We are indebted to Mr. W. J. O’Noah of Chicago for an advance sheet of the following historic poem by John Boyle O’Reilly, the gifted Editor of the Boston Pilot.

Fredericksburg—Dec. 13, 1862.

BY JOHN BOYLE O'REILLY.


“'The Irishman never fights so well as when he has an Irishman for his comrade. An Irishman going into the field in this case, has this as the strongest impulse and the richest reward: that his conduct in the field will reflect honor on the old land he will see no more. He therefore wishes that if he falls, it will be in the arms of one of the same nativity, that all may hear that he died in a manner worthy of the cause in which he fell, and the country which gave him birth.”—Gen. T. E. Meagher.

God send us peace, and keep the wars away;
But should they come, God send us men and steel!
The land is dead that dare not face the day;
When foreign danger threatens the commonweal.
Defenders strong are they that homes defend;
From ready arms the spoiler keeps afar.
Well blest the country that has sons to lend;
From trades of peace to learn the trade of war.

Thrice blest the nation that has every son
A soldier, ready for the warning sound;
The peasant grim, with his axe, for the next to rear;
To swing the hammer and to till the ground.

Who marches homeward when the fight is done,
'Who marches homeward when the fight is done;
'Tis Meagher and his fellows! their caps have green clover;
‘0 God! what a pity!’ they cry in their cover.

The smooth hill is bare, and the cannon are planted,
Like Gorgon faces shaming its terrible brow;
The word has been passed that the stormers are wanted,
And Burnside’s battalions are mustering now.
The armies stand by to behold the dread meeting;
The work must be done by a desperate few;
The black-mouthed guns on the height give them greeting—
From gun-mouth to plain, every grass blade in view.
Strong earthworks are there, and the rides behind them
Are Georgia militia—an Irish brigade—
Their caps have green badges, as to remind them
Of all the brave record their country has made.
The stormers go forward—the Federals cheer them;
The armies are huddled—there is no cause for cheering:
The fall of brave men to brave men is a pain.
Again come the stormers! and as they are nearing
The armies are hushed—there is no cause for cheering:
The flame-sheeted rifle-lines, roll back again.
And, so till full noon come the Federal masses;
Flung back from the height, as the cliff flings a wave;
Brigade on brigade to the death-test still passes,
And braves the alternative—right or the grave.

Then comes a brief lull, and the smoke-pall is lifted,
The green of the hillside no longer is seen;
The dead soldiers lie as the sea-weed is drifted;
The riflemen lie in the works as they near them.

The armies stand by to behold the dread meeting;
The word has been passed that the stormers are wanted.
'Tis Greek to Greek now for the rest of the fight;
At last, the dark summit with flame is enlined;
The great guns belch forth on the sacrificed column,
That reels from the height, leaving hundreds behind."
They breast the smooth hillside—the black mouths are dumb;
The riflemen lie in the works as they near them.

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Bright honor be theirs who for honor were fearless, Who charged for their flag to the grim canon's mouth; And honor to them who were true, though not tearless,—
Who bravely that day kept the cause of the South. The quarrel is done—God avert such another! The lesson it brought we should evermore heed: Who loveth the flag is a man and a brother, No matter what birth or what race or what creed.

G. P. A. Healy.

Of the portrait-painters produced by America, G. P. A. Healy is probably the most famous, having acquired a more than national reputation on account of the fidelity and excellence of his works. We see it stated in the papers that he has again returned to Chicago, which he will make his home for some time.

Healy was born in Boston, Mass., in the year 1819. He showed in his boyhood a great taste for art, and, as he grew older, exercised his brush in a few undertakings. Some of his early efforts were seen by Sully, one of the greatest of our first artists, and they pleased him because they showed the young painter to be of much promise. Healy being thus encouraged to persevere in making painting his profession, set to work at earnest study. Some years afterwards, when Sully was shown by young Healy his portrait of Audubon, the naturalist, he bowed and said: "Mr. Healy, you have no reason to regret my advice."

