The Irish Language.

AN ESSAY, BY F. S.

[CONTINUED.]

Right Rev. Doctor O’Brien, Bishop of Cloyne, in the article on Gaelic antiquities in his “Irish-English Dictionary,” says: “There is nothing more evident from the most Ancient monuments of the Irish nation, than that the national name of the first Celts who came to Ireland (whether they arrived there immediately from Gaul, or rather, after remaining for some length of time in the greater British isle, as Mr. Lhuyd gives good grounds to think) was Gall, in the singular, and Gail, in the plural; and that their language was called Galic or Gallic. We should not in the mean time forget that it is to this change made in the words Galic or Gallic, doubtless by the heathen bards, who inserted the letter d—as Gaeldhil, Gaiddhil—that we owe the important discovery, necessarily reserved to their successors who embraced Christianity. Of those illustrious personages, Gadel and Gadelus, the former an usher under the royal schoolmaster Phenius a Farsa, King of Scythia, in his famous school on the Plain of Sennaar, where this Gadel invented the Irish alphabet and the Gadelian language, so-called, as it is pretended, from his name; and the latter a grandson of that King by his son Nuill, who married Scota, daughter of Pharaoh Cingris, as the bards call him, instead of Cinchres, King of Egypt, under whose reign they tell us Moses and our Gadélus were cotemporaries, and great friends; and from Gadélus the learned bards gravely assure us that the Irish derive their name of Gadélusians, who they tell us were also called Scots, from his wife, the Egyptian princess Scota. This discovery, I have said, was necessarily reserved to the Christian bards, as their heathen predecessors most certainly could have no notion of the Plain of Sennaar, of Pharaoh, or of Moses, objects not to be known but from the holy scriptures, or some writings derived from them, such as those of Josephus, Philo, etc., never known to the Irish bards before Christianity. I have remarked in another work, not as yet published, that the Christian bards did not lose much time in availing themselves of the sacred history to frame this story, inasmuch as we find it word for word in the scholiast on the life of St. Patrick by Fiach, Bishop of Sleippe, one of that Saint’s earliest disciples; which scholiast the learned and judicious Colgan places towards the end of the sixth century. This date is much earlier than that of the manuscript called Leabhar Gabhála, or the Book of Conquests, wherein our story now mentioned is embellished with further circumstances.

“The Irish bards or versificators, who frequently wanted to stretch out words, by multiplying their syllables according to the exigencies of their rhymes, devised the method of throwing in between the two vowels an adventitious consonant, generally a d or g, aspirated by h, in order to stretch and divide the two vowels into two different syllables; and when the rule Coal, le caol, agus leathan le leathan—“Slender with slender, and broad with broad”—came into use, the word Galic or Gallic, and Graill, required the insertion of e or i, by which means it turned out Gaídhil, Gaèdhilie. Before I have done with the words Gaill and Gallic, I think it pertinent to remark that notwithstanding the complex and informal shape of the words into which they have been changed, yet the originals from which they were derived are still preserved in their primitive simplicity by the very formation of the former words, which is very nearly the same as that of the latter, inasmuch as the adventitious letters (dh) are not pronounced.

“We are assured by Tacitus (Anal. 2) and by Pliny...
(l. 7, c. 56,) that the primitive number of letters brought first into Greece by Cadmus, and afterwards to the aborigines of Italy by Evander the Arcadian, consisted but of sixteen. Hence I presume it may rationally be concluded that the Gadelian language, or Gaelic, still preserves the primitive sixteen letters first invented by Gadel, as the Irish alphabet consists of sixteen, with the exclusion of the letter P. This letter is called in Irish Peith-bog. Grammarians do not inform us from what tree it borrows this appellation, and O'Flaherty is equally silent concerning it. But it seems quite obvious that it can mean nothing else than Beith-tog, Easter; Greek and Latin, and Chal.—Pfuclui, Cai^g an4 Casga, and the Irish language; as (Ir.) may be observed between the Greek and Latin C, the British begin with ber of those words whose initial letter is P in modified."

"The same identity may be observed by any philologist between the language of Ireland and many of the European dialects as reflecting in the mirror of the Gaelic vocabulary, clearly proving its great antiquity.

[TO BE CONTINUED]
College Bulletin.

Arrival of Students at Notre Dame.

Michael Riordan, Chicago, Ill.

Tables of Honor.

Senior Department.


Junior Department.


Honorable Mention.

Grammar.


