The Chimes at Midnight.

Beauty's spirit lingers
O'er the spot I love;
Well I know that angel fingers
Paint the blue above,
Well I know they listen
To the Vesper song,
Where the silent planets glisten
As they float along;
Listen to the chiming
Praises of the Lamb,
As they tremble from the rhyming
Bells of Notre Dame.

Swell, ye sounds caressing,
On the midnight air,
All this silence bathed in blessing
Wake to God and prayer;
Wearied man is sleeping
From the toilsome day,
Oh, the forest looming
On the distant calm.
Echoes back your silvery booming,
Bells of Notre Dame!

When the morning lightens
On the eastern sky,
And the spire-top glows and brightens
As the sun rolls high,
Shed your peals to duty
O'er the earth impearled.
Give to sparkling morning beauty
Tongue to rouse the world;
As your songs of gladness,
Matin hymn and psalm,
Wake our souls and cheer their sadness,
Bells of Notre Dame.

The Condottieri.

In the 14th century, the people in many of the cities of Italy became extremely wealthy through the trade which they carried on with Asia. Given to commerce, they lost all taste for the exciting scenes of war, and were loth to take up arms or risk their lives and fortunes in quarrels with the neighboring states and principalities. Yet wars would take place, and very frequently city was arrayed against city. As there must be soldiers to fight in time of war, it became necessary for the cities to obtain them in some manner; and they did obtain soldiers by employing the many adventurers who swarmed throughout the Pen-
quent occurrence for them after one of their sham battles to demand double the price agreed upon for a service which they never rendered.

There were condottieri in France also. There they went by the name of the compagnia grande. That was in the 14th century, when the bloody wars were waged between England and France. However, the peasants in the southern provinces got tired of them, for they plundered and devastated the whole country, and became a plague and terror to the peaceful countrysmen. To get rid of them, the peasants banded together, and under the name of paci­fiers, or pacificators, they waged war against them, no matter on which side the compagnia grande fought. They were successful in putting them down for a short while, but in the year 1361, under the leadership of Arnold of Cervole, they reappeared and defeated the royal army at Brignole near Lyons. To rid the country of them, Du Guesclin, Constable of France, urged them to join an army in Spain and fight against Pedro the Cruel. He succeeded in getting them to join the army fighting against Pedro and they never reappeared again in France.

Gaetano Donizetti.

To-day, the 23d day of September, the people of Bergamo, in Italy, will with great pomp and solemnity remove the earthly remains of the famed musical composer, Donizetti, to their new resting place in the temple of Santa Maria, after his bones had rested in peace for some twenty-seven years. All that religion and music can give will be brought into requisition to show their love for him who is the glory of the city which gave him birth, and the people will reflect honor upon themselves by paying reverence to his remains.

Donizetti was born on the twenty-fifth of September 1797. His father, who was in independent circumstances, intended him for the bar, but the great love for art which the boy possessed frustrated the designs of the father. As was the case with Carl Maria Von Weber, the preference of Donizetti was for drawing, though he had great love for music, instructions in which he received first from Simon Mayer in the musical institute of Bergamo, and afterwards at Bologna from Palotti and Rossini’s master in counterpoint, the Padre Mattei. His father finding him opposed to becoming a lawyer, wished then that he should give himself to the study of church music; but Donizetti had no inclination that way. At the age of twenty he wrote a Mass and several pieces of church music; but captivated by the brilliant career of Rossini, he announced his intention of writing operas. This caused a rupture between himself and his father, and in a fit of pique he entered the Austrian service. He was soon sorry for the step he had taken, and did everything to retrieve it by writing an opera whilst his regiment was stationed at Venice. This was in the year 1818. The name of this opera, which was produced when he was twenty years of age, was Enrico di Bergamo. It was a moderate success, but the money which he received by means of it enabled him to buy his discharge from the army, which he did. Several works followed this opera, and in 1822 his Zoraide di Gravata was produced in Rome. His works were then written one after another with great rapidity, and in 1827 he was engaged for four years by Barbaja, the director of the theatres in Naples, to compose four operas each year, two of which were to be serious and two comic. Among the best of his works composed under this agreement are Oliv et Pasquale, Il Borjomaestro di Scardani and Eene di Roma.

The first, however, of his works which was acted with decided success and which is still popular was Anna Bolena, which was produced at Milan when Donizetti was in his thirty-first year, and after he had written thirty-one op­eras, all of which, though sung with some success, were short lived. The next opera written by him and which still lives was Elidor d’Amore, a lively and sprightly opera, which was produced in 1833. One year afterwards he produced three successful operas, Il Furioso, Parisina and Torquato Tasso, and the year following what has been held by his admirers as his masterpiece, Lucrezia Borgia. On its first appearance it did not create a great impression, but it is now held as his most successful work.

In the year 1835, he produced after six weeks work his Lucia di Lammermoor which, after a three-years run in all parts of Europe, became very popular in London and is to-day sung with success in the great opera houses of the world. In the mean time he had held the position of Professor of Counterpoint in the Royal College at Naples, a position he was well qualified to hold on account of his extensive knowledge of the art of singing and his fluency in reading music. He had married a Roman lady in 1833. She died in 1833, and Donizetti in his thirty-eighth year began to treat his professorship as an honorary office, making long visits to other cities. That year he went to Paris to direct the performance of his Marino Falieri. This opera was not as successful as he had expected, and he returned to Naples for the first representation of Lucia di Lammer­moor. Shortly afterwards he produced his Bellario at Venice, and there performed the great feat of translating from the French the libretto, writing the score, directing the rehearsals and witnessing the public representation of the opera Il Campanello, within the space of a week.

After writing numerous other operas, Donizetti repaired to Paris, where in the year 1838 he produced La Ville du Regiment and Les Martyrs, and shortly afterwards La Proser­pa. Two years afterwards he became Kapell-Meister to the Imperial Theatre, Vienna, where he wrote Linda di Chamouni. In 1842 he wrote Don Pasquale, and two years later Maria di Rohan and Don Sebastian were given, the first at Vienna and the second at Paris. The same year, in the forty-sixth year of his age, he returned to Naples to bring out Catterina Comara. This was the last work he was to produce. He went to Vienna, and thence to Paris, where he began to show symptoms of his fatal malady. A mental affection, the result of his habits of dissipation and of excessive application, forced him to refrain from work of all kinds. He gradually became worse, and in 1846 he was taken to an insane asylum. Two years afterwards he died at Bergamo, at the age of fifty years. His funeral was attended by all his townsmen and by many musicians from the neighborhood.

The amount of work done by Donizetti was very great. In twenty-six years, he composed no less than sixty-one operas. The author of “Musical Composers and their Works” says: “Of the earlier operas, M. Tétis remarks that a great facility of composition made itself remarked in all these compositions; but unfortunately the abuse of this facility, the laiser-aller, the want of conscience, caused themselves also to appear everywhere. M. Tétis gives as a reason for this haste and recklessness in Donizetti’s work, in addition to that supplied by the natural temperament of the man, the fatal economy practiced in Italian
theatres, which prevents their directors giving to com­posers prices which will enable them to work for renown and their art."

Donizetti's works will long retain his hold on popular favor, because he stands almost unrivaled in his appreciation of the dramatic fitness in scenes and in the fulness and variety of his melodies. If there is much in them that is mere rubbish, yet we are forced to wonder that considering the great amount which he wrote we should find so much to admire.

