cases. If you feel you can be successful in the majority of cases, you are on the road to success.

To the man who decides that selling is going to be his life work, I should have this to say: First, he must be overwhelmed with the conviction that the concern he represents is a first-class company; secondly, he must be sure that the market he is to approach is a permanent one; thirdly, he must be able to sell himself first to his buyer.

To one starting in the field of salesmanship, I would present this word of advice: discipline yourself. That does not mean the suppression of your activity; on the contrary, without activity there would not be anything to discipline. Discipline means regulation or a subjection to a rule. It is a big business and you cannot expect to win out by hit-or-miss methods.

There are four kinds of salesmen: the "con" salesman, the near salesman, the salesman, and the master salesman. The first three have their definitions but we are not interested in them; we are interested in the master salesman. He is a helpful citizen, interested in life in general, and associated with big things. He must deserve friendships—must have learned to become the master servant.

As soon as a man becomes a salesman he is, in a way, his own proprietor, and must therefore exert a careful stewardship over his future. He has the making or the breaking of his life—his success or his failure is within his own power. If he will spend his time seeking orders, he will not find it necessary to spend his time in seeking excuses.

This is the day of the small margin, smaller than it ever was before; and it will be still smaller tomorrow than it is today. For that reason the personal equation is the greatest factor in salesmanship.

Corporations and business houses are so skilled that there is very little difference in their products; but there is a great difference in the brain and the personalities of the men bringing these products before the public. Remember that if a product is so well advertised that it is a household by-word, an order taker will be just as effective as a salesman. You must continually improve in the salesmanship profession and make yourself valuable to the organization, or you must get out and let someone who appreciates what the real possibilities are take your place.

Let us now consider making the sale and what is necessary in order to accomplish this. It is obvious that we must make some preparation. The first thing to be considered is, why should the man want to buy what you have to sell? What motive will make it interesting to him? You must resolve your talk around the motive you believe will prompt him to buy. It will be one of the following: money profit, utility, satisfaction of pride, satisfaction of caution, or yielding to weakness. If you have determined that one of these motives prompts him to buy your article, you must then center your talk around that motive. You can recall all the sales

* An address delivered before the Notre Dame Chamber of Commerce.

with which you are familiar and you will discover that all of them were effected through one of the above-mentioned motives. Remember that a man does not necessarily refuse to buy because he has no reason for not buying; on the contrary it is necessary that he have a good reason for buying.

The next important step must be the complete handling of the interview after it has been granted. When the buyer agrees to listen to your talk, he further agrees that the interview belongs to you and that you have the right to direct it according to your own plans. If you allow him to conduct the interview you will never be successful in selling. You are familiar with the necessary steps in making a sale, such as approach, favorable attention, interest, desire, and closing. You must take your prospect through these steps easily, making it appear that the path you have selected is the easiest possible path for him to follow. You are there to get an order and that should be the foremost thought in your mind.

You will find after securing several interviews, if you are handling one line of goods, that you will say about the same thing to every man. You may say it a little differently, but the backbone of the talk is just the same and for that reason there is a best way of saying it. Find out what that best way is and from day to day build up your talk. Whenever you find you have a point not sufficiently strong, take away, if necessary, what does not seem to make much impression. Furthermore, conditions will vary, and for that reason alone it will be necessary for you to continually change your sales talk.

While trying to sell it is absolutely necessary for your man to pay strict attention to what you are saying. There are some men who can pay attention while looking out the window or doing something else, but these men are few. There are efficient ways of putting a check on a man acting thus, and they should be used whenever you are losing attention. It is necessary for you to be the boss on the job while interviewing. If you are going to lose, it is far better for you to go down with your colors flying than to lose the interview by allowing the man to run it as he wishes.

If you ask a man for a definite amount of time, be sure you take that time and no more, unless he is willing to grant it. Be honest with your buyer if you expect him to be honest with you. As soon as you start to sell to a man you are going to find that he unconsciously builds a wall around himself. You are a salesman and he is a buyer; therefore he must take all the protection he can get. This barrier must be broken down carefully and effectively.

Here are one or two suggestions that will be very valuable to any salesman: smile, but remember salesmanship is business, not entertainment; keep your prospect on the defensive; do not fear "No"; make your prospect think "Yes"; make it harder for him to say "No" than "Yes"; do not be afraid to classify your prospect as a dead one—there are too many live ones for you to waste your time in trying to resurrect the dead; and finally do not worry about a psychological time to close. Close any time you feel inclined that way. You are at liberty to make a trial close, and you do not hurt your interview by doing so.

As a final word, if you are planning on selling, remember this: it is permissible for you to stay with your prospect just so long as you hold his interest, but the minute you cease to do this, you must leave. Be careful in your leaving, if you have not secured your order, to make, if possible, arrangement for another interview.

Paragraphs from Mr. De Valera's Speech at Notre Dame.

In coming here I feel that we are seeking not merely the freedom of Ireland, but the freedom of the whole world. I feel that our mission is furthering the principles for which America entered the war. America now has an opportunity of getting these principles accepted.

