The Old Familiar Faces.

[As none of our own poets have given us any stanzas, we cannot do better than print the following tender verses of the gentle "Elia," Charles Lamb.]

I have had playmates, I have had companions,
In my days of childhood, in my joyful schooldays,
All, all are gone, the old familiar faces.

I have been laughing, I have been carousing,
Drinking late, sitting late, with my bosom cronies,
All, all are gone, the old familiar faces.

I loved a love once, fairest among women;
Closed are her doors on me, I must not see her—
All, all are gone, the old familiar faces.

I have a friend, a kinder friend has no man;
Like an ingrate, I left my friend abruptly;
Left him, to muse on the old familiar faces.

Ghosts-like I paced round the haunts of my childhood,
Earth seem'd a desert I was bound to traverse,
Like an ingrate, I left my friend abruptly;

Friend of my bosom, thou more than a brother.
I have a friend, a kinder friend has no man;
Like an ingrate, I left my friend abruptly;

How some they have died, and some they have left me,
And some are taken from me; all are departed;
All, all are gone, the old familiar faces.

Palestrina.

A month or so ago, when the Convention of the Cecilia Societies was held in Ohio, we saw in the telegraphic despatches to the Chicago papers that for the first time one of Palestrina's Masses had been produced in the United States. Surely this statement was not true, for we remember ourselves to have heard, some years ago, one of his Masses here at Notre Dame. If we mistake not, the Masses of Palestrina have been sung by the good Benedictine Monks at St. Minrad's, in this State, and we have a faint recollection of having seen a statement in the New York papers last spring, that a Mass of his was to be sung on Palm Sunday in one of the metropolitan churches. But if the Mass of Palestrina produced by the Cecilia Societies when their Convention assembled was not the first ever sung in the United States, yet we feel sure that the members of these laudable societies are the first to have given them as they deserve to be rendered; for the music of Palestrina, to be sung properly, requires many singers of merit.

Giovanni Pierluigi, called Palestrina from the name of his birthplace (and sometimes called Praeustinus) was born in the little town of Palestrina, near Rome. Most writers, following Baini, his biographer, fix 1554 as the year of his birth, but according to Kandler the year when the maestro first saw the light was 1514. The parents of Palestrina were not wealthy, still they had sufficient to have their son well educated. He at first studied music in his native city, where for a period he was organist at the cathedral. While still young, he was sent to Rome to finish his musical studies, and there obtained in after-years his first engagement as magister puerorum, or teacher of the choir-boys of St. Peter's, in the Vatican. He afterwards received the appointment of magister capella or chapel-master, in the Julian Chapel of Julius II, the great and fiery Pope whose name is associated with the art labors of Michael Angelo Buonarroti. In the year 1554 his first book of Masses, for four or five parts, was published, and in the succeeding year he was admitted as one of the singers in the Sistine Chapel, and resigned his earlier appointment. Another Pope, Paul IV, considered it his duty, as Palestrina was a married man, to discharge him because the rules of the chapel excluded laymen.

Palestrina was reduced on account of the small support which he received to accept an inferior position in the Church of S. Giovanni di Laterano, from which he was subsequently transferred to a higher situation in the Church of Sta. Maria Maggiore. A reformation in church music had been called for by the Council of Trent, and Pius IV with two Cardinals and a committee of eight endeavored to carry out the reformation. To do this they employed Palestrina to write for them Masses suitable for use in the church. He accepted the invitation, and produced several Masses, the one entitled The Mass of Pope Marcellus being especially admired. This Mass was received with the greatest pleasure by the Pope, and saved figured music from being banished from the Church, for the authorities of the Church had become tired of the tinsel and glitter and secular music that at the time had rolled itself into all the churches. This Mass was included by the composer in the first of two volumes of Masses, which he dedicated to Philip II of Spain. Pope Paul IV created for him the position of "Composer to the Pope's Chapel," and in 1571 he was reappointed Magister Capella, a position which he had resigned to become one of the pontifical singers. He then in conjunction with two friends and fellow-composers founded a musical school in Rome which became famous throughout Italy. He died in Rome in the year 1594 and was buried in the Church of the Vatican.

In the works of Palestrina are included many volumes of Masses, oratorios, Litanies, etc., and several volumes of madrigals. The most popular of his works is the Imperia, which was first performed in the Church of Sta. Maria Maggiore on Good Friday, 1560, and has been sung...
ever since on that day in the Pontifical Chapel. The music sung in the Sixtine Chapel every year during Holy Week is the joint work of Palestrina and his pupil Allegri.

Like all great composers, Palestrina studied with diligence the works of his great predecessors. Of him Ritter in his "History of Music" says: "Formed in that great school of the Netherlands, he faithfully followed its principles and traditions; and in many of his works he paid a tribute to that school. Though very often considered as the reformer of true church music, it was not in outward formal endeavors that he perfected the organism of his art, but by ennobling, enriching, purifying its inward contents; by idealizing, in the sense of the Catholic Church, its mystic religious life. Palestrina's genius, so rich, so fruitful, attained its truest and grandest expression in the musical embodiment of the rites of his Church. Perhaps more than any other composer he found those sympathetic yet heavenly-pure touches which enabled him to lend an adequate musical expression to that rich liturgy so dear to the Catholic Christian. In Palestrina's works, Catholic Church music found its greatest and purest revelation: they mark the culminating point, and at the same time, I may say, the close of a great and unique epoch in our musical art."

The style of Palestrina is founded upon the study of plain or Gregorian chant in its truest meaning. From this pure source he drew his inspiration. Probably no other composer ever gave to the study of Gregorian music the deep and thorough attention given it by Palestrina, and we might add that no one was better able to use it with so much artistic variety and success as did he, and he remained faithful to the end to all the traditions of this venerable chant. B. L. F.

Poet Laureate.

Among the Greeks, poets who were successful in the musical contests were crowned by vote of the people with wreaths of laurel. This custom was, during the Empire, adopted by the Romans, who imitated the Greeks in everything regarding the fine arts. It fell into disuse when the Empire began to fall asunder, and we read nothing about the crowning of poets until about the twelfth century. The crowning of Petrarch in Rome, granted, in 1367, to Chaucer a yearly pension of one hundred marks and a pierce Malvoisie wine. This however is not so—the story having probably arisen from the fact that the monarch granted an annuity of twenty marks, with the controllership of the wool and petty wine revenues for the port of London, the duties of which Chaucer was to personally perform. There is no evidence whatever that this was made on account of any poetical merit displayed by the "valet Geoffrey Chaucer," as he is called in the grant. However, Ben Jonson speaks of Henry Soogun as the laureate of Henry IV, and we know that John Kay held the office of court-poet under Edward IV, and that Andrew Bernard enjoyed the same title under Henry VII. The Universities of Oxford and Cambridge severally conferred the title of poet laureate on John Skelton, and Spenser is spoken of as the laureate of Queen Elizabeth because of his having received from her, when he presented her the first books of the "Fairie Queene," a pension of fifty pounds. Daniel and Michael Drayton are also spoken of as laureates, but Southey says that the latter was one of those poets to whom the title was given not because of their holding the office but as a mark of honor to which they were entitled. So far the laureateship was not established. Nowhere can any trace of wine or wages be found. But during the reign of Elizabeth masques were introduced into the country from Italy, and this rendered the necessity of employing court-poets imperative. In 1619 James I secured the services of Ben Jonson as court poet by granting him by patent an annuity for life of one hundred marks. He was not mentioned as laureate, but such he probably was, and so considered. The laureateship was made a patent office in the year 1690, and was put at the disposal of the Lord Chamberlain. The salary was increased from one hundred marks to £100, and a pierce of canary was added. In this century, when Southey was appointed, the wine was commuted to £27 a year. From the time of James I until the present day, the
succession of laureates has been regular. Those who held the office were Ben Jonson, William Davenant, John Dryden, Thomas Shadwell, Nahum Tate, Nicholas Rowe, Laurence Sterne, Colley Cibber, William Whitehead, Thomas Watson, Henry James Southey, William Wordsworth, and Alfred Tennyson, the present incumbent. As may be seen by the names of the laureates it was not poetical genius which caused their choice in most cases. Political considerations frequently controlled the appointments. Sometimes it was religion which operated. Dryden was removed from the office because he was a Catholic; and Shadwell, his successor, was appointed because of his politics. The Earl of Dorset on appointing him laureate said in vindication of the appointment that it was "not because he was a poet, but an honest man." The appointment of men unworthy of the office brought it into contempt, and it was the desire of the literary men of Great Britain that it should be abolished. After George III, in 1819, became deranged, the performance of the annual ode was suspended, and after a while fell into disuse. On the death of Pyle, the laureateship was offered to Sir Walter Scott. He however declined the appointment and recommended Southey, who accepted the position with the understanding that he was to write only when and what should please him. This has now become the rule. Wordsworth wrote nothing in return for his appointment, and Tennyson has done but very little. The title is now what it should be, one of mere honor.