Matches.

It is not long since friction matches were first invented. Many persons are still living who can remember when they first came into use; yet we who are of a later generation cannot but wonder how our good forefathers got along in this world without them. They seem to be so necessary that it is difficult for us to conceive of men immediately think that those persons using them were savages. But they were not; they were the generation of civilized people just passing away.

Among the barbarous nations, fire was produced by rubbing two dried pieces of wood together. Among the civilized nations it was customary to obtain it by striking a piece of flint and steel together and catching the particles of hot steel struck off by the friction in dry and inflammable tinder.

In 1680 Godfrey Hanckwitz introduced the use of phosphorus some few years after its discovery. He placed the phosphorus between two pieces of brown paper and rubbed them until it took fire. A stick which had previously been dipped in sulphur was then applied to it and ignited. This was the first form of our common match, but the cost of procuring the phosphorus prevented it coming into general use. Another device, but which was also too costly, was to use flint to start their fires. Indeed when we hear it stated that flints were used for such purpose we immediately think that those persons using them were savages. But they were not; they were the generation of civilized people just passing away.

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During the month of October, 1825, in smoky, foggy London, and was the "sweet beloved first-born" of Brian Waller Procter, who described as "the prettiest little fairy ever seen," very intelligent and bright, though always in delicate health. She was born in the year 1826, in smoky, foggy London, and was the "sweet beloved first-born" of Brian Waller Procter, who died about a year ago. When a child, she was frequently described as "the prettiest little fairy ever seen," very intelligent and bright, though always in delicate health.

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In the October number of that best of magazines, the Catholic World, are the following stanzas entitled "A Sweet Singer: Adelaide Anne Procter":

In the October number of that best of magazines, the Catholic World, are the following stanzas entitled "A Sweet Singer: Adelaide Anne Procter":

She sang of Love—the love whose fires Burn with a pure and gentle flame, No passion lights of wild desires Red with the lurid glow of shame.

She sang of angels, and their wings Seemed rustling through each soft refrain; Gladness and sorrow, kindred things, She wore in many a tender strain.

She sang of Heaven and of God, Of Bethlehem's star and Calvary's way. Gethsemane—the bloody sod, Death, darkness, resurrection-day.

She sang of Mary—Mother blest, Her sweetest carols were of thee! Close folded to thy loving breast, How fair her home in heaven must be!

In connection with these beautiful lines it seems to us fitting to take some notice of the gentle life and genius of the daughter of "Barry Cornwall." She was born in the month of October, 1825, in smoky, foggy London, and was the "sweet beloved first-born" of Brian Waller Procter, who died about a year ago. When a child, she was frequently described as "the prettiest little fairy ever seen," very intelligent and bright, though always in delicate health.
ing, and whilst a small girl she made in pencil a series of sketches of the Seven Ages of Man. Miss Procter received an excellent education, and from her youth was accustomed to mix in society. She had, the distinguished novelist, who wrote a sketch of her life tells us, nothing of the conventional poetess about her. She was noted for the ease, polish and readiness which belonged to the women we read about who figured in French society before the Revolution.

When she was in her twenty-fourth year, Miss Procter became a Catholic, and her writings all breathed the true spirit which should animate one of that faith. Charity seemed to be the fount from which she drew her inspiration — true Christian charity, that which animated the martyrs of old, making the possessor of it do wonders for God, — not the cold philanthropy of the world. It is related by Dickens that on her first entrance into literature she sent her poems to him — then editor of Household Words — under the assumed name of Miss Berwick, fearing that owing to the great name of her father they would be accepted on his account, and not because of their intrinsic merit, as she desired. Some years afterwards her poems were collected and published in a volume under her own name,* and passed through many editions. This was the case also with another volume which she published sometime afterwards.

Of her life, the remainder is quickly told. Her health, always delicate, began to fail, and consumption carried her off on the 3rd of February, in the year 1864, just as she was becoming famous and as occasions for literary enterprise were presenting themselves to her from all quarters. Miss Procter's poems were published in England in three volumes, and were republished in America in one volume by Ticknor & Fields, now the firm of J. R. Osgood & Co. They are remarkable for a grace and tenderness which appear in almost every line. Many of them are to be met with every week in the papers, both secular and religious. They all have that perfect finish and felicity of expression that cause them to remain treasured up in the heart of the reader; and the true, genuine piety with which they abound will ever make them favorites with those whose tastes have not been degraded by the sensuous poet of our age.

Colossal Statues.

The unveiling of the great statue of Armenius, or Hermann, on a mountain height in Germany, naturally recalls to our minds what we have read of other famous colossal statues which have been raised at different times in the world's history. Great statues abound in Egypt. The Memnon and its companion statue, standing near Thebes, are over fifty feet in height. These are among the largest that have ever existed, though not equal to the famous colossal of Rhodes, which is counted among the seven wonders of the world.

Assisted by the king of Egypt, Ptolemy Soter, the citizens of Rhodes repulsed the attack made upon their city by Demetrius Poliorcetes, King of Macedon, and as an expression of their gratitude to their allies and to Apollo, their tutelary deity, they erected a brazen statue to their god. A writer states that "Chares of Lindus, the pupil of Lysippus, commenced the work; but having expended the whole amount entrusted to him before it was half completed, he committed suicide, and the statue was finished by Leochares. It cost three hundred talents (§216,677) and twelve years were occupied in the work. It was cast piecemeal, and then soldered, for the ancients did not dare to melt a huge mass of metal at once, fearing it would cool too rapidly. The statue was seventy cubits high, and hollow, with a winding staircase that ascended to the head, from which Asia Minor could be seen. After standing fifty-six years, it was overthrown by an earthquake, 294 B. C., and lay nine centuries on the ground, and then was sold to a Jew by the Saracens, who had captured Rhodes after the middle of the seventh century. The metal weighed seven hundred and twenty thousand pounds and loaded nine hundred camels. In Flaxman's Lectures there is an engraving of the head of this Colossus. The Rhodian coins also bear a representation of the head. According to Pliny, Rhodes had one hundred colossi of inferior size."

It is related that Semiramis erected statues in pure gold of deities corresponding to Jupiter, Juno and Rhea. The statue of the first is said to have been twenty feet high; the statue of the second represented the figure as standing holding in its hands a serpent and a sceptre, whilst the third was seated in a chariot of gold with two golden lions in front of it and two silver dragons by its side. Xerxes had a statue of Belus twelve cubits high and of pure gold removed from Babylon.

In Greece, Phidias made several colossal statues. In the Parthenon he erected his Minerva, composed of gold and ivory, and measuring thirty-nine feet in height. The battle of the Athenians and the Amazons was sculptured on the shield; the battle of the Centaurs and Lapithse on the buskins; and the birth and history of Pandora on the pedestal. As the Athenians would not permit Phidias to cut his name on the statue, he made his own portrait on the shield. The statue of Jupiter which he constructed for the Eleans was sixty feet high. In the time of Alexander the Great, Lysippus erected at Tarentum a statue sixty feet high, the weight of which only prevented Pabius from removing it to Rome.