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Some of our friends say that the proposed covenant of the League of Nations would establish a tribunal to which Ireland might take her case. We would welcome any such advance, but we are forced to the conclusion that instead of advancing our cause, the League in its present form would set it back. The only way in which the cause of Ireland could be brought forth would be through the benevolent influence of some other nation. Your experience will tell you that benevolent interests will not take you very far. But suppose there would be a nation sufficiently interested to bring Ireland's case before the Council of the League, England would say that Ireland's case, being a domestic question, is outside the jurisdiction of the

League. Even supposing that our case was heard, it would be before a court of intriguing diplomats, and at any time England could say "There can be no decision of the Council because the vote must be unanimous and it cannot be unanimous because I am against it."

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The men who founded the Irish Volunteers, and who had been working for some two years to equip the Volunteers, felt that the war should not be allowed to pass without making another protest in arms. Remember, they had no genuine hope of success. This point has been used by some moralists to say that our rising in 1916 was not legitimate. In the first place, our rising was not really a rebellion but simply another battle in a long-continued fight which has never been given up. Secondly, the object of war is not always simply to beat the enemy in the field. The object in the main is the acquiring of a political result. The final object of our uprising was to get the Irish united to secure their independence. We felt that not to fight would be worse than defeat. We have shown by the election in Ireland that the ideals for which the Volunteers were fighting correspond to the desires of not less than three-fourths of the Irish people.

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It is nonsense to say that we cannot agree among ourselves. From my experience in this country, I think that we are in closer agreement on things in general than you are here. Your Senate is satisfied in the gravest acts with a two-to-one majority. Of course, our opponents wish only unanimous action to be considered in our case because they realize that such a thing is impossible. The majority of the people must rule or there would be no ruling. The divisions of Ireland are political divisions. Our opponents want to make it appear that the divisions are based along religious lines, not political. The number of people who are opposing the Republic is close to the number of Protestants in Ireland, and our opponents have taken advantage of this peculiar situation to make our contest seem a religious strife between Catholics and Protestants rather than what it really is, a political struggle.

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There is one point in the Irish situation which might be worth while clearing up for you. "Is not Ireland's attitude at present the attitude of a part of a dominion which is trying to secede?" The words, "secede," "divorce," and "separate," are often applied to our movement at the present time. These words are not at all applicable. The British have tried to put us in a wrong moral position. We never have been a part of the British Empire except in so far as its superior brute force has held us. Anyone who says that we belong to the British Empire says in effect that a robber who takes another's goods and is sufficiently strong to keep them has a moral right to the goods. In other words, that might makes right. Ireland has never been conquered and never will be. She has been oppressed and defeated, but her will to be independent is stronger now than ever. We are morally free to get our freedom because we have no contract with England.

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Another argument brought forth by our opponents is that Ireland is necessary for England's security. That is exactly why Germany wished to hold Belgium. Only ordinary reason tells us that this is pure selfishness. England for her security wants not merely Ireland, but India, Gibraltar, and as much more of the world as she can get. As a matter of fact, England would be far more secure with Ireland a free nation than she is in her present situation. At present we will join with every enemy England has. Our present position is the gravest danger England could have. We welcome the attack by a foreign power on England even if it means conquering that country and, incidentally, ourselves. If any other nation did manage to subject us, her interest in oppressing the Irish people and keeping them down would certainly not be as keen as is England's.

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We have suffered more than any other country in the world. Our population has been cut down by half in the last seventy years. Even the partitions of Poland have doubled its population since the time of its enslavement. We have been subject in every manner. Seventy years ago our population was five-eighths that of England. She considered this as a menace too grave to be allowed to continue, and by persistent oppression she has succeeded in reducing our population by half.

The Notre Dame Scholastic

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The Students' Retreat.

Today there begins for the Notre Dame student the most important week of the year, that of his annual retreat. It is the most important week for the reason that it is the one devoted most directly and deliberately to the supreme business of life, the affair of salvation. If we appreciate the real purpose of our life we shall not fail to regard this opportunity as the privilege it really is. Daily in our classes we have been learning the science of the world; now with open minds and humble hearts, we come to the much more important science concerning the other world, the science of the Master Teacher, Christ. The world and its cares are for the time to be forgotten in so far as can be, in order that during this school time in the spiritual life we may learn a little better, a little more efficaciously the lessons of supremest importance, the Christian lessons of Faith, Hope, and Charity. These will be for us days of great graces if we will but make the most of them. For the old student, who has nearly finished his time of constant religious influence here, there is special reason to gain every possible benefit from the retreat. For the new student who is just beginning his epochal preparation for life these days should be esteemed most precious and spent most earnestly. Let us all, then, old students and new, prove ourselves true knights of Our Lady, to whose gentle protection Notre Dame is consecrated, by making this year's retreat an illustration of the Notre Dame man's devotion to his God.—L. L. W.

Support the Band.