In 1839 Healy's first portraits were exhibited at the Boston Athenaeum, where they attracted considerable attention. Two years later, he left America for Europe, where he studied for a number of years, first in Paris, copying in the Louvre and drawing from life. From Paris he went to Italy, where he visited the principal cities and continued his artistic studies. Having visited Rome, the great centre of art, he retraced his way back to Paris. In the year 1836 he crossed over to London, where he painted the portraits of a number of distinguished persons, among whom were Gen. Cass, then the American Minister; Sir Arthur Brock, Faulkner, and the Duke of Sussex. Having completed his engagements in London, he went back to Paris, where he painted a portrait of the citizen-king, Louis Philippe. The king was so highly delighted with the work that he painted a portrait of the distinguished Frenchman. The artist painted a life-sized picture, which, being completed, was sent to the Smithsonian Institute, Washington, where it now hangs. In 1844, King Louis Philippe gave him other commissions, among which were the portraits of Gen. Jackson and other Presidents and distinguished men of the United States.

Having filled the commissions of the king, he spent the next seven years in making studies and in painting one of his greatest works, "Webster Replying to Hayne." This painting now hangs in Faneuil Hall, Boston. His next most important work was a picture representing Franklin, Lee and Dean negotiating a treaty of alliance between France and the United Colonies. For this work he was awarded the second gold medal at the Exposition held in 1855 at Paris. During that year Mr. Healy returned to the United States. He took up his residence at Cincinnati, but removed thence to Chicago, where he remained for the next ten years successfully engaged in portrait-painting. From Chicago he crossed the ocean again, where he has ever since remained, acquiring honor and glory in every city visited by him. In Italy he received an honor never before awarded an American. He was invited to place his portrait among those of the distinguished painters in the Uffizi Gallery at Florence, a compliment not paid to every foreign artist.

Mr. Healy has painted a great number of historical portraits of the leading personages connected with the late Rebellion, all of which are of great interest and rare merit. His contribution to the Centennial represents an interview between Lincoln, Sherman, Porter and Grant, preparatory to the march to the sea. The figures are life-size, and the work is spoken of as one of rare excellence, the portraits of Lincoln and Sherman especially being notable. That of Lincoln is said to be the best ever made of the martyred President.

Before leaving Paris for the United States, Mr. Healy was appointed by the Centennial Commissioners one of the committee of three to select and send forward such contributions as American artists residing in France may furnish for the Centennial.

Among the famous portraits painted by Mr. Healy are those of Longfellow and Pope Pius the Ninth. Of the latter a late writer says: "There is a pleasant story told of Mr. Healy's portrait of the Pope in the late Paris Exposition. It was ordered by a Cardinal. As Mr. Healy had no means of obtaining a sitting of Pio Nono, he made careful studies of him during some public ceremonies, and painted a remarkable portrait. When the Cardinal heard how the work had been done, he took it for granted that it was bad and refused to receive it. The Pope, hearing the story, sent for the portrait and painter and gave him a sitting, but the picture had been so carefully painted that it needed no change. The Cardinal, repenting of his rashness in a day or two, sent for it, but his request was politely declined, and the picture, duly blessed by the reverend original, is still in the artist's possession."

Mr. Healy is a true and devoted Catholic, and has received much kindness and many favors from the Catholic Prelates in Rome. The Pope himself, last year, as a mark of his esteem and in recognition of his talent, created him a Chevalier of the Order of St. Gregory the Great.

W. N. D.

Merlin.

The name of Merlin has in our day been made famous by the prominent part which he plays in the "Idylls of the King." There were, however, two seers or sorcerers of this same name who dwelt in Britain. One is known as the Cambrian Merlin and the other as Merlin Caledonius, or Merlin the Wyllt.

The Cambrian Merlin or Merlin Ambrosius, was a native of Wales, who flourished, it is believed, during the decline of the native British power, when it came in contact with the Saxon invaders, in the fifth century. He was said to
have been the son of a demon by a Cambrian princess, and to have displayed from early youth the possession of extraordinary and miraculous powers. It was by his powers of divination, etc., that he recommended himself to King Vortigern, becoming his counsellor in all the great actions undertaken by that sovereign. He held the same position with the successors of the king, Ambrosius, Utterpendragon and the great Arthur, so celebrated in legend and song. This Merlin it is to whom such frequent allusion is made by Spenser in his "Faerie Queene." The other old English poets make frequent mention and allusion to him, and in our day Tennyson has caused him to figure prominently in his "Idylls of a King." He was made the subject of a metrical romance, which is still in manuscript in the Advocates' Library, Edinburgh, but an analysis of which may be seen in Ellis's Specimens of Early English Metrical Romances.