In Rome colossal statues were common. The first, however, which was erected was constructed in bronze by order of Spurius Cavilius to commemorate his victory over the Samnites. Among the most celebrated of the colossi in Rome were that of Apollo in the Palatine Library, that of Jupiter upon the Capitol, and that of Augustus in the Forum Augusti, all in bronze. The marble statue of Nero which was placed in the vestibule of the golden house built by that Emperor is said to have been one hundred and twenty feet high. In the reign of Vespasian a new head was supplied to it and it was changed into a statue of Apollo. A bronze statue of Domitian as the deity of the sun, in the Forum, was also celebrated.

Of the modern colossi that of San Carlo Borromeo at Arona, near Milan, is probably the best known. It is made of bronze and is sixty feet high. In the interior there is a stairway to assist the workmen in making such repairs as are necessary. At Munich, in Bavaria, there is a colossal statue in bronze some thirty feet high, designed by Schwatetrich. Among other statues which exceed life-size are those of Peter the Great at St. Petersburg, Sully, Colbert, L'Hopital and D'Agnesseau in Paris, and Charles Fox in London. There are in Rome four statues of — representing four rivers, viz.: the Ganges, by Francesco Bartola; the Rio de la Plata, by Antonio Raggi; the Dan-
In the early part of the present century there was in Rome a coterie of young German artists who were known to the people of that city as the "Nazarites." These artists were men of genius and enthusiasm, and as their ideas were similar they were united together by a common devotion to sacred art. Among them were Overbeck, Koch, Schnorr and the subject of this sketch, Peter von Cornelius. Peter von Cornelius, who afterwards became the ruling genius in art circles at Munich.

Cornelius was born in Düsseldorf on the 27th day of September, 1787. As his father was inspector of the Gallery in that city, he spent much of his boyhood in the halls which at that time contained many of the great masterpieces of Rubens and other masters. He at an early age developed a great love for art, and occupied many of his leisure hours in drawing, showing a great predilection for the study of Raphael, whose paintings he endeavored to imitate. The family were by no means wealthy; and on the death of his father, which happened when young Peter was in his sixteenth year, his mother was urged by her friends to apprentice him to a goldsmith, insisting that by so doing he would be the better able to assist his mother in her poverty. She refused, however, to take him from his studies in the Düsseldorf Gallery, in which he was acquiring his art education, believing that the genius of her son as a painter would enable him to surmount all the then present difficulties, and arguing that the wants of her family would serve to stimulate him in his studies. Until such time as he was able to render that assistance which the family required, she was willing to undergo the privations to which she was subjected. She was not wrong in her belief that his genius would aid her in her poverty, for after a short while he was able to earn money by illustrating almanacs and painting banners.

In his nineteenth year, some three years after the death of his father, he was commissioned to paint the cupola of the old church at Neuss with colossal figures in chiaroscuro, which added somewhat to his meagre resources, and though a crude performance gave evidence of great ability. Meanwhile he began to show a distaste for academic rules, and to exercise himself by drawing pictures which were remarkable for their imposing effects. In 1810, while residing at Frankfort-on-the-Main, he undertook a series of illustrations to "Faust," dedicating his work to Goethe.

These illustrations are still held to be among his most successful works.
the last rites of the Catholic Church of which he was a devout member.

Though in his early life he was a disciple of Overbeck, yet he did not long remain under the influence of that enthusiastic and devout master. Even while a young man in Rome, his ideas began to diverge from the severe religious art, which was Overbeck's life-work, to the illustrations of the "Nibelungenlied," the great national poem of Germany.

Critics mention as the specialties in the work of Cornelius the heroic grandeur and power of his creations. English art critics do not as a rule sympathize with him and his school, yet they are forced to confess to the grand conceptions of the master even while they blame the execution.

Art, Music and Literature.

—Mr. Howells' new novel is to be entitled "Private Theatricals."

—The conclusion of the "Life of Lord Palmerston" is promised for early publication in England.

—"Happy-thought" Burnand has just published in England a new book, "About Buying a Horse."

—Rossi, the Italian tragedian, is said to be a poet, painter musician, and one of the handsomest men in Italy.

—Miss Augusta J. Evans' new book, "Inferno," is in the hands of the printers. The first edition will be 50,000 copies.

—The grand prize of Rome for sculpture has been awarded by the French Government to a young American student in Paris named Hughes.

—The World says M. Gounod has just completed an oratorio the libretto of which is written by the Abbe Freppel, the subject being taken from the life of St. Genevieve.

—A prize of 500 francs is offered by the Institut Nationale Genevoise for the best translations into French of four German ballads representing Schiller, Goethe, Uhland, and Buerger.

—The four hundredth anniversary of Michael Angelo's birthday has been for the last few weeks the great topic of all Italy. The festivities at Florence lasted three days, ending on the 13th inst.

—The remains of the Italian historian, Carlo Botta well known as the author of the history of the United States, are to be removed from France for burial in the Church of Sant Croce, at Florence.

—A rare discovery has been made in a library at Florence. The libretto of Dafne, pastoral of Ottavio Rinuccini, set to music by Peri and Caccini in 1604, which may be considered the first type of modern opera.

—Miss Susan Warner, author of "The Wide, Wide World," and "Queechey," has nearly completed her new novel, "Wych Hazel," which will be published by G. P. Putnam's Sons after its appearance as a serial.

—The centenary of Spontini was celebrated, says the Graphic, at its proper date, that is to say, last year, at the Village of Majolati, the country where Spontini was born and a piece of the white oak—which fell in 1805—under which the first settlers of ancient Woodbury encamped on the night of their arrival.

—Christopher Columbus has not lost all his friends, despite the numerous books recently written to dispute his honors. The book by J. S. C. Abbott stands by him to the last, and will make him the hero of the next volume in the "American Pioneers and Patriots" series.

—A—Norwich, Conn., antiquarian will exhibit at a fair in his county a book published in 1825, a cane 325 years old, a leaf from the Bible brought over in the Mayflower, and a piece of the white oak—which fell in 1805—under which the first settlers of ancient Woodbury encamped on the night of their arrival.

—Sydney Hall, of the London Graphic, goes to India in the Serapis with the Princes of Wales. He will draw the pictures for the Queen among the savages. Mr. Hall is the most skilful artist of London Illustrated Journalism, and did the sketching of the 1810 campaign in France in a style that gave him a solid reputation.

—A work on "Climate and Time in their Geologies, Relations," by Jas. Croll, of the British geological survey, to be published immediately by Appleton, is hailed by leading authorities among the English periodicals as the most important work in its field since Lyell's. It presents a theory of secular changes of the earth's surface in opposition to those of Maury and Carpenter.

—The programmes of Von Bulow's concerts in America have been published rather prematurely, seeing that the manager has not yet made arrangements with an orchestra. The scheme is not an aggressive one, but it includes the best concerted compositions of Beethoven, Chopin, Brahms, Mendelssohn, and Liszt. It is now definitely settled that the eminent pianist will make his American debut in Boston.

—Mr. Bryant completed last spring his introduction to the "History of the United States," which the Rev. J. S. C. Abbott stands by him to the honor. The scheme is not an aggressive one, but it includes the best concerted compositions of Beethoven, Chopin, Brahms, Mendelssohn, and Liszt. It is now definitely settled that the eminent pianist will make his American debut in Boston.