The Notre Dame Band is being organized for the year. As a University organization it deserves the support of all students. Any one who can aid in making it more successful should do so. Trips to the Indiana and Purdue football games are assured and a plan has been formulated whereby a substantial sum of money will be divided among members of the Band at the end of the year. At present there is a nucleus of twenty pieces in the organization, but if all who have had musical training will turn out, Notre Dame can have a band twice that size. This is the first time that any inducement in the way of travel or financial compensation has been offered, and it should be only a matter of weeks till Notre Dame will boast a band that can compare favorably with that of any other school. Any encouragement you can give will be helpful in accomplishing this end. If each student will bear this fact in mind and not take the attitude of a critic, he will be rewarded with the presence of a real band at all big athletic contests. If he can play an instrument, let him come to rehearsals; if he cannot play, let him at least be a "booster."—D. J. P.

The Breen Contest.

Every college man should be a competent public speaker. He will have in his later life many occasions to address various audiences, and he owes it to his community, to his school, to his Church, and to himself, to be equal to the occasion, to have something to say and to be able to say it with the clearness, force, and ease which should characterize the graduate of a university. To develop these qualities it is necessary to practise the art of speaking constantly and with the utmost diligence. Here at Notre Dame abundant opportunities in elocution, oratory, and debating are offered during the year to the student who desires to become a finished speaker. The most important of these is the annual "varsity" contest in oratory—to be held this year in Washington Hall on the sixth of December. Every man of collegiate standing is eligible and all are urged to make immediate preparation. The University is proud of her record in oratory and debating, and it is for the men of the present to add to it the lustre of new achievements, achievements which will not only bring distinction to the contestant but also reflect additional credit upon the school. The man who has the very

laudable ambition to become an effective speaker should seize this and every other opportunity of developing his oratorical talent by coming forward with his best effort. The time and place are appointed. Be there with your best speech. If you win the Breen Medal you will have achieved a real distinction and will be entitled to represent the University in the State contest at Indianapolis in February.—C. R. P.

Morning and Evening Prayer.

An important factor in the development of the student's character is fidelity to morning and evening prayers. In these devotions at the beginning and at the end of the day we acknowledge our dependence upon God and invoke His blessing upon ourselves and our work. This practice is the duty of everyone, and above all of the Catholic college man. Success even in this world is dependent upon divine help, and he who asks it most earnestly and perseveringly will be the surest to receive it. Notre Dame offers exceptional opportunity for the fulfilment of this duty. It has always been the custom at the University to have common prayer in the morning and at night in the chapels of the several halls. It should not be necessary to urge that all students attend promptly and regularly. In no case should there be indifference or neglect. Notre Dame is one of the most important Catholic seats of learning in the United States, and certainly here, of all places, this universal Catholic practice should be observed perfectly.—J. S. M.

Full Production Needed.

The speeding-up process which brought such notable results during the war should not at this crucial period be abandoned. This is no time for anything which will impair our industrial efficiency. The unparalleled demand for our materials at home and abroad should be supplied at the earliest possible moment. This can be done only by the full-time operation of all industries. Hence strikes are now most untimely. At the present time the rights of laborers can no longer be ignored. Employers should deal with employees as human beings and should offer them such working conditions, wages, and representation in industry as will make paramount the interest of increasing the joint-product. Capital and labor should join hands in an immediate understanding. Whatever hurts one of them hurts both, and only when they realize, as they should have realized long ago, that they are partners, can they co-operate to achieve success which will be mutually beneficial to them as well as to the country at large.

—P. R. C.

Obituaries.

David Philbin.

Word has come to the University of the death on October 11, in a hospital in Portland, Oregon, of David Philbin, graduate in law, 1918, and varsity athlete for three years, His death was a result of pneumonia contracted while playing football for the Multnomah Athletic Club. Dave's record in the class-room, his prowess on the gridiron, and his splendid qualities of mind and heart which won him countless friends at school and success after graduation, made him one of Notre Dame's truest products. He carried into everything he undertook an industry, a grit, and a determination which made him a great athlete and an exceptionally good student. Always a natural gentleman and a loyal friend, Dave Philbin was a man of whom his Alma Mater was particularly proud. His acquaintances among the faculty, alumni, and students, will cherish his memory and often remember him in their prayers. To the relatives of the deceased the heartfelt sympathy of Notre Dame is tendered. The Brownson Literary and Debating Society, which Dave was at one time president, has drawn up these resolutions of sympathy:

Whereas—David Philbin was an active member and a former president of the Brownson Literary and Debating Society, and

Whereas—he was exceptionally prominent in all student activities at Notre Dame, and

Whereas—his life typified the ideal Notre Dame man,

Resolved—that the Brownson Literary and Debating Society extends heartfelt sympathy to the family of its former member and president in their sorrow.

Sr. Jenaro Davila.

The University was recently informed of the death of Sr. Jenaro Davila on October 1st at Tampico, Mexico. Senor Davila made in his country an enviable record as an engineer. In the midst of all his successes he clung with exemplary fidelity to his Catholic religion. To the wife, children, and relatives of the deceased Notre Dame offers sympathy and asks prayers for his repose.

University Bulletin.

The University band is to play at the Indiana and the Purdue football games. Several other inducements are offered to members of the organization. Any one who can play a band instrument is urged to join. Daily practice is held in the band room of Music Hall at 5:00 p. m. Aspirants may report there at that time.

No one will be permitted to attend the Indiana game at Indianapolis unless written permission from home is presented to the Prefect of Discipline.