In 1498 a book of prophecies attributed to Merlin was printed in French. It was translated and printed in English in 1529, and in 1551 a Latin edition appeared in Venice—printed in French. It was translated and printed in English by Spenser in his "Faerie Queene." The other old English poets make frequent mention and allusion to him, and in our day Tennyson has caused him to figure prominently in his "Idylls of a King." He was made the subject of a metrical romance, which is still in manuscript in the Advocates' Library, Edinburgh, but an analysis of which may be seen in Ellis's Specimens of Early English Metrical Romances.

In 1498 a book of prophecies attributed to Merlin was printed in French. It was translated and printed in English in 1529, and in 1551 a Latin edition appeared in Venice. Of course the prophecies are not authentic, but they may be traced as far back, at least, as the poet Lawrence, who lived about 1560.

The principal account we have of the Cambrian Merlin is to be found in the Historia Britonum of Geoffrey of Monmouth. A complete notice of him may also be found in T. Heywood's "Life of Merlin Ambrosius," his Prophecies and Predictions interpreted, and their truth made good by our English Annals," which was first issued in London in the year 1641.

Merlin the Wyllt, or Merlin Caledonius Sylvestris, was a native of Strathclyde, in the southwest part of Scotland. He flourished in the latter part of the sixth century and was, it appears, a contemporary of St. Kentigern, Bishop of Glasgow. It is said by Fordun that, having slain his nephew, this Merlin fled to the woods and thence to the Caledonian. The probabilities of the two Merlins have been almost always confounded; the rhapsodies of the two Merlins have been almost always confounded; until now it is impossible to distinguish which belong to the Cambrian and which to the Caledonian. The probabilities are that the two are one and the same personage, simply clothed with a different legendary garb.

Hector Berlioz.

Among the musical iconoclasts, if I may use the word, who have exerted themselves in demolishing old forms and favorites in art, and exciting new theories, Hector Berlioz held by no means an inferior position. He was born on December 10th, 1803, at Côte Saint André, in the department of Isère, France. The son of a surgeon, he received in his youth no encouragement in his musical proclivities. It was his father's desire that he should become a physician, and that he might complete his medical studies he was sent at the age of nineteen to Paris. There he abandoned his studies and entered the Conservatoire de Musique. This act of course caused a breach in his family relations. He was discarded by his father, thrown upon his own resources, and left to struggle through life. To gain a livelihood he accepted the position of chorus-singer in a minor theatre and gave instruction on the flute and guitar to such pupils as he could obtain.

Devoting himself assiduously to the study of music, he gave particular attention to composition, winning the 2d prize at the Conservatoire in 1828, and the 1st prize in 1830 for his cantata of "Sardanapalus." The success of this cantata made him a pensioner of the Academy of Fine Arts, and at its expense he undertook a journey to Italy, where he made good use of his time in study. About the year 1834, Berlioz, then thirty-one years old, had a concert given of his own works, among which was his remarkable overture of "Les Francs Juges," and a few years afterwards produced "Harold en Italie." Public opinion was greatly divided as to the character of his productions. Liszt pronounced them admirable, while Paganini expressed his admiration by sending the composer a check for 20,000 francs. About this time he was married to Miss Smithson, an Irish lady to whom he was greatly attached. In her honor he wrote his "Symphonie Fantastique, épisode de la vie d'un Artist," with its sequel, "Lelio, ou le Retour à la Vie," and his symphony of "Romeo e Juliette," brought out five years afterwards. Of this symphony the Athenæum says: "The symphony of Berlioz was originally produced in Paris in 1830, in the Salle du Conservatoire. A memorable morning it was, that Sunday; for there was an audience of celebrities, literary, scientific, and artistic, to listen to the works of a daring innovator, a young and eminent musician, whose imagination had been fired by reading the works of Shakespeare and Scott, of Byron and Goethe, and whose technical tendencies were derived from Gluck. The very aspect of the composer as he stood, baton in hand, to describe by means of notation the feuds of the Capulets and the Montagues, to express the passion of the lovers, to depict their despair and their deaths, excited sympathy. Berlioz had as assistants a hundred instrumentalists, and a chorus of a hundred and one voices. . . . The reception of the dramatic symphony was rapturous; never was there a greater triumph. But outside the Conservatoire walls a controversy sprang up about the artistic pretensions of Berlioz, which never ceased until the grave had closed over the remains of one of the most intellectual and poetical composers France or any other country has produced. It is a question whether the fame of the French musician would have been more generally and earnestly acknowledged in his own country had he not been a journalist and a critic. His fiery temperament, his ready wit, his disdainful estimate of modern artists, his contempt for singers, his sarcasm against the lyric drama of his period, made him as many enemies as a similar course of action has procured for Herr Wagner. But, with all his pugnacity, there never existed a nobler-minded musician or a man of kindlier disposition than Berlioz. His struggles when, as a chorister or as a teacher of the guitar, he labored to gain a bare existence, soured him; but, in spite of his bitter tongue and a trenchant pen, his friendships were long and lasting."