—A public competition is open at Lyons for the designs of two allegorical statues to be placed on the façade of the new Theatre des Celestins. They are to represent Tragedy and Comedy—Melpomene and Thalia. The sculptors who wished to furnish designs were requested to address the Prefecture of the Rhone before the 1st of September, when they would receive the prospectus of the competition. The sketches should be sent in not later than the 15th of November.

—M. Pasdeloup has brought out at the Salons of the Trouville Casino a young Brazilian pianist, whose name, Lucien Lambert, is well known in France as the author of pianoforte compositions popular in both worlds. Particularly may be cited his variations on La Clari de Luna, on Marlborough, his celebrated polka, La Parisienne, his Bengali and his Braziliana. This youthful artist performs all the works of his father and of Gottschalk with a force and originality which make him a great success at Trouville.

—The New York World says: "An important addition to the forces at Glendale's Garden has been made in the person of Mme. Carrie Barnabee. She is the most acceptable prima donna, whose rich soprano voice was heard with pleasure on Monday night in the Polonaise.
from "Mignon," and last night in the "Mignon" and prayer from "Dar Freischütz". The experiment of adding vocal soloists to the many popular features of this garden has been welcomed by the public in the highest degree. The article is a clean consecration was heard in all parts of the building. Murad's method is a good one, and she sings with feeling no less than with taste.

Historian Story Stoddard has been spending some time at Mattopee, Mass. He has completed a ninth Brice's-a-brac volume, which will be issued in October. It will give "Personal Reminiscences of Lamb, Hazlitt, and other friends of the 'Gazette Review.'"

The New York Evening Post announces the death of William Oliver Stone, the well-known portrait-painter, at Newport, R. I., on the 18th inst. He was born in Derby, Conn., but passed most of his life in New York in the practice of his profession. Most of his time was devoted to portraits, one of which, that of Mrs. Hoey, gained for him 'great popularity, because he possessed ideal heads, and 'greatly admired' them at work. He had studied to execute, and several of the latter for an art sale. The Post says: "His sudden death will be a great shock to his friends, and he will be deeply mourned. Mr. Stone was a member of the Baptist Church, and the funeral will be accorded to Popkin, a well-known sculptor and artistic anatomist of Boston. He received an order for a colossal female figure for the monument about to be erected at Plymouth in memory of the landing of the Pilgrims. The figure was completed and the artist paid. The Committee has now delivered the model over to Mr. Perry, a much younger artist, to remodel the head and drapery in accordance with their own tastes, and to Mr. Rimmer, whose statue of Hamilton stands on Commonwealth avenue, is debarred by the delicacy of the former he was a constant contributor. He was unmarried, and about 35 years of age."  

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Two remarkable concerts were given last week by Theodore Thomas at the Central Park Garden. At one of these the programme was made up of Berlioz, Liszt, and Wagner. Part I. Overture—"Le Carnaval Romain."—Berlioz. Symphony—"Harold in Italy."—Berlioz. Oligobio stocks, Mr. Bactens; harp, Mr. Lockwood. Part II. "Symphonie Fantaisie."—Les Preludes.—"Die Loreley."—Liszt. "Faust."—Liszt.  

The season closed on Thursday evening with a benefit, the special attractions of which were Beethoven's Fifth symphony, Wagner's "Tristan und Isolde," and the overture to "Genoveva." The season closed on Thursday evening with a benefit, the special attractions of which were Beethoven's Fifth symphony, Wagner's "Tristan und Isolde," and the overture to "Genoveva."  

It has some of the features, characteristics, or methods of treatment adopted by the ancients in their ideal heads, and it has a peculiar individuality of feature and expression. The workmanship is not Greek but Roman, and belongs to the period of Nero or thereabouts. It strongly resembles in general character the portraits of Pont on the coins, and particularly a gem representing her in possession of the Earl of Exeter. In all of them the eyes are deep-set, the orbit large, the chin full but slightly recessed, and the whole contour of the face similar. The forelock is inclined and full of sentiment, answers to the character and expression, and the whole contour of the face similar. The forelock is inclined and full of sentiment, answers to the character and expression, and the whole contour of the face similar.  

It is said of Gen. George H. Thomas that if it had been his purpose to have the history of his army written, he could not have been more thorough in collecting materials than he was. His military journal, accurate in the men- tion of the occurrences of each day, was a safeguard against errors in chronology, gave brief note of the more impor-
The attention of the Alumni of the University of Notre Dame, Ind., and others, is called to the fact that the NOTRE DAME SCHOLASTIC has now entered upon the NINTH year of its existence, greatly improved, and with a larger circulation than at the commencement of any former year.

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Address Editor Notre Dame Scholastic, Notre Dame, Ind.

Write Often.

There are comparatively few students who do not wish to become good writers. Every one of them desires to excel in composition, but we doubt whether all make use of the proper means for improving themselves. Many content themselves with wishing that they had the faculty of expressing their thoughts elegantly, and do nothing towards acquiring it. In spite of the instructions of teachers, they do not improve. They seem to look upon the art of composing as something that is born in man, and that can never be acquired. Believing this to be the case, they make no exerotions to improve, and when Composition day comes round they hurriedly dash off a short essay, full of errors and destitute of all ornament. When taken to task for their wretched production, their excuse is naught but "I can't write composition."

Now this is no excuse. If the student will pay heed to the instructions given in all text-books on rhetoric—if he will follow the advice of teachers, he will be able to write a composition, and write it well. In order to acquire a good style, the frequent practice of composing and writing something is indispensably necessary. Unless the student exerizes himself, unless he write often, the rules and precepts which direct him in the attainment of his object will be of no avail to him. All the rules of rhetoricians, cannot make up for his want of practice, and hence every one should devote a good portion of his time to composition. If this practice is of so much importance to the student, he ought not to neglect his weekly duty for class, neither ought he to be satisfied when he has written it, but should exercise himself still more by further composition. If he finds that he has acquired a good style, and he thinks the matter which he has treated is of sufficient interest to print in the Scholastic, let him send it, and if the Editor judges favorably of it it will appear in its pages. If however the essay is rejected, the writer ought not to be discouraged, but should endeavor to excel his first attempt and write again. The pages of the Scholastic are open to all the students, and their communications will ever receive the attention which they deserve. Hence there should be no reserve on the part of anyone, but all should endeavor to qualify himself as a contributor to its pages. "Write often" should be the motto of all, even though their essays may not appear in the pages of the paper; write often, and in time the writer will acquire the style which will justify the Editor in publishing it. In conclusion, we must call the attention of all to the fact that sometimes we receive articles, etc., without the writer giving us his name. Of course we pay no attention to these contributions, but consign them to our waste-basket. If anyone wishes his communication to appear he must write his name on the back of his manuscript. This is a rule which we will break under no consideration. We must know the name of the writer even of the smallest and least important item that appears in our columns. It is very easy for the writer to give his name, and if what he writes is true he need not fear to give it. We do not publish the name, nor do we mention it to anyone, so that the writer is in no danger of being known to others. Remember, that, that no anonymous contributions will be printed. Again we beg of our contributors to write what they have to send to us in a good legible hand, so that our printers will be able to read it readily. This will prevent many typographical errors appearing in our pages. We would also call their attention to the fact that we will not accept any manuscript which is written on both sides of the sheet. Write simply on one side if you would have what you have written printed in the Scholastic.