The classes in the Irish language and the class in Irish history have already been begun. Each of these classes offers credit upon the same basis as any other language or history class respectively, and change from other language and history classes is possible. The language is taught at 8:00 a. m. and at 1:00 p. m., and the history class is, for the convenience of students with full schedules, held at 6:30 in the evening. Students wishing to enter either of the classes should see the Director of Studies.

The order of retreat exercises for next Saturday morning will be arranged so that students can finish the retreat in time to catch the train for Indianapolis, which will leave South Bend at 8:30.

Breakfast in the University dining rooms during the coming week will be at 7:20, in order to give time before breakfast for all the morning exercises of the retreat.

Father Bernard Lange, C. S. C., director of gymnastics, announces that the apparatus room of the gymnasium will be closed until further notice in order that it may be thoroughly overhauled.

The Director of Studies advises any student desirous of obtaining employment to call at the office of the Northern Indiana Gas and Electric Light Company, 219 North Michigan Street. Ask for Mr. Nichols, who will be there at 4:30 every afternoon. The hours will be arranged to suit your convenience.

Personals.

—H. T. Rafferty (former student) is now field auditor in the office of the construction quartermaster at Camp Abraham Eustis, Lee Hall, Va.

—Mark Duncan (Ph. B.,'15) is now employed with the Chicago Talking Machine Co., Chicago, Ill. His many Notre Dame friends wish him success.

—"Tom" Shaughnessy, member of the class of 1916, who is now associated with his uncle, Sir Thomas Shaughnessy, at Winnepeg, Canada, spent the last week-end here.

—"Jim" Sanford, of the class of 1915, who recently returned from overseas duty in France, is now a member of the staff of the Chicago *Tribune*.

—Bishop Curley, of St. Augustine, Fla., paid a short visit to the University this week. Bishop Curley is one of the leaders among the Catholic hierarchy. He was very much impressed with the work being done at Notre Dame.

—Louis Follet, student in accounting 1916-19, is now associated with Marwick, Michell, Peat and Co., accountants and auditors, Pittsburg, Pa. The "hero of March 17" promises to visit his many friends at the University within the near future.

Local News.

LOST:—A green top-coat marked with the commercial label "Prinz Co." The finder will please leave the coat with Brother Alphonsus.

LOST.—Twenty-five dollars between the infirmary and the post-office Monday morning. The finder will receive a liberal reward if the money is presented to the Students' Office.

—The members of the class in Advertising have been invited by the president of the Ad-Sell League of South Bend to attend the various meetings of that organization.

—Charles C. Gorst, premier warbler and imitator of birds, will furnish the entertainment in Washington Hall, on October 29th. Mr. Gorst will also lecture on bird lore.

—The Kentucky Club at its regular meeting Monday night made arrangements for the regular December banquet to be held at the Oliver Hotel. A smoker will be given by the club some time in November.

—The study of the Gaelic language and history has been introduced into the course in

Arts and Letters, under the supervision of Professor J. J. O'Hagerty, formerly instructor in Gaelic in the University of California.

—The nineteen scholarships granted to Notre Dame by the Knights of Columbus have been awarded to E. J. Dundon, A. N. Slaggert, K. Paulissin, L. Chesnow, W. L. Welch, G. B. Stock, A. J. Lockwood, V. D. Cavanaugh, D. F. Foley, J. W. Milam, L. Redler, R. M. Gallagher, L. J. Murphy, E. Chaussee, H. W. Bittner, W. Grooms, F. J. Hall, W. Roche, and H. Kearney.

—The members of the Glee Club met in Washington Hall a few days ago and elected officers for the year 1919-20: T. J. Tobin, president; Harry Denny, vice-president; D. J. Patterson, secretary, and A. N. Slaggert, business manager. The Governing Board is composed of the following representatives from the upper classes: J. L. Musmaker and H. L. Leslie, seniors; W. M. O'Keefe and Chas. Davis, juniors. The lowerclassmen will elect their representatives later. Professor George O'Connell, head of the voice department, is vocal director of the club.

—A special train of five coaches will be at the disposal of the Notre Dame students who desire to attend the Notre Dame-Indiana game at Indianapolis next Saturday, November 1st. A special rate for the round trip is under consideration. Dudley Pearson and Joseph Brandy are in charge of reservations for the train. Students desiring to travel on the special are asked to purchase their tickers from these men on or before Tuesday, October 28th. Reservations for 2500 "rooters" have been given to the Notre Dame representatives at Indianapolis.

—The Brownson Literary and Debating Society's first formal program of the year, given last Thursday evening, was auspiciously successful. In a brief talk Professor Farrell, who was present to begin his duties as Critic, inspired the society with new enthusiasm. James Connerton, H. J. McCormack, Vincent Engels, and Robert Denis by their well-prepared speeches elicited from the Critic high praise for their efforts. As a token of regret and as an expression of sorrow at the death of Dave Philbin, former president, the society adopted resolutions of sympathy, published in the obituary column of this issue.