The Study of English Literature.

There is no branch of education more important to the American student than the study of English Literature. The character of the language, so heterogeneous in its formation; its rapid assimilation of foreign elements; its wonderful flexibility; its almost perfect reproduction of whatever is excellent in other languages, be they ancient or modern; the great activity of the English-speaking people in discovering all kinds of knowledge or of appropriating it when found by others, all tend to make this literature a grand storehouse in which may be found the riches of good, and may know that which is worthless—to increase our love for the good, the beautiful and the true—if we would improve and refine our tastes—read authors intelligently and critically—prove himself, who desires to derive more good from the study our English literature in a way that would be ridiculous were we to follow our teachers thoroughly in the teaching. They would have us apply the rules of criticism to authors, but we do not do it. We wish to understand that he was to write only when and what should please him. This has now become the rule. Wordsworth wrote nothing in return for his appointment, and Tennyson has done but very little. The title is now what it should be, one of mere honor.

B. S.

Michael Angelo Buonarotti.

A week or so ago there was a grand celebration in Florence in honor of Michael Angelo, the greatest of all sculptors. The Liberals of Italy monopolized the celebration, yet to them Michael Angelo in nowise belonged; he was in every respect a true Catholic, and were he alive to-day he would be found among those who frequent the Pontifical Court rather than among those who pay court to il re galantissimo.

Michael Angelo Buonarotti was born at the Castle of Caprese, in the territory of Arezzo, on the 6th of March, 1474. His father, Ludovic Buonarotti, was descended from the famous family of the Counts of Canosa. He was at the time Governor of Caprese, and he thanked God for giving him a son to succeed him, in one of the first offices of the kingdom. Buonarotti, however, was to acquire a greater fame in the world than the Governor of a petty Italian province.

Michael Angelo was placed by his father at an early age under the guidance of Francesco di Urbin. He begged hard to be relieved from his studies and allowed to return to the pleasant life which he had heretofore led; but his father would not consent, and he was therefore obliged to continued them.

He had a companion in his studies named Granucci, who
discovered that he showed a greater taste for the pencil and chisel than for books, and who brought him drawings that he might amuse himself with them. He had executed a few works when, at the age of twelve years, he was taken by Granacci to the atelier of Domenico Ghirlandaio. Domenico was handed an engraving copied by Michael Angelo, when he exclaimed to his pupils: “Here, gentlemen, is a pupil who will surpass you and all those who call themselves painters at the present time.” Then, addressing Buonarroti, he said: “You must quit your other studies, my child, and become my pupil.” This was what the boy-artist desired, but his father would not consent to it. Yet the father could not make ought else than an artist of him, as he learned to his regret and chagrin. He tried to reason him out of it. “You wish,” said he to Angelo, “to give up the career which I intended for you; you wish to be a painter?” “A painter and a sculptor my father,” answered the boy. “Very well: I give you up to Master Ghirlandaio. Henceforth you belong to him. He will keep you for three years, and will pay me for your services the sum of twenty-four florins. Michael Angelo did not like the idea of becoming the hired servant of the painter; but he knew that if he did not do so he would have no chance of becoming an artist, and he therefore followed him as his apprentice.

He surpassed in the studio of his master all his fellow-pupils, and thus earned their hatred. Although they left no means untried to annoy him, yet, conscious of his superiority, he bore all with patience. He avoided his companions, and spent his time in labor and study. At the age of fourteen he received from a friend of his master a picture to copy. He copied it faithfully, and then smoking the work which he had done, in order to give it an appearance of antiquity, he gave it instead of the original to the owner, who did not perceive the substitution. He was obliged to tell both him and his master of the trick in order to get his painting back.

At that period Lorenzo di Medici, enameled the Magnificent, established a museum of painting and sculpture in the gardens of St. Mark, at Florence, where he went to great expense in collecting the most precious works of ancient art. Michael Angelo had obtained permission from some of the workmen in the garden to use a block of marble, and had tools given him to work with. For several days he occupied himself in making the head of a faun. When he had finished it he perceived a man at some distance from him contemplating it with great attention. “Will you allow me to make one observation?” said the gentleman. “Certainly,” answered the young sculptor. “Your faun is old, is it not?” said the stranger. “That may easily be seen,” returned Buonarroti. “Not so easily as you think,” returned the man; “the forehead is old, but the mouth is young. It seems to me that I have never yet met an old man with all his teeth.” Buonarroti immediately broke two of the fawn’s teeth and left the garden, intending to return to his work in the morning, but when he came back the faun was gone. He saw the man who had criticized his work the evening before, and asked if he knew where it was. The stranger answered that he did, and would show it to him if he would but follow him. Michael Angelo followed him to the interior of the palace and found the faun’s head among the statues, his study. “Ah, give me back my faun!” exclaimed the young artist; “the Duke would be offended if he saw it among so many masterpieces! Who are you, to joke in this manner?” “Who am I?” said the stranger; “I am the Duke, and henceforth your friend and protector. You shall dwell in my palace, and shall eat at my table; you shall be treated as my son, because you cannot fail to become a great artist.”

Lorenzo the Magnificent fulfilled all that he had promised; and Buonarroti under his protection made great progress. However, he had scarcely finished two or three statues before Lorenzo died; and as Piero di Medici inherited neither his father’s love for the fine arts nor his affection for Michael Angelo, the young sculptor left the palace and retired to the Convent of the Holy Spirit. There he worked faithfully, and as a testimony of his esteem presented the Prior with the first fruits of his labors—a Christ, in wood. It was while he was in the Convent of St. Mark’s that he was sent for by Piero di Medici and given the order to make a statue of snow.

Florence having become troubled by the revolution which drove Piero from the republic, Michael Angelo quitted the city and went to Venice. Not finding any employment there, he retired to Bologna, where he was arrested and would have been thrown into prison but for the intervention of a friend, who not only obtained his liberation but gave him work. When peace was established he returned to his own country, where he made his celebrated statue of “Love.” This was for some time considered one of the works of antiquity, and one of the finest, until it was eventually discovered to be from the hand of Michael Angelo.