First Class Jr.—V. Hackmann, Wm. B. Clarke, P. Tinan, F. P. Dwyer, F. Bulger, J. Dooley, C. Marantette.

Composition.—V. Hackmann, Wm. B. Clarke, P. Tinan, F. Bulger, C. Marantette, James Dooley, F. P. Dwyer.


Honorable Mention, Minim Department.

Geography.


Second Class.—W. Byrne, J. Chandonai, C. Jenkins, H. Trentman, H. Voorhees.

Third Class.—J. Bennett, C. Blaisy, H. Fear, J. McCall.

Monthly Certificates.

Senior Department.

A. W. Arrington, 7. C. Ilgenfritz, 7.
Ivo Buddeke, 4. T. Kinsella, 5.
M. Bird, 5. T. McKey, 5.
M. Branock, 3. J. Lane, 3.
A. Beverly, 3. T. Lappin, 3.
J. B. Carroll, 4. J. Leunig, 3.
A. Cabel, 5. A. Maierhofer, 5.
A. Chane, 4. F. Metzger, 3.
J. McClain, 5. O. Moseley, 2.
F. Craper, 5. A. H. Monard, 6.
T. Dupuis, 6. W. Rhodes, 3.
M. Dupuis, 5. J. P. Rogers, 6.
J. Eisenman, 8. J. O'Reilly, 3.
E. Fitzharris, 4. J. Shannahan, 8.
A. Fox, 5. L. Schneider, 6.
J. Flemming, 4. C. E. Sage, 6.
J. Garharstine, 7. J. Vocke, 10.
L. Gaynor, 7. P. E. Walters, 4.
J. Gearin, 7. W. Waldo, 8.
J. Harrison, 5. A. B. White, 3.
G. Hatchett, 5. J. Wilson, 6.
T. Lappin, 3.

Junior Department.

When Archimedes leaped from the bath, and
cried away by the inspiration of a new idea—
the great scientific principle of specific gravity—
he forgot for the moment the requirements of
fallen nature, and by mental exaltation trans­
formed, externally at least, to the state of Adam
in Paradise—he ran home through the streets
shouting "Eureka! Eureka!" little did he dream
that a wretched little semi-occasional monthly in
ilinois would pervert that glorious exclamation
for a cloak for scurrility. The
Eureka College
Vidette,
giving its readers eight pages, each 1
foot by 9 inches, a month, and comparing it­
self with us, giving our readers four numbers, each
of eight pages, 10 inches by 7, presumes to say
that our relative proportions are those of a lion
and a dog—the lion being the Eureka College
Vidette! Now, leaving out the eight as a com-
mon factor, our relative proportions are 12 \times 9
to 4 \times 20 + 7, or 27 to 70, making the "lion" a
little more than \( \frac{1}{2} \) as large as the "dog," which
somewhat upsets our preconceived zoological
notions. Besides, The Scholastic Year appears
regularly, and does not fill itself up with adver­tisements of cigars and tobacco for the students' 
use. But speaking of advertisements, we see one
in the pages of the Eureka College Vidette that is
worthy of commendation. It is that of Miss
Henelia Smalley, Manufacturer of Switches, &c.
If Miss Smalley would only apply some of her
switches with proper vigor to the editors of the
Vidette, we have no doubt it would do them a
great deal of good. As for our representing a
part of Hoosierdom, be it known to our friends
that we represent the students of Notre Dame,—
a body gathered from Oregon, Massachusetts,
Louisiana, Maryland, Minnesota, &c., &c., &c.,—not to speak
of Canada and the nations of Europe—which may
be seen from our Catalogue.

First Preliminary Entertainment of
the Silver Jubilee,
TUESDAY EVENING, APRIL 27.

Sure enough, the members of the "Silver Ju­bilee Club" of Notre Dame, have, as previously
announced, made their first appearance on the
stage of Washington Hall—thereby inaugurating
the series of entertainments to be given next
June in commemoration of the twenty-fifth an­niversary of the foundation of this University.

For some weeks past, we had, indeed, noticed
quite an active stir among certain "divinities"
of old Jove's Court, (now, however, dwelling
in or about Notre Dame, in mortal flesh, we
believe,) all diligently engaged in astronomical
observations, taking particular interest in certain
constellations, and in a recent peculiar mode of
locomotion, or velocipedia. But the mystery of all
this is now quite clear to us: last night revealed
to our wondering and at the same time de­
lighted gaze the rendering of one of the most—
if not the most astounding tragical event re­
corded in Dame Fable's chronicles, in which the
"gods" of high Olympus appear, some in aveng­
ing anger, others in fatal rashness, others still
in very sad plight... nothing less, indeed,
but the representation, in a grand and vivid
style, of the rash career and lamentable death of
the son of Phoebus, who, attempting to ride
the chariot of the Sun, and unskillfully man-
The Scholastic Year.