—At a special meeting of Notre Dame Council of the Knights of Columbus held Tuesday evening, October 21st, the campaign for the Building Fund was formally launched with great enthusiasm. The sharp interest manifested by the Notre Dame Knights at the meeting augurs well for the success of the project to which they have committed themselves. After the business session the Knights gave close attention to a very excellent talk on "The Prestige of the College Man," by Rev. Thomas P. Irving, C. S. C. The speaker was heartily applauded at the conclusion of his remarks. Davis' Jazz Band furnished the entertainment. The Building Fund Committee for the year, consists of Rev. P. J. Foik, T. J. Tobin, C. A. Grimes, T. J. Beacom, A. C. Ryan, A. L. Boyce, A. J. Cusick, E. Sweeney, and J. Connerton.

—The local Chamber of Commerce continues to be one of the most important organizations at the University, due chiefly to the strenuous activities of Father John O'Hara, head of the department. Three of the four sections of the Chamber elected officers last week for the coming year. G. P. Powers was chosen president of Section One and H. H. Crockett, secretary; J. C. Powers, president of Section Three, and P. T. Barry, secretary; in Section Four J. P. Dower was made president, and J. H. Ambrose, secretary. The officers for the remaining section are to be elected next week. On Sunday night of October 12th two interesting speeches were enjoyed by the Chamber. James MacNeff, a returned marine, outlined "Reconstruction in Germany", as his inside experiences had revealed it. L. F. Moore spoke on the "Importance of Technical Knowledge in a Salesman." On October 14th Section Three of the Chamber met and elected a publicity committee, composed of Chas. Morrison, J. P. Loosen, and Lucien Locke. The matter of the ragged appearance of the campus due to carelessness on the part of students was discussed and committees are to be appointed to help remedy this abuse. It was voted by the chamber to appoint a "Rooters'" Committee to assist the Varsity cheer-leaders in their contortions and also to impress the spirit of fair play" upon the students attending the local games. The upper class section held a session last Tuesday evening, at which the interesting feature was a talk by Paul Loosen, on "The Federal Reserve System." Tentative arrangements were made for a joint reception of the football team on its return after the Army game. Several good speakers have been secured for future meetings.

—GRIMES-MEYERS.

Athletic Notes.

NOTRE DAME, 14; NEBRASKA, 9.

Notre Dame marched on towards the Western title at the expense of Nebraska in the game at Lincoln last Saturday, played before ten thousand frantic, cheering, high-hoping supporters of the "Cornhuskers." It was "home-coming week" and the contest was Nebraska's "game of games." The stands were jammed and standing room was at a premium. The great crowd cheered to the echo every futile effort of their idols to overcome the lead gained by the wizard tactics of the Gold and Blue within the first few seconds of play.

On the eve of the game three thousand students, alumni, and citizens paraded the streets of Lincoln with torch, banner, and band, and ended with a rally at the Notre Dame headquarters. Cheers, songs, and speeches for both schools followed. "We want Rockne," they clamored. Coach Rockne stepped to the balcony and congratulated them upon their spirit and said he hoped that the best team would win. Captain Bahan was next in demand. In reply he declared that the team was always glad to visit Lincoln, and that they had come to whip the Nebraskans, at which the crowd roared its defiance. They next called for Bergman, who faded away at the first sound.

The day of the game broke bright and warm, and every hour of the sunshine put the soggy sawdust field into better condition for the battle between speed and brawn. Three days of rain had made conditions favoring the weightier Nebraskans and the sawdust-covered mud was still a serious hindrance to Rockne's sprint marvels when the whistle blew for the first play—which was destined to paralyze the hopes of the "Huskers."

Captain Bahan having won the toss, chose to defend the west goal, and at 2:25 the teams lined up, with the crowd cheering madly for an immediate Nebraska victory. Captain Dobson kicked off to Gipp, who was standing on the N. D. goal line to the extreme left of the field. The Notre Dame interference in wedge formation swung to the right of the field and Gipp tore along after it, the Crimson tacklers rushed in to meet them. By this time Bergman having sprinted to the left, passing Gipp and taking the ball on the fly, was well up the field with only two men to hinder him. Hartly Anderson spilt the first man and Madigan neatly put the safety *hors de combat*, giving the dash man a clear field to the goal. The crowd was still cheering for a Nebraska victory when Bergman went over. They did not seem to realize what was happening it was all done so suddenly. Then came a dead silence, and groans, and gnashing of teeth. Bahan kicked the goal, and the teams lined up to continue the fray, with Notre Dame 7, and Nebraska 0.

The battle raged on, by far the most desperate seen on the Lincoln gridiron in years. The Nebraskans, outweighing Notre Dame along the line seventeen pounds to the man, sought to crush our forwards, who fought with the traditional spirit, held for downs several times, and in the shadow of their goal gained the applause of the crowd for their stand. In every other department of the game Notre Dame excelled, and in the aerial game completely bewildered the "redlegs." Captain Bahan, appreciating the advantage of the lead so cleverly gained, played a safe game all through the day. The Nebrakans realizing the shortness of the time left them, began the fight that culminated in a touchdown towards the end of the half, but failed to kick the goal. Throughout the period of the Nebraska march the fighting Notre Dame forwards contested stubbornly every inch of the way. The charging of the heavy Lincoln line was successful only in consequence of its weight and field advantages. With the score seven to six and the "Husker" attack more confident than ever, Notre Dame came right back in the first part of the second half and put over the touchdown that settled the game. Stopping the Crimson line-rushes, they took the ball on their own 27-yard line and marched to their opponents' goal. It was here that Bahan opened up an assortment of passes that swept Nebraska helplessly back to her goal and achieved in a few seconds the second touchdown and goal. Then Notre Dame chose again the part of careful defense, leaving the Nebraskans to do the worrying. In desperation at failing to gain through the stone wall, Dobson tried a drop kick from the forty-yard marker at a difficult angle; the kick was good, and the Nebraskans had scored their last time. The ball, put in play again, was carried far into Nebraska territory and kept there for the remainder of the quarter. Schulte rushed in substitutes and opened up his aerial tricks, but all to no avail, for Notre Dame excelling in the use of the forward pass was perfectly drilled in