Soon after, the Cardinal de St. George invited Buonarroti to Rome, whither his reputation had preceded him. There his first work was, the statue of Bacchus, now in the gallery at Florence. Shortly afterwards his group della Piazzetta appeared, and gained him great applause. After the war he returned to Florence, where he was employed by Piero Soderini on a colossal statue of David. About that time, Leonardo da Vinci, then the first painter in Italy, had been engaged to fresco a part of the Council Hall. Michael Angelo entered the lists against him. The result was that though the work of da Vinci was a master-piece, yet that of Buonarroti far surpassed it. Pope Julius II having been seated on the Pontifical throne, sent for the great artist and commissioned him to make a statue “worthy of Julius II and Michael Angelo.” The statue was cast in bronze and was placed upon the por- tale of St. Peter’s, where it remained until 1511, when it was broken by a mob. Pope Julius was so pleased with the work that he ordered him to make a monument for his tomb. Michael Angelo set about it, and went to the quarries of Carrara to obtain the stone necessary for a colossal monument of forty figures. Whilst he was away his enemies prejudiced the mind of Julius against him, and when the artist returned he was refused admittance by the Pope, who immediately left Rome; but scarcely had he gone than the Pope repented his refusal and sent for him. He had in the mean time been received at Florence, but as the Pope threatened the rulers with war unless the sculptor returned, Michael Angelo went back to Rome, where he was received with joy by the Pope. He was commissioned to decorate the arch-roof of the Sistine Chapel, which he executed in magnificent style.

On the death of Julius II, Leo X ordered him to Florence to complete the façade of the Library of San Lorenzo. However, this was never completed, and Michael Angelo feeling that he could not obtain the protection of the Pope
on account of the base jealousy of other artists, resolved never to return to Rome. Leo X was succeeded by Adrian VI, who was not favorably inclined towards him. However, he did not reign long, and was succeeded by Cardinal di Medici, who took the name of Clement VII. He honored and protected the sculptor; yet Angelo, fearing his enemies, went to Florence, where he became commissary general of the fortifications of the city. There with twelve thousand soldiers he sustained a siege of eleven months against thirty-five thousand men. Florence was however captured, and Michael Angelo was forced to flee from Florentine territory. He was arrested and brought to Florence, but was pardoned by the gonfaloniere, and as an expression of his gratitude he erected the tombs of Julian and Laurent di Medici. These two monuments completed, Buonarotti went to Rome. There he finished his colossal figure of Moses, designed for the tomb of Julius II. While at work at this statue, he was urged by Clement II to paint the two extremities of the Sistine Chapel. Paul III, the successor of Clement, also urged him to the work, and after eight years' work Michael Angelo finished his fresco, "The Last Judgment," one of the greatest works of art ever produced.

After this he decorated the Pauline Chapel with two large pictures, the "Conversion of St. Paul" and the " Martyrdom of St. Peter." He then resumed his favorite work — sculpture — and produced a new "Descent from the Cross" a magnificent group of four figures cut out from one block of marble. At the age of seventy-two he was appointed architect of St. Peter's. Michael Angelo found it impossible to follow out the plan of Bramante, modified by St. Gallo. He traced out a new design in the form of a Greek cross, and suppressing the minor details he reduced it to simple and grand proportions. He worked for seven teen years on St. Peter's, and if he had not the pleasure of seeing it finished, had at least the certainty of knowing that it would be finished with respect to the plans which he had traced. He died as he had lived, an honest and good Christian, in the year 1563. His will, dictated to his nephew Leonardo Buonarotti, was: "I leave my soul to God, my body to the earth, my property to my nearest relatives."

Michael Angelo was not only a sculptor, architect and painter, but was also a poet. He composed a number of sonnets, filled with characteristic nobleness and generosity of soul, but tinged with bitter melancholy caused by the injustice of others. He delighted in Dante and Petrarch, but preferred to all other books the Holy Scriptures, from which he drew his inspiration. F. L. M.

That Man of Sixty-five.

Mr. Borrow — isn't it odd, I ask you, how absurd some people can be? A friend of mine the other day was reading that beautiful poem which appeared in your last issue, entitled the "Haunted House," and he suddenly jumped up and applied epithets to the author that I will not soil my blotting-paper by repeating— "What's the matter?" I said. "I know the man he means, and he isn't sixty-five!" was the indignant reply.

Now, Mr. Editor, I haven't a particle of personal interest in the poem in question — in fact I think the author was a little luny when he wrote it, but I hate to see any one make a dish-rag of himself, so I calmly asked:

"Who said he was sixty-five?"
"Why here it is in black and white," said my friend, wild with excitement— "it says she married a man of sixty-five — now I know her, and I know him, and he isn't—"
"Stop, my interesting young friend," said I, "let us consider this thing calmly. Were you ever at a Fenian meeting?"
"Certainly not! The thing is too—"
"Now restrain yourself a moment. Without having been at a Fenian meeting, you might have heard some glowing young Irish orator, like McDermott for instance, speak of Wolfe Tone as a man of ninety-eight."
"Of course — of course — Wolfe Tone — Irish rebellion— 1798, and so on. What has that to do with it?"
"You can't see it, eh? If you go to the Centennial you will be likely to hear a good deal of the men of seventy-six."
"Well, what of it? That's not saying they were seventy-six years old!"
"By no means; and yet we cannot mention a man of '65 without you imagining that he is sixty-five years old."
"Oh! but there was nothing particular happened in '65 you know."
"There wasn't, eh! If the Southern Confederacy ever lifts its head from the dust, John Wilkes Booth will be apt to be mentioned as a man of '65. But let that pass. Suppose among the interesting personal notices in the Scho­ lastic you should read that "Jim Fishball, of '73, is now engaged in the boiled lobster business," would you conclude that Mr. Fishball was seventy-three years of age?"
"Oh, give us a rest!"
"Or supposing you entered a place of worship during the funeral services of a benevolent, venerable and deeply regretted lady, and you heard the preacher remark enthusiastically, 'she was a woman of a thousand' — would you conclude that—?"
I never finished this question. When I came to myself I was lying in bed, very much exhausted by loss of blood, and with a sore spot on the top of my head. I have since abandoned all attempts to make persons listen to reason, and shall, for the future, leave them to the depraved suggestions of their own hearts. L.

A Catholic Latin Poet.