In 1837 his Requiem, performed in honor of Gen. Drumelzier, a small village in Peeblesshire. In 1830 the Roxburgh Club printed in London a metrical life of the Caledonian Merlin, incorrectly ascribed to Geoffrey of Monmouth. This life consists of more than fifteen hundred lines, and is professedly based upon Armoric materials. His prophecies, which were published in 1815 at Edinburgh, contain those ascribed to the Welsh Merlin. The rhapsodies of the two Merlins have been almost always confounded, until now it is impossible to distinguish which belong to the Cambrian and which to the Caledonian. The probabilities are that the two are one and the same personage, simply clothed with a different legendary garb.

J. J. M.
the musical critic of the Journal des Débats, but did not allow his work as a critic to prevent his composing. His opera "Bevanentu Cellini" was produced in 1838 at the Académie Royale, but it was not successful in Paris so much had he departed from the old rules of art; yet it was wel­comed in many of the cities of Germany. The symphonies of Berlioz are admitted by all critics to be his best works. They abound in grand orchestral combinations and effects. Of them, the most remarkable are his "Symphonie Fantastique" and "Apotropeus," in memory of the victims of 1830, which were produced in 1840, at the in­auguration of the Colonne de Juliette. The patriotic oc­casion added to the enthusiasm of the ten thousand per­sons who listened to the production.

In 1841 Berlioz made a tour of Germany, where he took occasion to renew his acquaintance with Mendelssohn, which he had formed in Italy. As tokens of friendship, the two composers exchanged their conductor's bâtons. He went to Austria, where he wrote the Damnation de Faust; visited Russia, where he was received with enthu­siasm; and afterwards repaired to Berlin, where he gave a representation of his Faust. He went to London in 1847, and his music was there produced by the Philharmonic Society.

On his return to Paris he wrote his Fuite en Egypt. Berlioz gave the work to the public as the composition of a Pierre Ducce, a musician of the seventeenth century. The antiquarian predilections of the critics were stirred up, and their animosity towards the modern writer were laid at rest. The work was received with great attention and praise, more than had ever been given to a modern composer's work—or at least to any of Berlioz's. The sensation produced by the piece was immense, and when it was at its highest pitch the composer quietly acknowl­edged the work as his own. The chagrin of the critics who had continually abused his compositions thus far may be readily imagined.

On the death of his wife, in 1854, he wrote his Méditation Religieuse, divided into "Tresitia," "La Mort d'Ophe­lie," and "Marche Funèbre." He was elected a member of the Institute in 1856 and died in 1869. Besides the works mentioned above, he wrote the overtures Le Roi Lear and " Le Corsaire," a cantata on the death of Napoleon, and a number of vocal pieces.

Berlioz was French by birth but German in his musical leanings. He had a great conception of art, and was nearest in his compositions to Mendelssohn's. His strong point was his instrumenta­tion; and he endeavored, and successfully too, to work with great choruses. Moscheles and Mendelssohn both ad­mitted the great natural power of the composer, though they at­tribute to him an incapacity for melodic invention. Mos­cheles says of the "Symphonie Fantastique," sent him by the publishers: "I can hardly form an opinion of the work before I know the score; but I cannot reconcile myself to the eternal unisons, octave passages, and tremolos. I do not find a healthy sequence of harmonic progression. His 'Día Ira' and 'Witches' Sabbath' seem to me indic­ative of a diseased fancy; and the development of figures heaped on one another, often ends in a tight Gordanian knot—will cut it asunder? The young man, however, has warmth and poetic feeling; and certain isolated passages remind me, in their grandeur, of an ancient torso." Mos­cheles, in noting a round of visits to artists, thus records his impressions of Berlioz:—"Berlioz, whose acquaintance I was anxious to make, was very cold and unsympathizing.

His exquisitely penned score of 'Romeo and Juliet' lay upon the table: I turned over some of the pages, but found the work so complicated, and the noise at my first glance so overwhelming, that I cannot venture as yet to give any judgment on the music. One thing, however, is certain—that there must be new effects in it."