defense against it, with the result that the rally was promptly crushed, and Notre Dame had the ball when the final whistle blew. Thus the game ended 14 to 9, giving Notre Dame the victory in her fifth game with Nebraska and tieing the series, one game of the five having resulted in a tied score at zero. Line-up and rummary;

Nebraska	Pos.	Notre Dame
Swanson	L E	Kirk
Lyman	L T	Coughlin
M. Munn	L G	H. Anderson
Day	C	Madigan
W. Munn	R G	Smith.
Wilder	R T	Degree
Kellogg	R E	E. Anderson
McGlasson	Q B	Bahan (C)
Wright	L H	Gipp
Dobson	R H	Bergman
Dale	F B	Miller

Substitutions: Notre Dame—Trafton for Madigan; Dooley for Smith; Crowley for Degree. Nebraska—Schellenberg for Wright; Jones for Dale; Wilder for W. Munn; Hubka for Wilder; Pucelik for W. Munn. Touchdowns: Bergman, Wright, Bahan. Goal from touchdowns: Bahan, 2. Goal from field: Dobson. Score by periods:

Notre Dame	7	0	7	0—14
Nebraska	0	6	0	3— 9

First downs: Notre Dame, 8; Nebraska, 7. Yards gained in scrimmage: Notre Dame, 183; Nebraska, 157. Kicks: Notre Dame, 8, for 366 yards; Nebraska, 10, for 497 yards. Kicks returned : by Notre Dame, 118 yards: by Nebraska, 35 yards. Forward passes: Notre Dame, 8, with 5 of them successful for 117 yards, Nebraska, 4, with 1 of them successful for 10 yards. Penalties: Notre Dame, 60 yards; Nebraska, 30 yards. Time of periods: Fifteen minutes.

Officials: A. G. Reid, of Michigan University, referee; Dr. Anderson, of Missouri University, umpire; Jay Wyatt, of Chicago, headlinesman and timekeeper.

—E. Morris Starrett.

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Western State Normal Today.

Notre Dame meets this afternoon a formidable football opponent in the team of the Western State Normal, of Kalamazoo, Michigan. The teachers have not tasted defeat this season and they number among their victories a wide decision over the powerful M. A. C. "gridders." The "Aggies" have in their line five ex-captains together with a wealth of backfield material, and hence the strength of the Normals in overcoming Brewer's men should not be considered lightly. Notre Dame should, however, if not weakened by over-confidence, win by a comfortable margin. At all events, the game today will be a good training for the battle with Indiana State at Indianapolis next Saturday.

Freshmen, 36; Culver, 7.

Coach Miller's speedy Freshmen romped all over the gridiron of the Culver Military Academy last Saturday afternoon, defeating the Military men by a score of 36 to 7. Coughlin, the "Frosh" meteor, duplicated the Gipp-Bergman act of the Nebraska game by getting away with the ball after the first kick-off and plunging through the Culver defense for a touchdown. During the greater part of the contest the ball was in the soldiers' territory. Coughlin, Degree, Parker, Cotton, and Kasner showed exceptional form. These men should prove strong bidders for places on the Varsity next year.

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Baden, 3; Walsh, 0.

Badin Hall strengthened its claim to the inter-hall chapionship last Sunday by winning in a clean, fast game of football against Walsh Hall, by a score of 3 to 0. Walsh had a distinct advantage in weight, but was foiled in all attempts by the sturdy defense of the Badinites. Shea's trusty toe was responsible for Badin's points. Besides the drop-kick artist, Walsh, Kinney, and Farwick did stellar work for the Freshman hall. Thompson was consistently prominent in the Walsh line-up.

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Corby, 26; Brownson, 7.

The plucky Brownson eleven, obviously outweighed by their opponents, went down in defeat before the Corby team last Sunday, 26 to 7. Brownson was forced to a steady defensive throughout the game. Both teams played snappy ball. Ficks, Sanford, and Conway were the stars for Corby; Brownson's big guns were Wright, Grace, and Hamilton.

—A. N. Slaggert.

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Replies to "An Alumnus and Former Athlete."

The editor of the "Safety Valve" has kindly given us his space this week for a few of the numerous replies to the letter from "An Alumnus and Former Athlete," which was published in the Scholastic of last week:

Notre Dame University,
Notre Dame, Indiana,
October 20, 1919.