It is a matter of regret that while men occupy their time in the study of the pagan classics, and of the literature of the Hindoos, Chinese and other nations, they have neglected the study of the Christian Latin and Greek writers. Since the renaissance they have been banished the schools. Before that time they were the common study of Christians of education. The plea of those times would not allow that men should occupy their time in the study of the heathen poets and waste their lives in the mastery of the refinements of a mythology which they hated and scorned. The time allotted to them for study in this world was given to the masters of Christian literature. But when the renaissance occurred, scholars, deserting the studies which had formerly engaged them, took their ideal of beauty from pagan Greece, and in a lesser degree from pagan Rome, and our schools have been filled with those books which are the best representatives of this ideal. But the modern science of language has widened the views of men, and we are beginning to see the pagan classics giving ground. The study of literature is good and useful
only in the developing of character. By it we learn what the great and good who have gone before us have done; and it is by the study of their works we become able to think their thoughts, to experience their aspirations and to attain their ideals. Hence if we would understand how those great Christians of early times lived and felt, we must study the works of the Christian authors who have embodied the feelings of their age in their writings. We need not fear that everything is expressed by them in barbarous phrases. They may not be Horatian or Ciceroian in their style, but at the same time they are not contemptible. It is not simply the expression which we should drink in. It is the thought that should be primarily attended to, and we will find in the hymns of the early Christian writers more elevating, aspiring and ennobling thoughts than in any of the Augustan poems; while for harmony, vigor and simplicity of language they are in every way equal if not superior to any pagan odes. Among the greatest of the Latin Christian poets is Aurelius Clemens Prudentius, who was born in Spain in 348, and, having studied law, became successively a civil and criminal judge, and was afterwards appointed to a higher military station at court. When in his fifty-seventh year, he gave up his position, and devoted the remainder of his life to study and the earnest service of God. Of the poems extant there are (1) Prefatio, composed when he was fifty-seven years old, containing a catalogue of the works written by him up to that time, and a short biography of himself; (2) Cathamerinon Liber, containing twelve hymns, some of which are inserted in the Catholic liturgy; (3) Apocoesis, in which he maintains the divinity of Christ and the doctrine of the Trinity against the heretics of his time; (4) Hamartigenia, in which there is an exposition of the teaching of the Church in regard to original sin, and directed against the Marcionites; (5) Psychomachie, in which are represented the warfare raging in the soul between virtue and vice, and the triumph of the former; (6) Contra Symmacum, Liber I, in which the conversion of Rome is recounted and an exposure of the folly of heathens; (7) Contra Symmacum, Liber II, in which the argument of Symmacus in his petition to the Emperor Valentinian are examined and refuted; (8) Peristephanion Liber, containing fourteen poems in praise of the Saints who suffered martyrdom; (9) Ditygychon or Ditiochon, a collection of forty-eight odes, all written in heroic hexameters, twenty-four of which describe remarkable events and characters in the Old Testament, and the remainder similar events and circumstances in the New; and lastly (10) a poem entitled the Epilogus. The fame of Prudentius has been great and extensive, and among the classicists of later days his merit has been recognized. Bentley has called him "the Horace and Virgil of the Christians." His Latin is not the Latin of Horace nor of the poets who flourished in the Augustan age, but is the Latin of his day, the living Latin of his time. His poems give us the earnest, warm feelings of the author, and the spirit of the early Christians breathes through them and warms them.

It is a matter of regret that some of our Catholic publishers do not give us an edition, not of all the poems of Prudentius, but of selections from his works and from other Christian poets, well annotated for the use of college students. Were such books printed we feel confident that they would be introduced into many of our colleges, and that the Christian poets would be studied equally as well as the pagan. We would like to see the Catholic Publication Society take the matter in hand and give us a set of Christian classics to be used throughout the college course at the same time that the expurgated pagan authors are used.

O. K.

Art, Music and Literature.

—Mr. Steadman's "Victoria Poets" will be published by Chatto & Windus in London.

—Swinburne is writing a new Greek tragedy, which he intends, shall be more purely Hellenic than "Atalanta."

—There is an exhibition of native art now open in Kyoto (Japan) on the European plan, at which the mikado is the principal exhibitor.

—Another volume by Jas. Greenwood, "the amateur casual," is to be on "Low-Life Deeps: An Account of the Strange Fish to be Found There."

—John Ruskin is about to erect an Art Gallery in London, which will be under his personal supervision, and where artists can exhibit their pictures.

—Another royal writer! The queen of Holland is said to be the author of the recent article in the Revue des Deux Mondes, entitled "The Latest Stuarts."

—Trelawny has written various additional reminiscences of Byron and Shelley, and will probably bring out a new edition of his book with these additions.

—C. H. Webb (John Paul) is preparing his letters, recently published in The New York Tribune, for publication in book form. Mr. Webb has also a volume of poems in preparation.

—One of the new photographic processes is to be made use of by Mr. Halliwell Phillips to present a reproduction, reduced to small octavo size, of the original (1829) edition of Shakespeare.

—The German papers announce the death of Herr Ran, a promising sculptor. His most successful works are the Schiller monument at Marbach, and the Germania in the monument to victory at Stuttgart.

—G. P. Putnam's Sons have commenced the publication of their series of German classics, edited by James Morgan Hart, LL. D. Schiller, Lessig, Goethe, Herder, and Wieland, are included in the series.

—Hans Makart has recently thrown open his studio in Vienna to the public. The two new compositions that he is exhibiting are a "Bacchus and Ariadne," and "Dusser Antwerp, at the Entry of Charles V."

—One of the sumptuous holiday books in England (at a guinea and a half) will be Canova's works, both of sculpture and modelling. There will be 150 plates engraved in outline and printed on cloth, with descriptive letter-press.

—The London Musical World announces that "Herr Johann Strauss has been offered £10,000 to conduct a series of his own compositions here next June, July, and August. His opera, 'La Reine Indigo,' is to be produced in March."

—Rubinstein is arranging for the performance of his opera "Les Maccabees" in different towns in Germany. In November he returns to Paris to finish the score of "Meran," an opera to which M. Jules Barbier has written the libretto.

—At the Stadt theatre in Vienna the "Antigone" of Sophocles, with Mendelssohn's music, has been produced with success. At the Hof-Opern theatre in the same city, Spontini's "Fernand Cortex" is to be performed for the first time since 15 years.

—Hans Christian Andersen's posthumous writings will contain some unpublished verses sent him by Mrs. Browning, Leigh Hunt, Wordsworth, and others, together with the most interesting of the extraordinary number of letters he received from the most eminent literary men of England during the last 15 years of his life.

—The death of the German engraver Henri Marz, of Munich, recently took place under distressing circumstances. He was ascending with a party of friends the mountains of Jahmen Kaiser, near Kuff-tein, in Bavaria, when he was seen suddenly to totter, and then to roll down an
Inclined plane to a depth of more than 150 feet. Before he could be released life was extinct.

—Mr. George P. Lathrop, whose first volume of poems, bearing the title of "Rose and Royd-Tree," will be published this fall, is assisted in the writing of "The Atlantic," and the son-in-law of Hawthorne, with whose genius his own is genuinely sympathetic. Mr. Lathrop is the author of some interesting papers in The Atlantic on the English novel, and a series of our American story-writers is announced for the same periodical.

—The well-known English artist, Mr. George J. Pinwell, who died the 8th of last month, was born in London in 1812. In 1849 he was elected associate member of the Society of Painters in Water Colors, the membership being conferred upon him two years later. He also was honorary member of the Belgian Society of Painters in Water Colors. Among his most important works were his drawings for D'Aubigny's "Wayside Posies," Jean Ingelow's "Poems," and Buchanan's "Ballads of the Affections.

Once a Week, Good Words, Sunday Magazine, and London Society contained some of his most successful illustrations on wood.

—The mammoth panorama of the siege of Paris, executed in that city, for exhibition at Philadelphia, has just been completed. It is said to be far superior to the one on exhibition in the Thames Elysee, through which every American visitor makes a point of seeing. This monster picture, the work of thirty artists for some length of time, is 50 feet in height and 300 feet in length. Numerous models of men and horses larger than life have been prepared, with models of cannon and all the materials of war used at the siege. In order to transport this enormous canvas, special cars are to be prepared, and the steamer France, of the Transatlantic line, is the only one capable of taking it aboard. The French Government has remitted one-half of the usual incidental expenses for export and freight. When in exhibition it will be a deeply instructive and interesting exhibition.

—The event of the past week in the musical world was the appearance in concert at New York of Mme. Titiens, assisted by Mrs Arabela Goddard, the English pianist, and by some vocal talent well known in this country. Of the first named lady the New York critics speak in the highest terms of praise, though saying that in the lower register her voice shows signs of wear. Her upper tones are described as wonderfully rich and powerful, rivaling that of Mme. Parepa. Mme. Goddard's playing was highly acceptable. The Tribune saying of one of her numbers: "We do not think we have ever heard the allegro so well done before—such clearness, such brightness, such perfect rhythmical balance, and such comfortable ease. One pianist makes it light, neat, and graceful; another dashing and forcible. Mme. Goddard combines the merits of both. The pianist makes it light, neat, and graceful; another dashing and forcible. Mme. Goddard combines the merits of both styles, without the faults of either."