Competitions.

There is nothing which excites students to exertion in studying so much as emulation, and everything which serves to increase it in a school or college should be fostered and encouraged by those in charge. Of course it requires much time and labor on the part of the teacher to create a feeling of emulation in his class, but until he does so his labor in teaching does not bring forth the fruit which he desires. His students may learn the ordinary amount that young men endowed with a fair share of talent learn; but if he expects them to study with zeal and with pleasure, it becomes an absolute necessity for him to imbue them with a feeling of generous rivalry, to create in each student the earnest desire of standing first in his class. When he has accomplished this, then he may expect to see the young men under his charge studying not with common zeal but with serious and continuous application.

In order to assist the various teachers in creating this spirit of emulation in their classes, the authorities of the house have come to the determination of reintroducing into all the classes taught here the old custom of having competitions. Each month the members of the different classes will have these competitions in writing—either translating, scanning poetry, solving problems, or doing such things as the teacher may give them to do. These competitions having been handed to the teacher, he decides the merit of each, and the result will be made known at the same time that the notes are read.

In order that the parents of the students may know something of the result of these competitions, the names of the two students who have written the best competitions in each class will be sent to us by the Director of Studies, and will be printed in the Scholastic. By our printing the names...
of these persons, we will the more fully carry out the design for which the paper was established here, and keep the parents and friends of the students informed of their standing. Besides, it will be an incentive to each and all of the students to strive the harder to obtain the first place on the competition lists; and they should remember that all cramming is out of the question, for the competitions will be on things seen during the month—but just what things, they will not know until they are given out on the competition day.

Competition has ever been made use of to incite people to study, and these competitions are no new thing. If crowns are not awarded to the victors as they were in Greece and Rome, and are even in our own time in France, yet the honors of victor in these combats of minds are given to the most deserving. Everybody then should try to excel all others and earn the victory. More especially should this be the case in the Classical department, (which we may state, incidentally, never was in a more flourishing condition, nor contained so many students of talent and energy as now); for those who have entered it, should remember that in Greece and Rome the poets and historians recited their productions in public, and competed for the honors bestowed by the State or by the people. As the athletes wrestled or fought in the arena, so rhetoric and oratory might be done in the literary contests. Let then the members of the Classical Department especially remember this, and endeavor to compete for the honors of their class as in ancient times the poets of Greece contended against each other for the laurels of victory.

Vocal Music.

The Scholastic has frequently and earnestly spoken of the subject of Vocal Music, and last year's exertions gave promise of renewed energy in this beautiful art. When the Vocal Class, on its first public appearance, sang the Chorus of "The Heavens are Telling" so ably, we formed great expectations of what we should hear at the Commencement exercises; but judge of our astonishment and disappointment to find it shine by its absence from the programme! However, we do not intend to waste our time in useless lamentations over the past, but rather to see what can be done for the future. It has always been a mystery to us to see the students so much more attracted towards other societies—the Brass Band, for instance—than to those which have singing or vocal music for an object. For an elocutionist, we might almost say what a certain member some who have already showed a fine taste and ability, but we think it is worthy of a better cause. Far be it from us to blame or discourage the Band as a body; they furnish popular music, which is after all more appreciated by the greater portion of the audience; yet we think it is too generous on the part of these students to devote so much of their time and talents to what, during their stay at Notre Dame, benefits their companions more than themselves. They may do this, but should not neglect the cultivation of their voices. How much more advantageous would it be for some of them to organize a grand Vocal Society? At a very low estimate, a hundred good singers could be formed during the year, if all those who have voices would learn to sing. And each of these would be taking an exercise that would be beneficial to his health as well as qualifying him to furnish innocent pleasure to himself and others, not simply for the short time he remains here, but for the greater part of his life. What a glorious treat they could furnish to their companions in producing some of the noble choruses from oratorios and operas—and even songs, duets, trios and quartettes, by way of variety! We do not say it could be all done in a year, but a great deal can done, and if it would become a general thing, there would be always enough good voices left from year to year to train up new members. There might be several societies—some composed of mixed voices, others all tenors and basses, with picked voices for solo singing.

Musical progress can only be made when vocal music becomes a general thing. Many of those who were quite proficient in instrumental music while at Notre Dame scarcely ever touch an instrument when they are in the business and turmoil of the world. This can scarcely be said of a singer. If he does not occupy a place in the Choir in singing the praises of God, he will at least sing occasionally in the social circle. Besides, it strengthens the lungs and develops the voice for public reading and speaking. For an elocutionist, we might almost say what a certain singing teacher said was required to make a singer: "Three things are necessary,—first, voice; second, voice; third, voice."

It is unnecessary to expatiate further on the benefits accruing from vocal culture; it only remains to say what might be done to rouse it from its present lethargic state. We have spoken to several persons who are still more interested in the matter than ourselves, and find it is their opinion that the only way to bring about a serious change for the better in this important branch of education would be to organize two or three musical societies after the manner of free vocal classes, each of which should devote several hours a week to practice. We have no doubt our music teachers would take this extra labor on themselves for the sake of the good which it would accomplish.

We hope these remarks will not only excite the interest of the students, but that the matter will receive such encouragement from the proper authorities as will enable us to keep pace with the musical progress now making all over the country.

During the Revolution, "Old Put." had received a lot of recruits, and as he had some fighting at hand, and wanted none but willing men, he drew up his levies before him. "Now, boys," said he, "I don't wish to retain any of you who wish to leave; therefore, if any of you are dissatisfied and wish to return home, he may signify the same by stepping six paces in front of the line. But," added the old war-dog, "I'll shoot the first man that steps out."
Terminology.

Mr. Editor:—Dear Sir:—Let us come to terms. And apropos of terms, why can't General Grant have a third term? The Geometry is in favor of it. It says: "Let be granted that three terms are in proportion, then will the product of the extremes be equal to the square of the mean." And who, let us enquire, better than General Grant knows how to go to extremes in order to make "the mean"—or those whom he considers mean—act "on the square"? Whatever his faults may be, it cannot be denied that he has "de term in nation," as our African fellow-citizens remark. A mathematician can always find a fourth term when three terms are given him, and our General, having been educated at West Point, would not doubt be able to figure it out. In fact, give him the first term, and the "common difference" and he might run on in an interminable series. Perhaps he would even say "d—in the difference." There is no telling what our modern mathematicians will do, you know. Besides, you are aware that the third term is one of the antecedents, and as General Grant is quite capable of making his relatives agree with his antecedents, he is grammatically entitled to it. They would all agree with it in number and person, and a very large number at that—and if they couldn't possibly agree in person owing to sickness or absence in the Adirondacks, they would send a substitute with power of attorney; and there is no telling what the consequences would be. When the metrical system is thoroughly introduced, we will get what the French call a thermomètre, but until then we will support General Grant in unmeasured terms. We can now understand what is meant by the term milles, that is to say, the "tern oil," of war. They have smoothed the path to the Presidency for General Grant in a manner alike satisfactory to himself and all who have the pleasure of basking in the sunshine of his munificence, and what can be more munificent than a general grant—a universal donation, as it were? They would like to see him go on without intermission—in term issuing—no, rather, without out of term issuing, I mean to say, till the turn comes for his term. That we implore him to be his in term ain't. This article has probably exhausted your patience, Mr. Editor, and not to be interminable. Perhaps he would even say "d—in the difference." There is no telling what our modern mathematicians will do, you know. Besides, you are aware that the third term is one of the antecedents, and as General Grant is quite capable of making his relatives agree with his antecedents, he is grammatically entitled to it. 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Personal.