Dear "Alumnus and Former Athlete",

Your practically anonymous note criticising the article, "The Football Prospect" which appeared in the issue of the Scholastic for September 27th has come to my attention. Replies to such communications

are not usual, but in view of your excess of seriousness an exception is made in this instance. I would first *remind* you, because as an alumnus you must have known it at one time, that Notre Dame has carried this press-given title, "The Fighting Irish," especially on the gridiron, for more than a score of years. The study, which you suggest, of Notre Dame's athletic history as recorded in the Notre Dame *Athletic Guide*, shows that of a total of 470 monograms awarded at Notre Dame in the last thirty years 260 have been given to men whose names strongly indicate Gaelic stock; that of the 92 men chosen to captain the Notre Dame teams, 58 have decidedly Irish names; and finally that such men as Bergman, Cusack, Dubrul, Eichenlaub, Fehr, Hesse, Nelson, Oass, Ruelbach, Rosenthal, Rydezewski, Steiner, Uffendell, Ulatowski, Voelkers, Zeitler, and Steers, have fought under that title without—insofar as we are aware—ever having offered the slightest objection. Is the title less appropriate than "Cornhuskers," "Boilermakers," "Gophers," "Suckers", or "Coyotes"? In what way, we beg, is it un-American?

These suggestions will, I trust, clear up your misunderstanding of the case, to the effect that you may continue a proud alumnus and patron of the "Fighting Irish" of Notre Dame.

Sincerely yours,
E. Morris Starrett, '21.

To "An Alumnus and Former Athlete."

Dear Sir,

Your critical note of the fourth of October on the far-famed "fighting Irish spirit" shocks my attention. To begin with, you make a mountain out of the merest molehill. The term "fighting Irish spirit" as applied to Notre Dame athletes constitutes an ancient and venerable joke. You do not seem to understand, as any alumnus of Notre Dame should understand, that "You don't have to be from Ireland to be Irish." The term as applied to the Notre Dame athlete has for decades in everybody's understanding—except you own, as it seems—meant merely that he possesses in some degree certain qualities in which the sons of Erin excel—among others, wit, grit, and patriotism. If we could all boast of these attributes we should be better Americans for it. Sincerely yours,

M. J. Tierney, '21.

Dear Sir,

Your letter to the writer of the athletic section of the SCHOLASTIC has come to my attention. The SCHOLASTIC is always open to helpful criticism, but such as you have offered is scarcely worth reading. A glance into the Notre Dame *Athletic Guide* confirms my impression that the majority of our monogram men are Irish. And no doubt many others who have not an Irish name are of Irish descent. Notre Dame teams have for more than a score of years played under the title of "The Fighting Irish"; for that reason, if for no other, tradition compels a continuance of the title.

I certainly hope that your "scoop" concerning the editor's longevity is in the nature of a real prophecy, as he is not troubled with any particular "grouch" at present and life is very appealing to him. He is well aware of the fact that he has much to learn; but would you advise him to adopt your letter, for either matter or form, as a text?

In closing, permit me to remark that, to me, a signature such as you have used connotes in a case of this kind two things: a desire to avoid responsibility for what is said, and a petty spirit—neither of which is characteristic of the true Notre Dame alumnus.

Sincerely yours,
Paul Scofield, '20.

Dear Sir:

The tenor of your letter would seem to indicate that your athletic prowess must have been evidenced in the class room, while your qualifications as an alumnus must have grown out of a cinder track. Out of your wisdom you inform the writer of the article in question that he has "a long life to lead and much to learn." Your prognostication in regard to his longevity would certainly be appreciated if we felt you knew enough to wax prophetic. Your weakness, however, even in elementary grammar makes us doubt seriously your ability to judge the amount of learning he has yet to acquire. "Some have and do attend Notre Dame," you write. Dear Alumnus, you have neglected your education for the sake of a chronic grouch! Cultivate some of that "fighting Irish spirit" and don't spend the rest of your days grumbling because Notre Dame is not called the Polish Falcon or the Spanish Omelette. Your time would be much better spent in studying than in writing such letters. "Night school is paging you"—heed the call! Yours truly,

T. H. Beacom, '20.

Dear "Alumnus and Former Athlete,"

Very consistently with your lack of moral courage in failing to sign your name to your letter of criticism, you have complained of our using the term "fighting Irish spirit" in speaking of Notre Dame football. You evidently need to open your heart as well as your eyes to the fact that this term signifies merely that Notre Dame athletes are characterized by those natural fighting qualities of the Irishman. The name "Fighting Irish" was not originated by Notre Dame scribes: it was invented by the daily press as a happy characterization of the Notre Dame athletic teams, including the one to which you belonged, and it has through use by outsiders been made so nearly synonymous with "Gold and Blue" that local writers should surely be pardoned in using it now and again. Princeton has her "Tigers," Chicago her "Maroons," Yale her "Bulldogs," Ohio her "Buckeyes," Wisconsin her "Badgers"—and who without petty jealousy is not sport enough to allow Notre Dame her "Fighting Irish"? Yours,

L. Ward, '20.

Dear Mr. "Alumnus and Former Athlete,"

In regard to your decided dissatisfaction with the football article which appeared in a recent number of the SCHOLASTIC, be assured that there was not the slightest intention of exciting any reader, much less any alumnus, by remarks about a hypothetical abundance of Irish in Notre Dame athletics.