—The following art items are from Boston: George Inness has returned to Conway, N. H., to take advantage of the Indian summer. One of his most successful pictures is a large one representing a storm scene in the mountains of New Hampshire. Edgar Parker sailed last week for Europe, where he visits London, Paris, and Madrid. His recently completed picture was last week hung in Pilgrim Hall, Plymouth. George L. Brown, Albert Dickerman, and Mr. Metcalf are still sketching at Compton village. They had recently a somewhat unique art-reception in that rustic village that was largely attended. Invitations were issued on birch bark cut in the shape of invitations to the first named lady the New York critics speak in the highest terms of praise, though saying that in the lower register her voice shows signs of wear. Her upper tones are described as wonderfully rich and powerful, rivaling that of Mme. Parepa. Mme. Goddard's playing was highly acceptable. The Tribune saying of one of her numbers: "We do not think we have ever heard the allegro so well done before—such clearness, such brightness, such perfect rhythmical balance, and such comfortable ease. One pianist makes it light, neat, and graceful; another dashing and forcible. Mme. Goddard combines the merits of both styles, without the faults of either."

The evening drawing-schools of the Mechanics' and Apprentices' Library Association are in session as well as the University Art School under the care of T. Addison Richards, the Ladies' Art Association have taken a large room at No. 596 Boylston, and Miss Donlevy is engaged to teach classes in painting on china and porcelain; Miss Donlevy in decoration of pottery, designing, and illumination; Miss Curtis in pen-and-ink drawing and sketching, and there is also a be a life class and a drawing class for children. The strength of the association is to be directed in leading women towards the pleasant and amiable paths of home decoration. Among the new pictures lately received are "Queen Esther" by Morie, "Angel of Sorrow" by Cabanel, and a salon picture by De Plat.

The following tribute to the noble art, preservative we find in a contemporary, and we commend its strong contrast to the intelligent reader: "He is only a printer," Such was the sneering remark of a leader of aristocracy: the codfish aristocracy. Who was the Earl of Stanhope? He was only a printer. What is Prince Frederick William—married to the Princess Royal of England? He is only a printer. What is the son of the fathers of literature? He is only a printer. Who were G. P. Morris, N. P. Willis, J. Gales, C. Richardson, Horace Greeley, Bayard Taylor, Charles Dickens, Thiers, Harriet Beecher Stowe, and Niles? They, too, were printers. Whom was Benjamin Franklin? He, also, was a printer. Every one cannot be a printer—brains are necessary.
Mr. James Lovat, of the Register, will solicit subscribers for THE SCHOLASTIC in South Bend. Single copies may be procured at the Tribune Store.

Terms, $1.50 Per Annum, Postpaid.

Our Catholic College Exchanges.

The Catholic college press is well conducted. All the exchanges which we receive from our Catholic colleges show great painstaking and ability on the part of the conductors and contributors, and deserve the success which we should judge they enjoy. They even deserve more. We do not hesitate to say that the Catholic college press shows much more care and ability than is shown in the greater part of the Catholic press of the United States. The articles which appear in the pages of the Obit, the Niagara Index, the College Message, the College Journal, the Sentinel, and the Arkangel, are in every respect as well written as those which appear in many more pretentious weeklies. We wish them all the success they deserve, and that is a great deal.

We do not like to criticise the manner of editing adopted by the different editors in their papers. None of them conduct their journal as we endeavor to conduct ours but we know that others differ in their views from us, and, we are not sorry that they do, for this gives a variety to college journalism that is very pleasing. Besides, if we found fault with them, perhaps they would have good cause to find fault with us, for we are aware that we have many failings and are liable to severe and just criticism; still, we do our best, and suppose that our contemporaries strive to do as well as they can, so we refrain from saying things about them which may be construed as fault-finding. We notice that those papers which in each issue give notices of other papers are in continual controversies, and as we wish to lead a quiet and peaceable life we give only a general notice of all our esteemed exchanges. We can say sincerely, once for all, that we wish them every success, knowing full well that they deserve it, and that they will continue their efforts to deserve it still more in the future.

The Exhibition.

The Exhibition on the evening of the 12th was successful in every respect. The audience was quite large and everything went on without any of that tedium of delay which frequently takes place at exhibitions, tiring out everybody by keeping them waiting for the next thing marked down on the programme. Indeed we have never witnessed any Exhibition at Notre Dame where everything went off so regularly and smoothly. It was not very long, the audience having been kept sitting but little over an hour and a half.

The music by the Band was well rendered. As a general thing the Band at the first exhibition of the year acquits itself poorly because with each year many new and consequently raw members are admitted, and they cannot be expected to play as well as those who are in constant training for many months. This year, however, it was an exception to the general rule. We doubt whether the fact that there were some new members taking parts was noticeable, such was the excellence of their playing. The members of the organization show by their playing that they have not wasted their hours for practice, but have made good use of their time. We expect to hear much good music from it during the year, and have no doubt but that it will equal if not exceed the Bands of former years. We learn that a piccolo and clarionet are to be added to the Band, and we are glad of it, because it will increase the pleasure afforded the students by the music and the Band for it.

The addresses were well read—at least the English ones were. As for the German and French addresses, we are no judge, as we do not understand those languages, but from the thundering applause which they received from those who are acquainted with these tongues, we are of the opinion that the readers did them entire justice. All the addresses were read in clear and distinct voice, the articulation was excellent, and the modulation all that could be desired. They were all short, a quality very desirable in things of that kind. The English addresses were read by Messrs. B. F. Evans, A. K. Schmidt and O. Lindberg; the German, M. Kaufmann; the French, A. Hertzog, and the Latin by T. F. Gallagher. The last named address was elegantly written and well read. As a public reader Mr. A. K. Schmidt afforded us much pleasure, though the others did extremely well.

The prologue to the play was spoken by Mr. John G. Ewing in good style. It was as follows:

"‘Twas needful, Sherman said, that Shiloh's shock Of arms should come, when men unflinching stood, And proved their manhood in their generous blood. Here is your test; O Greek, no longer mock To find a man in all the human flock! When shame swells o'er the land, a whelming flood, Though all the world should hiss him to the block. One test will try the man, and prove him good:

England, the proudest boast in all thy store Tet still supreme, resist unto death, Serene,—the heart within shall never quail— He yields his blood, but saves his precious faith.

The play for the Entertainment was "Sir Thomas More," a tragedy in four acts. The play contains a fine moral, and the sentiments expressed and enforced throughout were such as would find favor in any Christian audience. There was not a single expression in the whole play with which the most fastidious could find fault. In deed, looking at it as a moral play, no objection, even the slightest, can be found against it. But there are serious defects in the play. It has not sufficient life and spirit in it; there are parts of it which are simply conversations, in which there is no scope given to the actor.
Father Sorin was advertised to take place at St. Mary's Office, were got up. They were the prettiest and Maria Ave which the programmes of the evening, printed at the Rev. Father General had concluded his remarks the others General and Provincial, Rev. Fathers Colovin, Rior.