—the Folio, a musical magazine, published by White, Smith & Co., Boston, reaches us regularly. The October number contains a great amount of musical gossip and many interesting articles, among the others, "Songs and Song Writers," "Piano Tunes," etc. There is also a good supply of music in the number.

—Mr. N. Faxon, of Chicago, spent Sunday with us.
—Wm. Howland, of '66, is flourishing in Elkhart, Ind.
—A. Reinke, of '76, is in the jewelry business in Chicago.
—Wm. C. McFarland, of '65, is in business in Tiffin, Ohio.
—F. H. Hebard, of '75, is at his old business in Chicago.
—James Dickinson, of '69, is practicing law in Fremont, Ohio.
—Ed. O'Brien, of '69, is following a journalistic career in Detroit.
—John C. Keveny, S. J., of '63, is at St. Mary's College, Montreal.
—Thomas Corby, of '65, is on the old homestead near Detroit, Mich.
—Daniel Moon, of '66, is in the grocery business in Rochester, Minn.
—Wm. H. Dodge, of '65, is in the hardware business in Mishawaka, Ind.
—E. Schuster, of '69, is in the drygoods business in Chicago, Illinois.
—Mr. Patrick Daly, of Chicago, spent a few days at the College last week.
—Arthur Murphy, of '68, is night clerk in the New London Hotel, St. Louis.
—Hon. Thos. Boyle, of Chicago, spent an afternoon with us this week.
—Alexander Perea, of '65, has a large ranchero near Santa Fe, New Mexico.
—E. C. Davis, of '69, is Superintendent of the Davis Omnibus Line, Milwaukee.
—Herman Falkenbach, of '68, is in the life insurance business in Elkhart, Ind.
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Mr. Wm. Ryan, of Dubuque, Iowa, paid a brief visit to the University last Monday, in company with two of his sons, whom he placed at the College.

Mr. Thomas Walsh, who has resided for some time in Montreal, but who has spent the last two years in Paris, arrived at Notre Dame last week. He will teach a number of classes.

Mr. J. L. Marshall, who attended class here in '69 and '70, but had to discontinue his studies on account of ill health, paid Notre Dame a visit on Sunday last. We were glad to see Mr. Marshall in renewed health and vigor, and still wish him the success he undoubtedly would have met with had he been able to continue his studies. He is young enough yet to take a fresh start.

They are reading "Cradle Lands," by Lady Herbert, in the Junior Refectory.

The farmers are not idle, but are, like all others about the place, busy at work.

Oliver Tong, of South Bend, umpired the championship game on Wednesday last.

The Thespians mean business this year, therefore we can expect to have good plays.

Smoke from the new stack will make its appearance about the middle of next week.

We saw some wild pigeons on the premises this past week. Where are our nimrods?

There are preparations being made for winter. Coal and wood are carting to the College.

The swings and rings and also the parallel bars are much indulged in by the students.

If you have not renewed your subscription to the Scholastic you should do so at once.

Why not have the Band out when the next championship game is played? Let the captains see to it.

The Seniors are going to have a couple pairs of parallel bars erected; they will be put up in a few days.

The name of the writer of the smallest local item must be known to the Editor, otherwise it will not appear.

It is to be hoped that the Literary Societies will give us a number of short entertainments the coming winter.

The wooden promenade of the Minims should be extended all around their yard for exercise on the velocipedes.

The Collegiate nine is made up of the old Juanita and Star of the East Baseball Clubs. They make a pretty strong team.

The Chemists will soon desert the room in the Infirmary building, for their new quarters, leaving their present room to the Minims.

The next championship game between the Collegiate and University nines will be played next Wednesday, the 29th, at half-past one.

An Exhibition will be given by the members of the Thespian Society on the 15th of October, when we expect to have an excellent affair.

There has been some unusually cold weather for this time of the year. However, we hope to have a little summer before the year is out.

A game of baseball was played between the University Nine and a picked nine last week. The latter came out victorious by a score of 21 to 11.

We understand that the Junior Prefects are arranging for grand sports on the morning of the 13th of October. A number of prizes will be given.

At a meeting of the Academia, held September 2nd, Rev. J. A. Zalim was elected President; John G. Ewing, Vice President, and J. J. Gilen, Secretary.

A dormitory is being prepared for the Minims in the same building in which their Study Hall is located. This is a much desired improvement for the little fellows.

Last Saturday the Senior students had a fine game of football for the first time this year. Mc's men conquered those of Otero, but it was only done by hard fighting.

On Wednesday, the 13th inst., a game of football was played between the Excelsiors and a picked nine of the Seniors, resulting in favor of the latter by a score of 9 to 10.

The games of baseball for the championship this year promise to be better than any ever witnessed at Notre Dame as the competing nines are almost equally matched.

A sheep put its head through the refectory window and made considerable noise. The person in charge drove it away saying he had enough sheepish looking beings there.

A large number of visitors from South Bend came out to see the first game for the championship between the Collegiate and University nines. They saw some good playing.

One of the most hotly contested games of football ever played at Notre Dame was played last Monday. It lasted...
all through the noon recreation without either side coming out victorious.

—The following compose the second nine of the College Baseball Club: Murphy, p.; Wiser, a.s.; Fowler 1 b; Mortimer, 2 b and captain; McGarvisk, 1 f; Beard, c.f.; Smith, r.f.

—The musical students are quite numerous, and we hope to have a number of soirees before the year is over. The names of those who will play in the Orchestra will be given next week.

—At last the "Flying Dutchman" has yielded to the hand of time, and now, after braving the storms of many winters, it has fallen to rise no more. A new one will take its place in a few days.

—We are happy to be able to inform all that the steam-bollers will be in good working order the coming week, and that then steam will be sent to all the rooms early in the morning in order to heat them up.

—Persons visiting South Bend would do well to call on Mr. Downey last year, and in it Mr. Downey takes his old character "Pedrillo." The audience was a very fair one. Among others who delivered by Mr. Jas. McDermott of the Chicago Courier, Mr. W. H. Keeler, M. F. Falize, A. O'Brien; B flat Tenor, Fr. Frere W. T. Ball; Tenor Drum, J. P. McHugh; Bass Drum, Wm Kreider; Cornet Band: Rev. J. Frere, Director; G. Roulhac, Leader; W. T. Ball, President; Carl Otto, Vice President; G. E. Sullivan, Secretary; C. W. Robertson, Treasurer; Wm. King and J. P. McHugh, Censors. The following is a list of members and their instruments: E flat Soprano—G. Roulhac, J. P. Quinn, L. Evers; B flat Contralto, Carl Otto, H. M. Ewing, J. Campbell; B flat Alto, M. Falize, A. O'Brien; B flat Tenor, Fr. Frere, W. T. Ball; B. Leopold; B flat Baritone, G. E. Sullivan; B flat Bass, Joseph Beegoo; B flat Contrabass, C. W. Robertson; Tenor Drum, J. P. McHugh; Bass Drum, Wm. Kreider;
THE NOTRE DAME SCHOLASTIC.