Aging his fiery steeds, fell from the heavens and... broke his neck.

Yes, last night, April 37th, of the year Jubilees 1869, we had the great pleasure of assisting at the first preliminary celebration of the Silver Jubilee of this Institution, given under the auspices of the above-mentioned Club. We are sure of rightly interpreting the sentiments of all those who were fortunate enough to witness the performance, when we say that the Mellow-drama was exceedingly well written, combining refined witticism in expression, somewhat eccentric picturesqueness in design, and a slight touch of extravaganza throughout, and that it was rendered by the young actors—all members of the Club—in a manner highly creditable to themselves, and to those who trained them.

We would establish the following gradations: elocution, good; singing, tolerable; dancing, better; gestures, best.

We understand that the "Play" is the production (and a very original one it is, in more than one sense) of the talented and highly imaginative director of the Silver Jubilee Club: the style is unmistakably stacian throughout, i.e., earnest, graceful, very fanciful, somewhat wildly extravagant, and exceedingly laughable. As a proof of it, we will take the liberty of transcribing for the benefit of absent friends—readers of The Scholastic Year,—the programme for the occasion, got up in a grand style by that classical and romantic gentleman.

Programme.

Grand Entrance March .................................. N. D. U. Cornet Band
Preliminary Preface Previous to the Prologue ........... Orchestra

Prologue

Palace of the Sun. Cyclorcheosis of the Hours.

Song—(The Mosquito) ................................... Mr. George Mc. Atkinson

Sub Jove Mundus Erat; Subit Argentea Proles. —Ovid.

The Son of the Sun.

A Mythological, Classical, and Astronomical Mellow-Drama, in Three Scenes.

Scene I.—His Rash Request. Scene II.—His Mad Career. Scene III.—His Untimely End.

Dramatis Personae.

Jupiter Olympius (A notorious old Heathen) ............ Mr. W. A. Walker
Phoebus Apollo (commonly called the Sun) .............. Mr. James A. Dickinson
Phaëton (his Son) ........................................ Mr. W. P. McClain
Mars (super museum stum) ................................ Mr. George Mc. Atkinson
Mercury (A Divinity Running Around Loc™) ............... Mr. R. L. Akin
Bacchus (A Divinity Running Around Tight) ............. Mr. J. M. Moriarity
Volcan (A Celestial Blacksmith) .......................... Mr. James Cunnea
Boreas (A Celestial Bellows) ............................... Mr. G. R. Hatchett
Neptune (A Marine Monster) ............................... Mr. E. D. Riddle
The Infant Orpheus (A Smart Boy after a Pig) ......... Mr. Ivo Buddeke
Orpheus (when arrived at years of Discretion) ......... Mr. B. Vocke
Gemini (The Original Siamese) ............................ Messrs. H. C. Alien and L. G. Dupler
Serpentarius ........................................... Mr. J. Garhartstine
Bootes .................................................. Mr. J. Zahm
Aquarius ................................................ Mr. J. C. Eisenman

The Dog Star (Vox et præterea nihil) ...................... Mr. Nobby
The River Styx (Who had better have Stayed Away) .... Signor Furioso
A. D. 1844 { (Two Memorable Years) .................... Mr. J. Zahm
A. D. 1869 { ........................................ Mr. J. C. Eisenman
Dr. Pangloss (A Mortal Man) .............................. Mr. T. F. Heery

Twelve Hours (Which ought to be better employed), Attendants on Jupiter.

Scene I.—Below the Horizon. The Sun Taking his Morning Smoke.
Solo (in the key of Sol), by the Sun.
Song (Chorus by the Club),—"Be a Man." ................. Mr. J. M. Moriarty
Scene II.—The Starry Heavens.

Pas de Deux; by Dr. Pangloss and the Constellation Orion.

Song (The Tragical Fate of Poor Thomas Maltese) ........ Mr. J. A. Dickinson

Scene III.—Court of Jupiter Olympus. Vulcan Forging the Armor of Mars.

Anvil Chorus ....... Orchestra

Entrance March for Jupiter .......... N. D. U. Cornet Band

Death of Phaëton ....... Grand Tableau

Song—"Come Home, Father,"—Chorus by the Club .......... Mr. George Mc. Atkinson

Concluding Scene—in the nature of a Glimax.