Entertainment. It is no easy thing to get up a successful amount of work and trouble which he is forced to undergo manner, without thanking from the bottom of our hearts thanks of the audience for the treat which was given at the Exhibition, and we never attend any college display at the being a lack of spirit—^but this was more the fault of the others. We do not hesitate to say that we believe there is good material in the Thespian Society out of which to make good actors, and we shall expect to see them make a fine show on their next appearance. For the first Entertainment of the year they did exceedingly well. When the play concluded, Very Rev. Father Sorin, in whose honor the entertainment was given, made the closing remarks. He thanked all connected with the affair for the pleasure which they had afforded not only to him but to all assembled. He touched upon the play given by the Thespians, and drew from it a moral which he hoped would be applied to the lives and conduct of all the young men. He compared the life of Henry VIII with that of the solitary king of England whose feast we celebrated, and showed how vastly superior Edward was to the brutal king Henry. When the Rev. Father General had concluded his remarks the Band struck up the Scholastic Quickstep and all retired well pleased with the evening's entertainment.

We cannot conclude this notice of the Exhibition without a word in praise of the neat and tasteful manner in which the programmes of the evening, printed at the Ave Maria office, were got up. They were the prettiest and most convenient ever used at any Exhibition here. That indefatigable worker, Prof. Lyons, deserves the thanks of the audience for the treat which was given at the Entertainment. It is no easy thing to get up a successful Exhibition, and we never attend any college display at which things pass off smoothly and in an entertaining manner, without thanking from the bottom of our hearts the director; for we know from experience the great amount of work and trouble which he is forced to undergo.

St. Mary's Exhibition.

The young ladies' Entertainment in honor of Very Rev. Father Sorin was advertised to take place at St. Mary's Academy at 4 o'clock in the afternoon; but through some delay it did not begin until half an hour afterwards. Among the many persons present were Very Rev. Fathers General and Provincial, Rev. Fathers Colvin, Riordan, Hannan, Vagner, Tighe, Frère, O'Connell, Walsh and Kelly. There were many ladies from Chicago and elsewhere; but as we do not know the names of all, we prefer not giving any. The hall was artistically decorated. The young ladies made good use of the crimson and gold which now adorn the maples and other trees. The forest leaves were hung throughout the hall, giving it a most lovely appearance.

We give the programme of the Entertainment in another column, from which all may judge of the variety of the affair. The music of the Exhibition was truly excellent. The Infiammatiui of Rossini was undoubtedly the finest piece on the programme. It was sung by the full Vocal Class, the solo parts being taken by Misses O'Connor and Foote. "The Spinning Maiden," a duet, by Misses Devoto and Kirchner, was quite beautiful. These young ladies were accompanied on the harp by Miss O'Connor, who seems to be proficient in all kinds of music. Of the other songs, that of Miss Thornton, the "Flower-Girl" by Miss Devoto, the "Shadow Song" by Miss O'Connor, and "Eросетт", by Miss Foote, are worthy of especial notice. The trio "Spirit of Light and Beauty," by Misses Foote, O'Connor and Devoto, was well sung. We should judge that at St. Mary's great pains are taken in teaching vocal music, for the articulation and everything as regards the singing was excellent.

The instrumental music was not inferior to the vocal. Among the pieces played were an overture (Auber) by Misses Dennehy, Julius and Culliton; Sonata op. 14 (Beethoven) by Miss Foote; Nocturne, op. 9 (Chopin) by Miss Keighl, and La Balladina (Lysberg), by Misses M. and H. Julius. The music was everything that could be desired and, without wishing to slight the other parts of the Entertainment, we may say the best part of it. The addresses were finely read, though we must say that we think there was a little too much bowing done. The English addresses were read by Misses Foote, Dennehy, Wilson, McGrath, and Hughes. They were all read, or rather declaimed, very well, and with the exception of the bowing parts gave general satisfaction. Perhaps even what we object to gave satisfaction to others; as regards it, we speak for ourselves. The German addresses by Misses Faxon, Nunning, and Schutheila, and the French addresses by Miss Thompson and Eichberg, were, we are told by persons familiar with those languages, extremely well read.

After the singing of the Infiammatiui by the Vocal Class, that which gave us most pleasure was the Junior's Tragedy—"Mrs. Howard." The characters of the play were "Madame Howard," M. Hughes; Child, Little Elia Hughes; Governess, J. Holliday; Nurse to Mrs. H.'s child, D. Gordon; "Mrs. Consolation Smith," H. Dryfoos; Nurse, M. Redfield; Gypsies, A. Harris, A. Koch, A. Kirchner, E. Simpson, G. Russell, A. Peak. J. Duffield, M. Phelan, A. Ewing, G. Hughes, A. Morris, M. Bell, R. Goldsberry, M. Schnurrer. A running explanation and commentary on the play was made by Miss Mary Ewing, and we can answer her concluding question as to whether the tragedy was a success or not by saying yes. The parts were played by all the young girls in splendid style.

The tableaux were well gotten up, showing great care and taste on the part of the persons in charge of them. They were artistically arranged, and showed off to great advantage. There were perhaps a few too many, but still we do not know which ones we ourselves would consent to leave out. The preludes or explanations of the tableau
were delivered by Miss Marion Faxon and Miss Byrne very nicely.

At the conclusion of the Entertainment the Very Rev. Father General addressed a few words pertinent to the occasion, and all retired to partake of the excellent supper prepared for them. In conclusion, we say that the Exhibition was a success, a grand success—nay more, it was as good as the fourth page of the programme, and it would be impossible to give higher praise than that.

St. Edward's Day.

St. Edward's Day passed off very pleasantly this year. At eight o'clock in the morning. High Mass was sung by Very Rev. Father General, Very Rev. Father Granger being deacon, and Rev. Father Lounge, subdeacon. At the Gospel the Very Rev. celebrant delivered an excellent sermon which was listened to with great attention by everybody. After Mass, the faculty of the College called upon the Rev. gentleman, and paid their respects to him through Prof. T. E. Howard their deputed spokesman.

At half-past ten o'clock the boat race took place. Two boats were entered, the Hiawatha and the Minnehaha. The race was won by the Hiawatha, the second best throw won by the Minnehaha, which came in about half a boat-length ahead. The following were the boat crews: Hiawatha Crew—J. F. Campau, coxswain; E. G. Graves, stroke; H. C. Cassidy, 5th oar; W. T. Ball, 4th and captain; N. J. Mooney, 3d; A. Lonstorff, 2d; H. Dehuer, bow. Minnehaha Crew—W. Stout, coxswain; B. L. Evans, stroke and captain; T. F. Heeb, 4th; P. B. Otero, 3d; R. J. Mass, 3d; C. W. Robinson, bow.

In the afternoon a game of baseball was played between the Collegiate and University nine. The baseball game over—which occupied too much time—the Seniors began their other sports. The first race was won by E. G. Graves and F. B. Devoto, the former gentleman coming in first and the latter second. Each received a handsome prize. In the second race P. B. Otero and E. S. Monohan were the victors, receiving appropriate prizes. In the third race, George J. Gross came in first, and M. Retz second. The fourth, for the benefit of the smaller boys, was won by M. Pilllid and J. Lacrosse. After these races came a prize in the shape of a baseball to be given to the best thrower. Three entered, among them Mr. Otero, who was successful in carrying off the prize. Darkness coming on, the Prefects postponed the remaining races to another day.