The first game of the championship series was played on the grounds of the Excelsior B. B. C., between the Collegiate and University nines, resulting in a victory for the former Club. The following is the score:

<table>
<thead>
<tr>
<th>COLLEGIATE</th>
<th>R. O.</th>
<th>UNIVERSITY</th>
<th>R. O.</th>
</tr>
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<tbody>
<tr>
<td>Monahan, s. s.</td>
<td>1</td>
<td>S</td>
<td>Otero, p.</td>
</tr>
<tr>
<td>Buseh, 2d.</td>
<td>3</td>
<td>2</td>
<td>McKinnon, 2d.</td>
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<tr>
<td>Devoto,</td>
<td>9</td>
<td>2</td>
<td>McKernan, c. f.</td>
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<tr>
<td>Begoe, 1f.</td>
<td>0</td>
<td>5</td>
<td>Campau, 1st.</td>
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<tr>
<td>Ball, c. f.</td>
<td>0</td>
<td>4</td>
<td>Perez, s. s.</td>
</tr>
<tr>
<td>Logan, f. f.</td>
<td>1</td>
<td>2</td>
<td>Filled, 1f.</td>
</tr>
<tr>
<td>Breen, r. f.</td>
<td>1</td>
<td>3</td>
<td>Connolly, r. f.</td>
</tr>
<tr>
<td>Graves, p.</td>
<td>3</td>
<td>1</td>
<td>Dryer, 3 b.</td>
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<tr>
<td>Lonstor, 1st.</td>
<td>2</td>
<td>3</td>
<td>Hayes, c.</td>
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Total: 11 | Total: | 27 |

INNINGS:

| University. | 0 | 1 | 3 | 0 | 0 | 1 | 8 |
| Collegiate. | 3 | 0 | 1 | 0 | 2 | 2 | 1 |

Umpire—O. L. Tong, of Clipper B. C., South Bend. Score—J. Moran.

Roll of Honor.

JUNIOR DEPARTMENT.


MINIM DEPARTMENT.


St. Mary's Academy.

As to the new pupils, the cry is "Still they come!"

The autumnal foliage is spreading before the artists most beautiful models of rich and varied colors.

The Literary Societies were organized last Wednesday. They have not yet sent in their reports.

The Juniors and Minims will receive their good notes next Wednesday. We presume they will every one be up to 10.

St. Edward's Day will give the young musicians an opportunity of displaying their powers before a discriminating and appreciative audience.

The Sunday visit of their student-brothers from Notre Dame gives those pupils who have such brothers a special reason to welcome the day of rest.

There are many fine voices in the Vocal Class. The choirs are well supplied with all the parts, therefore the concerts will be up to the standard.

On Sundays the Circulating Library is well patronized. The pupils there find such reading as is calculated to elevate the heart and mind and cultivate the taste.

The pupils will not receive their music and class notes till next week, as it takes time to form a correct judgment of their application and improvement in studies.

The old pupils drop in very quietly. That Exposition in Chicago made tramps of many. They will have to put on extra mental pressure to make up for lost lessons.

The pattern for wall-paper designed by the pupils of St. Luke's and taken to New York by Miss M. Faxon, of Chicago, was pronounced beautiful by the manufacturers.

A Tablet of Honor will be placed in the Academy Parlor, on which will be enrolled the names of those pupils who reach the standard of 100 in application, lessons, deportment and observance of academic rules. This will incite great emulation, for certainly it will be a high honor to be enrolled on such a tablet.

On last Sunday evening the Senior young ladies received their notes for lessons and departure from the hands of Very Rev. Father General, C. S. C. The members of the faculty and several visitors were present. After the distribution of points, Miss H. Hoote read a very appropriate article on the Festival of the day, and Miss M. Faxon read an essay on "Labor and Pleasure." This was followed by the reading of a letter from Miss Fradence Perlwinkle, by Miss A. St. Clair. Much laughter was elicited by this very original and gossipy letter, and every one is eager to hear soon again from that charming Miss Perlwinkle.

For the following day all the young ladies are placed on the following honor:

Tablet of Honor.


Class Honors.

FOR THE WEEK ENDING THURSDAY SEPT. 23, 1875.

THE OLD RELIABLE
DWIGHT HOUSE,
South Bend, Ind.
Messrs. Knight and Mills have become managers of the above reliable and popular house, renovated, repaired and furnished with new, first-class furniture. The travelling public may rely on finding the best accommodation. Ladies and Gentlemen visiting Notre Dame and St. Mary’s will find here all the comforts of home during their stay.

JERRY KNIGHT, CAPTAIN MILLS, Proprietors.

EDWARD BUYSSE,
DEALER IN
WATCHES, CLOCKS
AND JEWELRY.
All Kinds of Engraving Done.
SOUTH BEND, INDIANA.

CANDY! CANDY! CANDY!
The Low Prices Still Continue at
P. L. Garrity’s Candy Factory;
100 Van Buren St.,
CHICAGO, ILL.
Cross-Town Cars Pass the Door.

Broken Candy..........................15c
Fine Mixed Candy........................30c
Choice Mixed Candy..........................35c
Caramels..................................................35c
Molasses and Cream Candy....................35c
Proportionately Low Prices to Wholesale Cash Buyers.

M. Livingston & Co.,
ARE THE
Leading Merchant Tailors in South Bend.

They Have the Best Cutter in the City,
and make suits in the latest styles at the lowest prices. Their stock of Clothing, Cloths, Cassimeres, Vestings, and Gents’ Furnishing Goods, is the largest and most complete, and comprises all the new styles. Satisfaction guaranteed on all goods.

REMEMBER THE PLACE.
94 MICHIGAN St., SOUTH BEND, IND.

JAMES BONNEY,
THE PHOTOGRAPHER
Corner Michigan and Washington Sts.,
SOUTH BEND, INDIANA.

Mr. Bonney will be at his art gallery near the Scholastic office every Wednesday morning at eight o’clock. He has on hand photographs of the Professors of the University, members of the College Societies, together with a large collection of the Students who figured prominently here in former years. Orders by mail promptly attended to.

D. W. RUSS & CO.
KEEP THE
STUDENTS HEADQUARTERS
For Meals, Oysters,
ICE CREAM, PIES, ETC.
MEALS AT ALL HOURS.
DR. C. H. MIDDLETON,
DENTIST,
109 MICHIGAN STREET,
SOUTH BEND, INDIANA.
**THE NOTRE DAME SCHOLASTIC.**

Pittsburgh, Fort Wayne & Chicago,  
AND PENNSYLVANIA R. R. LINE.  

**CONDENSED TIME TABLE.  
FEBRUARY, 1875.**

**TRAINS LEAVE CHICAGO DEPOT,  
Cor. Canal and Madison Sts. (West Side).**

On arrival of trains from North and Southwest.