Apotheosis of Orpheus.—Celestial Calisthenics.

Epilogue, which it takes Two Years to Complete.

Music ........ Orchestra

Afterpiece—"THE MISTAKE."

Mr. Hardcastle—a Country Gentleman of the good Old School .......... Mr. George Mc. Atkinson

Tony (his son), a Mischievous Young Rascal .......... Mr. W. A. Walker

Charles Marlow—Betrothed to Hardcastle's daughter .......... Mr. R. L. Akin

George Hastings—Marlow's friend .......... Mr. Ivo Buddeke

Landlord of the Village Inn .......... Mr. T. L. Watson

Song and Dance (Between the Scenes) .......... Mr. M. J. Carney

Now, dear readers, that you have perused that splendid programme, what do you think of it? Is it not by itself a rich thing, and one well calculated to stamp its author with the mark of originality and witticism? Professor, give us more of that sort of amusing treat which gives boundless wings to our languid imagination and excites our risibles.

Such was the peculiar nature of the performance, that it is difficult to express adequately our high appreciation of it and mention its varied excellencies. We will, however, notice the following parts or characters as deserving, in our opinion, special commendation:

Mr. W. A. Walker, as "Jupiter," behaved with the majesty to be expected from so exalted a personage. He "bossed" the other "gods" around with an energy and decision that showed he was quite competent to fill his responsible situation. Afterwards, in the part of "Tony," he was so completely transformed that the audience needed to consult their programmes to convince them that it was the same performer.

Mr. Dickinson's "Apollo" was a breathing Belvidere. His appearance in the prologue, while making his address to the "Hours," was splendid; his singing, both in the character of the "Sun" and in the interludes, was such as to sustain his well-earned reputation as a singer.

Mr. W. P. McClinton, as "Phaëton," managed his fiery steed with a dexterity far excelling that of his prototype—if Ovid's account be true,—and he met his "Untimely End" with the courage of a hero. Many were the fears expressed that he had "hurt himself," but he knows how to do it, and to do it gracefully and artistically—without danger.

Mr. Akin was an elegant "Mercury," and appeared to equal advantage in the afterpiece as "Marlow."

Mr. G. Mc. Atkinson, in the afterpiece, also realized to the life the ideal of a fine, old-fashioned, hospitable and courteous gentleman.

Mr. J. M. Monianty gave "Bacchus" his due, but it was in the beautiful song of "Be a Man," chorused by the Club, that his finest point was made during the evening. This vocal piece is decidedly one of the finest that we ever heard from the stage of Washington Hall.

Mr. James Curnea showed much skill in forging the armor of "Mars," and in beating the anvil in perfect accord with a celestial Orphean concert.

As for the remainder of the long list of "divinities" and "constellations," not forgetting Doctor Pangloss, the only mortal man in the drama, they all contributed to form a tout ensemble that elicited the approbation of all. The "Dog of Boötes" has the merit of being the first quadruped that ever made his appearance before a Notre Dame audience.

We must not forget to mention that the scene where the "Hours" were made to revolve around the "Son of the Sun" was so felicitously and gracefully rendered that it was vociferously applauded by the audience and acceptably encored by the actors.

It is but just also to make mention of the excel-
lent music furnished on the occasion by the Notre Dame University Cornet Band and the Orchestra. We take special pleasure in directing attention to the fact that the latter has of late received very efficient reinforcements. Among the young newcomers we particularly noticed Masters Mark Foote, Joseph Rumely, and Vincent Hackmann—all very small, but very talented, little gents—little musical prodigies in fact. All honor and prosperity to the Orchestra of Notre Dame and to the Silver Jubilee Club!!

J. C. C.

St. Cecilia Philomathean Association.

The twenty-eighth regular meeting was held Tuesday evening, April 16th. At this meeting Master Edward Bahm read, in a clear voice, an essay on "Happiness." It was a fine composition, abounding in fine thoughts, well developed and clothed in neat and appropriate language. Master P. J. O'Connell's essay on "Knowledge is the best Riches" was very well written, and his ideas very correct. Master O'Connell is rapidly winning his way in the walks of literature. Master M. Foose's "Choice Reading" was one of the best essays ever read before the Society. It was replete with sensible thoughts, and contained many beautiful passages. We wish that all those who read nonsensical trash could have heard what he said on that subject. They would then, very probably, procure something solid, and enrich their minds with the real treasures of knowledge. Next followed the declamations. Master John Coppinger spoke the "Destruction of Sennacherib." He astonished us not a little by his improvement in elocution since we last heard him. He has good elocutionary powers and only requires practice to bring them out. Master M. Mahony amused us a good deal in a comic selection. Master R. Spencer did very well, considering that it was his first appearance. Master C. Burdell's "Marmion and Douglas" could scarcely be done better. Master J. McGuire surpassed our expectations. Master T. Arrington delighted the members by his personations. Master H. O'Neill gave us "Excelsior" in good style. Master P. J. O'Connell's selection entitled "Celtic Wit" was a masterpiece of declamation. Master Vincent Hackmann closed the exercises by displaying his musical powers in a choice selection, to the great delight of all.