You sign yourself—all too modestly, we must say—

"An Alumnus and Former Athlete." Surely then you must have caught, if you are in the least liable to contagion, the spirit that has borne Notre Dame to victory in so many contests and which, after a race historically courageous, has been so long and so aptly denominated "Fighting Irish." If you are of a nationality not Celtic, it is regrettable that some of the expressions in the article did not meet with your approval. Notre Dame teams have always been cosmopolitan—composed of Medes and Parthians, Swedes, Lithuanians, and men of every other nationality under the sun; but when they fight for honors on the gridiron they look for all the world like a gang of Sinn Feiners putting to rout a company of Britishers. Accordingly, the phrase "fighting Irish" was used merely as a synonym for the spirit that has always characterized the Gold-and-Blue athletes.

Trusting, at any rate, that we are all Americans, by whatever name we be called athletically, I am always through thick and thin most truly yours for the United tates and Notre Dame,

W. C. Havey, '20.

My dear Sir:

I have read in the last issue of the SCHOLASTIC your letter concerning the prominence of Irish-American students in athletics at Notre Dame. I think your taking exception to the claims and spirits of the Irish athletes (so-called) at Notre Dame is not apposite. In the first place, your attitude of mind betrays, I think, a biased judgment, for only in such a disposition would you have formed the opinions expressed in your letter. And secondly, the tone and composition of your letter are such as to invite at least a mild castigation from an impartial critic of the case. I beg to remain,

Your well-wisher,

B. Alphonsus.

Dear Sir,

We were not a little surprised by the note from "An Alumnus and Former Athlete" concerning the "Fighting Irish spirit." Far be it from us to attribute Notre Dame's athletic prowess solely to athletes of Irish descent. Eichenlaub, Dorais, Rockne, Pliska, and some hundreds of others are names that suggest nothing of the Celt. As a Catholic university, however, Notre Dame has always had in its student body a great number of Irish descent, and nowhere has this fact been more evident than in the athletic squads who have fought her battles at home and abroad with the grim determination most aptly known as the Irish spirit. It is for this reason that the sport writers of the daily press have long ago fixed upon us irremovably the designation "Fighting Irish."

Your attitude savors of a prejudice against the race of Erin which we find hard to reconcile with your training at Notre Dame. The athletes not Irish on the present and on former Notre Dame teams would, I am sure, dare you to find an expression which could better express the do-or-die spirit which has always characterized the Gold-and-Blue athletes—the spirit which moved a New York sport writer in describing Notre Dame's great victory over West Point two seasons ago to begin his account of the fray with the sentence, "Ten Fighting Irishmen and a Pole sent the Cadets down to defeat yesterday."

In conclusion I would ask you to observe that the term appeared only three times in the article to which you object, an article filling four columns. We remain,

Respectfully yours,

Walter O'Keefe, '21.

Dear Sir,

In your letter of the fourth of October to the writer of the "Athletic Notes" you seem to overlook several palpable facts, the most obvious of which is that a Notre Dame athlete does not have to be Irish in order to possess the fighting Irish spirit. "The fighting Irish" is a common appellation by which Notre Dame athletic teams are known throughout the country. The fact that a Rockne, a Dorais, a Miller, an Eichenlaub, a Rydzewski, a Bergman, a Pilska, a Bachman, and many others are included in the list of "Fighting Irish" but serves to emphasize the catholicity of the name.

The SCHOLASTIC heartily welcomes from the Alumni letters that can serve any useful purpose, even if it be only that of amusement. Write again and often.

Yours truly,

T. J. Tobin, '20.

My dear "Former Athlete,"

Your wrath over the article which appeared in the SCHOLASTIC for September 27 has not produced any ill feelings. You are altogether welcome to hold fast to your contention, as you doubtless will, but if you would take that timely hint of your own—"You have yet a long life to lead and much to learn. Better start now!"—you would come in time to know and feel better. Judging from your letter, it seems that the "fighting Irish spirit" is very much in your way. You do not seem to understand the term at all. And if you will take, as well as give, suggestions—had you not better come back to Notre Dame and spend some time in an effort to learn a thing or two? For it would be plain enough to a blind man that, though an alumnus, you still have, as you express it, "much to learn." Come back and try again to imbibe some of the spirit. It will make your life easier and much more agreeable to yourself and others.

Yours waiting,

T. J. Nowakowski, '21.

Dear "Alumnus and Former Athlete,"

The joke in your note concerning the "fighting Irish spirit" is thoroughly appreciated. Personally, I imagine you a great big generous-hearted "harp," with the map of Ireland printed all over your Celtic face and a hat "like the one my dear old father wore"—on your head. You were, I am sure, just doing your little share to arouse enthusiasm at Notre Dame for the coming of De Valera last week. The effect of your ruse was all that could be desired.

There are but two interpretations possible to your letter, and I think I have taken the right one. If not, then you are obviously an Orangeman, or perhaps your athletic record, if looked up, would show you a Mongolian.

Respectfully yours,

T. J. Duffy.

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