The field-sports commenced in the Junior Department by an exciting game of football for a barrel of apples, Prof. Edwards being the donor. Frank Rosa and A. K. Schmidt chose sides; all the Juniors were engaged in the contest. Ross's side won after a terrific struggle. The first foot-race was won by Wm. Sheehan, of St. Louis, Mo., M. Otero of Grand Rapids, receiving the 2d prize. The second foot-race was won by F. D. Mitchell, Wilmington, Ill., G. J. Lndorf gaining the 3d prize. The third foot race was won by B. D. Heeb, Dubuque, Iowa, C. C. Gustine, Grand Rapids, obtaining the 3d prize. The first sack-race was won by J. P. McKinney, Ravenna, Ohio; the second by W. G. Morris, Jackson, Miss., and the third by C. Peltier, Detroit, Mich. The longest throw of baseball was made by J. French, St. Joseph, Mo.; the second best throw by Frank Ross, Chicago, Ill. The scrub foot race was won by E. F. Arnold, Washington, D. C.

In the Minimus Department the great velocipede race was won by George Jones, Indianapolis; the second, by Ralph Lyon, Dubuque, and the 3rd by John Duffeld of Chicago. The first foot-race was won by C. O. Campau of Detroit; the second by Edward Bisby of Detroit and John Nelson of Chicago, and the third by Geo. Rhodius. The wheelbarrow race was won by Clarence Faxon of Chicago. The best throw among the second nine was made by Frank Campau of Detroit. The out-door sports were successful in every respect.

We would say to our South Bend friends that Mr. Jas. Lovatt will call upon them for a subscription in a few days.

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Local Items.

—Lots of fun on the 13th.
—Study now; the holiday is over.
—Bright moonlight nights just now.
—The March "Up Vine Street" was luscious.
—The Vocal Classes commence Monday.
—How was the "Scotch Lassie Quickstep" for high?
—Now, say, when is the Orchestra going to reorganize?
—Now, that St. Edward's day is over, study is again in order.

The subscriptions came pouring in this last week. That's right.

Every one admired the fourth page of the programme last Tuesday.

The cold weather has interfered with the work in the printing office.

The Orchestra did not create any extraordinary excitement on the 13th.

The Arion Quartetts have been organized. Carl Otto is to be the pianist.

Henry VIII had a will of his own; so has the Captain of the University nine.

The Juniors, Minims and Seniors all enjoyed themselves on St. Edwards day.

The music at the Exhibition given by the young ladies at St. Mary's was A No. 1.

The fat boys' race was the best last Wednesday, although it was not the fastest.

The comic singer in the Campus gathers a great crowd around him almost every day.

PERSONAL

—Judge Nelson, of '85, is in New Orleans.
—Mr. W. C. Layfield is now residing in Joliet, Illinois.
—Rev. Fr. Maher took a little vacation this past week.
—James Watts, of '67, is on his plantation in Mississippi.
—E. B. Gambee, of '72, is now in Eureka, Cal., doing well.
—Peter Flanagan, Esq., of Pontiac, was at the College on the 12th.
—A. A. Heitman, of '68, has a large jewelry store in Reading, Pa.
—Richard Gannon, of '66, now a Chicago grocer, was here on the 12th.

Thomas and John Oldsesh, of '67 are practicing medicine in Pittsburgh.
—Rowland Hemick, of '67, is in the Pittsburg Oil Refining Co., Pittsburgh.

—We had the pleasure of a visit from Mr. John Treanor, of South Bend, on St. Edward's day.

—Rev. P. W. Riordan, of '58, the popular pastor of St. James Church, Chicago, was at the Exhibition on the 13th.
—M. T. Corby, of '65, is at present engaged in the manufacture of reed organs in Chicago. He spent a day here this week.

—Among the many visitors to the Exhibition Tuesday evening last we noticed Judges Stanfield and Turner, Mr. J. Chibbert and family, Prof. T. E. Howard and family, Mrs. P. B. Ewing, Mrs. Walsh, Mrs. Faxon, Miss N. Talley, and Miss M. Walsh.

—Masters Wm. Geo. Elliott, Henry Elliott and Adams King, aged respectively about seven and nine years, the two former being sons of G. L. Elliott, Esq, of South Bend, on St. Edward's day.

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—The first snow of the season—or rather out of season—fell on Monday, the 11th inst.

—A change in the leaves is very suggestive of warm overcoats, mufflers and overcoats.

—Consolation Smith says he can drive eight horses, but he'll be shot if he can steer a boat.

—The competitions are quite popular and serve to create much emulation among the boys.

—The meeting adjourned by the Archconfraternity of the Immaculate Conception was held on October 10th, the Rev. Mr. Kelly in the chair. The following additional officers were elected: Cor. Sec., M. Kauffman; Censors, P. H. Hagan, W. Arnold; Sergeant-at-arms, C. Walsh.

—On St. Edward's day, E. G. Graves won the first prize in the foot race, and E. L. Monahan the second; G. J. Gross won the first prize in the third race, and J. H. Retz the second; M. E. Cross won the first prize in the fourth race. P. B. Otero won the prize for throwing baseball, and Clarke Myers won the prize in the foot race.

—Since writing the editorial about the Catholic College press, we have received a number of the Out, from which we learn that it has issued its last number. We are sorry, for it was one of our best exchanges, and we cannot but feel for the students of Santa Clara College in their loss. We hope they will resurrect this excellent magazine. Our readers will see from this that if they want a college paper to succeed they must support it.

—We dug away at the corner foundation of the old church for a good hour and a half last Thursday afternoon. We were in search of a local item, but we did not find it. It seems that when the old church's corner stone was laid there was nothing deposited in the way of writing or of records. We are all expecting a splendid local. But every one is doomed to disappointment, and we must come in for our share of it.


—Why cannot the managers of the Michigan Central Railroad arrange the time table so that the South Bend division will make connection to and from Chicago instead of Detroit? We know of persons in some towns in Western Michigan who do not get there for three days, simply because they could not make the proper connections in Niles. Could the connections be made, they would have made the trip in one day. Notre Dame wants the connection west and not east, and we hope the managers will make the change.

—Last Wednesday we were sitting by our friend John at the dinner table. With all the good things, John only got away with the following: Fifteen pieces of ham—four legs and two wings of turkey—two pieces of mince pie—one dish of berries—one potato dish of potatoes—three bowls of coffee—five pieces of cake, and to top off, three and a half glasses of water. After all this he was obliged to go to the dormitory and take a nap, and in the afternoon. In the evening about 6 p.m. we saw two fellows making tracks with a young man in their arms, and we were surprised to see him go into the Infirmary. He said it was our friend John going over to see if eating so much had done him any injury.

—The portrait of Judge Stanfield painted by Prof. Gregori has attracted much attention in South Bend. The Herald says of it:—'The exquisite coloring, the light and shade bold and bold oil painting, develop the man, the gentleman, the Judge, the artist, alike,—inside its beautiful ebony frame, 43 by 33 feet. Pleasing are the associations that memory throws around about the painting, and the wonder of the artist's genius and fitted to grace the halls of justice.' The Tribune says:—'The picture represents the judge seated in an armchair in a natural, easy posture, with a book, (the Indiana Statutes) resting on his knee and the pages held with his left hand. On his left, in the background, is a library containing law-books, and resting on the library a statue of Justice. On his right, through the curtain which forms the remote background is seen in the distance a picture of our court-house. The whole is so well conceived and admirably executed as to meet the warmest praise of the most critical. Luigi Gregori says himself that he considers it his masterpiece of portrait painting. Our citizens may well be proud, that through the instrumentality of the Law Library Association—particularly Messrs. Anderson and Tong—and the generosity of Father Sorin, we are to have such a valuable work of art here permanently.'

A Card.

VieY REV. E. SORIN, NOTRE DAME, Indians.