The twenty-ninth regular meeting came off Monday evening, April 26th. The debate appointed for this evening was postponed on account of the absence of some of the debaters. It will take place at the next regular meeting. Declamations and recitations were the order of the evening. Time and space will only allow us to mention a few of the prominent members. Master D. J. Wile, who was absent a few weeks, and whose presence in the meeting was a source of delight to all the members, came forward and delivered with earnestness "Phillips' speech on Napoleon." On taking his seat he was greeted with great applause. Masters G. Burdell and Harold Hayes did full justice to their selections. As the time for retiring came, the members—highly delighted with the exercises—reluctantly adjourned.

R. S., Cor. Sec.

Base-Ball.

Mr. Editor:—We had the pleasure on last Sunday, April 25th, of witnessing one of the closest-contested games that has taken place about Notre Dame for some time. The contesting clubs were the second nines of the Juanita and Enterprise B.B. Clubs. After six innings had been played, game was called, resulting in favor of the Juanita by one tally. Mr. D. J. Wile, of the Star of the West B.B. Club, performed the duty of umpire in a fair and impartial manner, to the great satisfaction of all, as was manifest by the manner in which his decisions were received. Below we give the score:

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<th>Juanita</th>
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WHY are the clouds like coachmen? Because they hold the rains.

THE SCHOLASTIC YEAR.

271

Base-Ball.

Mr. Editor:—We had the pleasure on last Sunday, April 25th, of witnessing one of the closest-contested games that has taken place about Notre Dame for some time. The contesting clubs were the second nines of the Juanita

Juanita—2, 4, 1, 2, 12, 3.
Enterprise—3, 1, 9, 2, 3, 5.
Passed Balls—Juanita—3; Enterprise—5.
Plies Caught—O'Reilly, 2; Dickinson, 1; Looby, 1; Arrington, 1; Walker, 1.
Home Run—Combs, 1.
Plies Missed—Arrington, 1.
Scorers: Juanita—J. Branock; Enterprise, J. Frile.
Time of Game—230.

R. S., Cor. Sec.

Juanita—2, 4, 1, 2, 12, 3.
Enterprise—3, 1, 9, 2, 3, 5.
Passed Balls—Juanita—3; Enterprise—5.
Plies Caught—O'Reilly, 2; Dickinson, 1; Looby, 1; Arrington, 1; Walker, 1.
Home Run—Combs, 1.
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Scorers: Juanita—J. Branock; Enterprise, J. Frile.
Time of Game—230.

WHY are the clouds like coachmen? Because they hold the rains.
SAINT MARY'S ACADEMY.

ST. MARY'S, April 27, 1869.

uebas.

April 24th.—Miss J. Falway, Winamac, Indiana.

Third Musical Reunion.

Chorus.................. General Singing Class
Harp Song............. Miss C. Davenport
Piano Solo............. Miss M. Kirwin
Song.................. Miss C. Davenport
Piano Solo............. Miss M. Kirwin
Song.................. Miss K. Young
Harp Solo............. Miss M. Sherland
Piano Solo............. Miss C. Davenport
Song.................. Miss J. Hynds
Piano Solo............. Miss C. Foote
Closing Chorus, General Class

Table of Honor, Sr.


Honorable Mention, Sr.


Drawing.—From Casts.

Misses M. Carr, M. Alexander, A. Carpenter, A. Cunnea.

Landscapes (Sketching and Perspective.)
Misses M. Alexander, A. Carpenter, A. Ewing, L. Chamberlain, K. Young, M. Kirwin.

Flower Painting (From Nature.)
Misses A. Heckman, J. Dobson, K. Robinson.

Juniors (Landscapes Sketching.)
Misses C. Robson, B. Bader, L. Neill, A. Woods.

French.


Table of Honor, Jr.


Honorable Mention, Jr.