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<tr>
<td>Lv. Niles</td>
<td>9 00 a.m.</td>
<td>5 15 p.m.</td>
<td>10 00 p.m.</td>
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<tr>
<td>Ar. Niles</td>
<td>2 35 p.m.</td>
<td>11 30 p.m.</td>
<td>5 20 a.m.</td>
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<tr>
<td>Lv. South Bend</td>
<td>S 00 a.m.</td>
<td>6 30 p.m.</td>
<td>11 00 p.m.</td>
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**THIS IS THE ONLY LINE  
That runs the celebrated Pullman Palace Cars from Chicago to all points west of the Missouri River.  
Agents, apply to**

**P. F. MYERS, GEN'L & T. A.**

**LAKE SHORE AND MICHIGAN SOUTHERN RAILWAY.**

On and after Sunday, May 23, 1875, trains will leave South Bend as follows:

**GOING EAST.**

| 9 35 a.m. | Night Express, over Main Line, arrives at Toledo 10 39 a.m. | Cleveland 3 p.m. | Buffalo 4 15 p.m. |
| 10 29 a.m. | Mail, over Main Line, arrives at Toledo 5 35 p.m. | Cleveland 10 15 a.m. |

| 12 57 p.m. | Special New York Express, over Air Line; arrives at Toledo & Cleveland 6 45 a.m. | 9 10 p.m. | Atlantic Express, over Air Line. Arrives at Toledo, 2 40; Cleveland, 7 40; Buffalo, 1 30 p.m. |
| 7 53 p.m. | Toledo Express, Main Line. Arrives at Toledo, 2 30; Cleveland 10 55 a.m., Buffalo 7 p.m. | 4 p.m. | Local Freight. |

**GOING WEST.**

| 3 a.m. Express | Arrives at Laporte 4 15 p.m. Chicago 6 30 a.m. | 2 56 a.m., Pacific Express. Arrives at Laporte 5 45; Chicago 8 30 a.m. |
| 3 p.m. Evening Express | Arrives at Laporte 6:35; Chicago 3:30. | 5 00 p.m. Special Chicago Express. Arrives at Laporte 5 45; Chicago 8 30. |
| 8 02 a.m. | Accommodation. Arrives at Laporte 9 a.m., Chicago 11 30 a.m. | 7 25 a.m., Local Freight. |

| J. W. CARY.  
Gen'l Ticket Agt., Cleveland.  
CHALRES PAINE. Gen'l Supt. |

Chicago, Rock Island and Pacific.

Through trains are run to Lewiston and Atchison, connecting with trains for all points in Kansas and Southern Missouri. This is acknowledged by the travelling public to be the

**Great Overland Route to California.**

Two express trains leave Chicago daily from depot, corner Van Buren and Sherman streets, as follows:

| Leave.  
Arrive.  
Omaha. Lewiston and Atchison Express... 10 15 a.m. 4 00 p.m.  
Union accommodation... 5 05 a.m. 11 30 a.m.  
Night Express... 10 00 a.m. 6 13 a.m.  
M. SMITH,  
Gen'l Pass. Agent.  
General Superintendent |

**CALIFORNIA**

Here are any thought of going to California? Are you going West, North, or Northwest? You want to know the best routes to take? The shortest, safest, quickest, and most comfortable routes are those owned by the Chicago and Northwestern Railway Company. It owns over two thou-sand miles of the best road there is in the country. Ask any ticket agent to show you its maps and time cards. All ticket agents can sell you through tickets by this route.

Buy your tickets via the Chicago and Northwestern Railway for

**SAN FRANCISCO,**

Sacramento, Ogden, Salt Lake City, Cheyenne, Denver, Omaha, Lincoln, Council Bluffs, Yankton, Sioux City, Dubuque, Winona, St. Paul, Duluth, Marquette, Green Bay, Oshkosh, Madison, Milwaukee, and all points West or Northwest of Chicago.

If you wish the best travelling accommodations, you will buy your tickets by this route, and will take no other. This popular route is unsurpassed for speed, comfort and safety. The smooth, well-lit, and perfect track of the new rail cars, western house lighters, Millers' safety plows and coupling, the celebrated Pullman Palace sleeping cars, the perfect telegraph system of moving trains, the regularity with which they run, the admirable arrangement for running through cars from Chicago to all points West, North, and Northwest, secure to passengers all the comforts in modern railway travelling.

**FULLMAN PALACE CARS**

**are run on all trains of this road.**

This is the only line running these cars between Chicago and St. Paul, or Chicago and Milwaukee.

At Omaha our steamers connect with the Overland Sleepers on the Union Pacific Railroad for all points west of the Missouri River.

For rates or information not attainable from your home ticket agents, apply to

**Marvin Huffig,**  
Gen'l Passenger Agent
THE NOTRE DAME SCHOLASTIC.

Grand Central Hotel.
SOUTH BEND, IND.
NEWLY OPENED—FIRST CLASS IN ALL RESPECTS.
HENRY C. KNILL, Prop.

CLOTHING HOUSE!
MEYER LIVINGSTON,
60 Washington St.,
Three Doors West of Blum’s Cigar Store,
SOUTH BEND, IND.

Keep's on hand a large stock of Hats, Caps, Clothing and
Gents’ Furnishing Goods. All the Students should give him a call.

JANSEN, McCLURG & CO.,
Importers and Dealers in Fine

BOOKS & STATIONERY,
117 AND 119 STATE STREET,
CHICAGO, ILLINOIS.

C. H. SHEERER,
Hats, Caps and Furs,
TRUNKS,
Traveling Bags, Gloves, and Gents’ Furnishing Goods, Etc.,
110 Michigan Street,
SOUTH BEND, IND.

LUCIUS G. TONG,
ATTORNEY-AT-LAW,
AND NOTARY PUBLIC,
No. 9 Odd Fellows' Block, SOUTH BEND, INDIANA.

SAMUEL ENGEL,
THE CLOTHIER,
Invites your attention to his
Merchant Tailoring Establishment,
No. 90 Michigan Street,
SOUTH BEND, INDIANA.

Only First Class Work Made Up
At Reasonable Prices.
If Desired, Will Bring Samples and
Take Measures at the University.

A. C. SHIRE,
WHOLESALE
DEALER IN HAVANA CIGARS,
101 Main Street,
Two Doors South of El. Gillen’s,
SOUTH BEND, INDIANA
[Branch of 184 E. Madison, Chicago.]

McDONALD,
THE PHOTOGRAPHER,
Is still at his!
OLD STAND ON MICHIGAN STREET.

HAIR-CUTTING, SHAVING,
SHAMPOOING, ETC.
HENRY SPETH,
Corner Washington and Michigan Sts.,
(Under Cooley’s Drug Store)
SOUTH BEND, INDIANA.

L. E. MAYR
KEEPS THE
PEOPLE’S JEWELRY STORE,
Where you can purchase the
BOSS WATCHES, CLOCKS AND JEWELRY,
SILVERWARE, SPECTACLES, ETC.
ENGRAVING A SPECIALTY.
Repairing Done in the Most Skillful Manner.

69 WASHINGTON, St.,
SOUTH BEND.

BUZBY & GALLAGHER,
MERCHANT TAILORS
Clothiers and Dealers in
Gents’ Furnishing Goods, Hats, Caps, etc.,
109 Michigan St.,
SOUTH BEND, INDIANA.

The Bond House,
A. McKay, Prop.,
NILSB, MICHIGAN.
Free Hack to and from all Trains for Guests of the House

The Students’ Office.
HENRY BLUM,
Wholesale and Retail Dealer in Cigars, Tobaccos, Pipes, etc.
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SOUTH BEND, IND.