Res. and Dear Sir:—It is with great pleasure that we acknowledge the receipt of your beautiful present, to our association, of the Honorable Judge Stanfield. We do so more than on the present occasion than simply in the full and broad meaning of the words, thank you. We assure, Rev. Sir, that we will ever hold in the highest regard your generosity, and that our appreciation is seconded by his Honor, Thomas St. Suran. The Rev. John Brownfield, Jr., the Rev. L. G. Tong, the Rev. Andrew Anderson.
The Notre Dame Scholastic.

Roll of Honor.

Senior Department.


Junior Department.


Class Honors.

For the Week Ending Thursday Oct. 14, 1875.


List of Excellence.

[The students mentioned in this list are those who have been the best in the classes of the course named—according to the competitions, which are held monthly.—Director of Studies.]

Senior Year—T. F. Gallagher, H. L. Dehner, E. Graves.


The Cecilia for October is chiefly taken up with addresses, reports, etc., of the Convention and Festival of the American Cecilia Society at Dayton, Ohio, in August. In many parts of the country the Cecilia music has since been introduced, showing that the convention had the desired effect. The musical supplement contains an Alma Redemptoris by Palestrina, which we have frequently heard the student choirs at Notre Dame sing with fine effect; an Ave Maria by Carl Greith; Ecce Sacerdos by G. Stehle, and a speciment page of a very easy Mass by J. Singenberger, for two or three voices, entitled In Honor, A. Augatida.

Saint Mary's Academy.

—Nebraska Territory is represented by Miss L. Falconer.

—The Botany Classes have enjoyed several fine excursions in search of autumn specimens.

—Last week Miss Derby, of Fort Pembina, Dakota Ter., visited her sister Minnie at St. Mary's.

—News from the Salt Lake City Academy of Holy Cross is so encouraging that we may possibly find it rival St. Mary's.

—The Juniors have had a "Holladay" for some months, but the Minims are just as happy as the Juniors for they now have a little "Holladay" all the time.

—Close application to study is one of the very best means to prevent a loss of good notes. A good note in application is pretty sure to be accompanied with good notes everywhere.

—The fine weather makes the out-of-door sports still enjoyable. Several of the pale, delicate city girls have grown strong and rosy under the invigorating regimen of St. Mary's.

—Query.—What was the duration of the longest note used by musicians in ancient times—by the Hebrews particularly? Please answer for the sake of the Minims.

—On the 11th inst., Mrs. W. L. Callaway, of Denver, Col., formerly Miss Alice Rheenhart, a graduate of St. Mary's in the class of '73, visited the Academy in company with her husband. The young couple are on their bridal tour. They take with them the kindest wishes of their many friends at St. Mary's.

—We were amused lately at the earnestness of some of our vocalists. One was singing with all her strength on a prolonged A. Not remarking the accidental, on raising her eyes she noticed the dismay of her neighbor to the right and said hurriedly: "Am I A natural?"—"No," replied the other, "you are A flat." Neither of them noticed the sound of their words until a laugh from the sharper bystanders awakened them to the joke.

—We stepped into one of the Theoretical Classes lately and were pleased to notice the attention paid by the pupils. The "History of Notation" was the subject. It proved interesting to us, for we had learned our notes when children, and had never thought beyond the idea that a point on a certain line meant the position of that point on the key-board; but the few minutes spent listening to the short lecture and the questions answered so pointedly on the keyboard, and the few minutes spent listening to the questions answered so intelligently by the large class, made us wish we could begin our musical education again.

—On Monday evening the Faculty and pupils had the pleasure of listening to a deeply interesting lecture on "Art," given by Miss E. A. Starr. She very graphically described the noble career of the famous Artist Titian; and with earnest, fervent eloquence impressed upon all present the high and holy mission of the true artist. She urged on the pupils the necessity of improving their present golden opportunity of cultivating a correct and high-toned taste, that they may take with them from St. Mary's those elevated traditions of art that have inspired the noble artists whose names are immortalized in their sublime and soul-elevating works. Such lectures as these are calculated to refine and correct the taste of our young artists.

—The following is the programme of the Exhibition given on the 13th:

OVERVIEW—Trio

Missa Spes, H. Julius, M. Culliton

CHORUS—Gypsy Life

AUDUBUR—Misses Thompson and J. Eichberg

ADDRESS—Children of Mary

SPINNING MAIDENS

Misses R. Devoto, L. Kirchner. Harp, Miss E. O'Conner.
SONG—Elo-nner Girl
BORINGXAJH


SONG—Flower Girl
BORINGXAJH
Miss R. Devoto. Accompanied by Miss H. Foote. MERRYHEART
Miss E. O'Connor. Accompanied by Miss H. Foote.

TABLEAUX-VINANTS FROM THE DRAMA ISABELLA OF CASTILE

TABLEAU—
The Spanish Queen

TABLEAU—
The Moorish Court

FANTASIA BRILLIANT—
LEV BOYET
Miss H. Foote.

TABLEAU—
Isabella and the New World

TABLEAU—
The Rebel of Human Prudence

VOCALE XYLOPHONE—Spirit of Light and Liberty

GANGSTER

TABLEAU—
Mountain Moors

TABLEAU—
Flight to Africa

TABLEAU—
Isabella and her Heavenly Conquest

TABLEAU—
Isabella—Her Mission Crowned

SUNG—Froscetti
ARRANG.
Miss E. O'Connor; accompanied by Miss E. O'Connor.

GRAND TABLEAU—
Three Hundred Years. Negotiations

GRAND TABLEAU—
The Conquest of Prayer

GRAND TABLEAU—
Comprehensive Influence

NOCTURNE—Opus 9

CANTO AND CHORUS—Infamatus Erastis

Estonish
Solosita, Miss E. O'Connor, H. Foote. Chorus, Class; accompanied by Miss J. Nunning.

CLOSING REMARKS.

MUSIC FOR RETIRING—La Balladine

LYTEN
Misses M. and H. Julius.

Tablet of Honor.

SENIOR DEPARTMENT.


JUNIOR DEPARTMENT.


ART DEPARTMENT.

DRAWING.

3RD CLASS—Misses L. Henrotin, A. Cullen.


PAINTING IN WATER COLORS.

5TH CLASS—Miss L. Henrotin.

OIL PAINTING.

3RD CLASS—Misses L. Ritchie, C. Morgan.

CONSERVATORY OF MUSIC.

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1ST CLASS—Misses E. Foote, A. Foster; Harp—E. O'Connor.

2D CLASS—Misses E. O'Connor, H. Julius, L. Kirkh.

HARMONY—Misses Foote, Arrington and Devoto.

2D CLASS—Miss J. Nunning, R. Hutchinson; Harp—Miss E. Dennehey.

2D CLASS, 3D DIV.—A. Dennehey, M. Julius, M. Culliton.

3D CLASS—A. Harris, B. Wilson, L. Kirchner, M. Cravens, L. Henrotin, E. Dennehey; Soloists, L. Maas, A. Byrnes, A. St. Clair, G. Wells, A. Dacca.


5TH CLASS—J. Holliday, M. Theilan, E. Lange, A. Cullen, A. Kirchner, M. Schulteis, L. Kinsella.


7TH CLASS—E. Joffe, E. Pierce, C. Merrill, M. Markey, E. Cannon, L. Kelly, M. Ewing, L. Covert, C. Fawcett, L. Fawcett, J. D'Arcy.

5TH CLASS—A. Hughes, R. Goldsberry, M. Hughes.

9TH CLASS—M. Davis, A. Penk.

10TH CLASS—J. Dufield, E. Milligan, J. Smith, L. Lamba.

ORGAN—Misses Moran, and C. Whitmore.

The Theoretical Classes have been deranged, but we hope to see a fuller attendance in future.


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