Berlioz was the author of two books "Voyages en Alle­magne et Italie" and "Les Soirées de l'Orchestrer," both of which have received praise. He was also an accom­plished art critic, writing frequently for the Journal des Débats.

Walther Von Der Vogelweide and the Minne­singers.

In the twelfth and thirteenth centuries, poetry, which up to that time in Germany had been confined to the monasteries and ecclesiastical schools, passed to the palaces of princes and castles of nobles. The greater number of poets who then appeared were of noble birth, many of them being princes. Heinrich von Veldeke was the first of these poets of noble blood, and in his poem entitled Ensit he first introduced the spirit of devotion to woman. Von Veldeke flourished about the beginning of the twelfth century, at the court of Frederick Barbarossa, Emperor of Germany, and though he is far surpassed in genius, eleva­tion of thought, and depth of feeling, by Wolfram von Eschenbach, is regarded as the originator of the heroic minstrel song. The other great masters of the heroic muse were Konrad of Wurzburg, Hartmann von der Aue, and Gottfried of Strasburg. These poets were of the class called Minnesingers.

The Minnesingers undoubtedly received their first ins­piration from the Troubadours, though they were su­perior to them. The Troubadours were minstrels more peculiar to Italy, France and Spain, and they differed in many respects from the Minnesingers. The first always composed their songs in the same metre, while the latter used the greatest variety, and as their verses were sung by themselves to the accompaniment of the lute, an almost endless variety of tunes and melodies were invented. The Troubadours were ever mournful and pathetic, while the Minnesingers breathed nothing but cheerfulness in their lays. The former were more intellectual, the latter more moving and capable of touching the heart. It was the custom of these minstrels to wander about the country, like the bards of early Greece, singing their songs in what­soever court they went.

In their longer poems, such exploits as those of Charle­magne and King Arthur are treated. Nevertheless they composed many songs. Love was chiefly their theme, though the name of the lady was never mentioned. Of these songs one kind was called watch songs, which con­sisted of a dialogue between the minstrel and him who kept watch at the castle of the lady. In poetry of this kind Walther von der Vogelweide surpassed all others.

Walther von der Vogelweide, or, as his name may be translated, Walter of the Bird-Meadow, was born in Aus­tria Franconia, somewhere between the years 1165 and 1170. Though of a noble house, his relatives were not wealthy. He studied the art of poetry under Reinmar, whom he ever followed as his model. The Duke Frederic offered him his protection in Vienna, and in 1187 he became a minnesinger and began to compose poems. The duke dy­ing about 1188, Walther began to traverse the empire, visit-
ing the courts of kings and princes. He led this kind of life for many years, and it is supposed that in his travels he went sometimes beyond the boundaries of the empire. He attached himself to the court of Philip of Swabia, but in 1200 he again repaired to Vienna, where he served in the court of Duke Leopold, the brother and successor of Frederick. Having again served in the train of Philip of Swabia, he for six years followed in the retinue of Herman, Landgrave of Thuringia, and then wandered again throughout the Empire, visiting the different courts. In 1228 the Emperor Frederick II gave him a valuable gift near Warnsburg, where for a long time his grave was pointed out. His death occurred in 1228. Six hundred years afterwards, in 1848, a monument was erected at Warzburg, where he died. In his early poems Walther took love for his subject, but in latter years he treated of the Crusades and other subjects connected with the time, chiefly those about the civil commotions of Germany. By his contemporaries he was considered as one of the great masters of lyric song, while the later minnesingers placed him among the twelve who created the poetic art.

M. C. H.

Miniature Painting.

The practice of embellishing manuscript books gave rise to miniature painting. In illuminated books the initial letter was made with red lead, the Latin for which is minium, hence the art of illuminating was expressed in our Latin by the verb miniare, and to the small pictures introduced was applied the term miniature. When the art of engraving was discovered, this delicate art underwent a new and peculiar phase. Copies of great paintings came into demand, and portraits were sought by the people. These portraits were generally small, and as they resembled to some extent the miniature pictures in the illuminative books, they were called in popular language miniatures, and this word then came to signify a very small portrait.

In England miniature painting came to great perfection. Holbein having settled in London, and being proficient in the art, did much to bring out the talent of the English. Among the English the best known miniature painters were Nicholas Hilliard, whose works were held in high estimation; Isaac Oliver who received commissions from Queen Elizabeth and the prominent men who flourished in her reign; and Samuel Cooper who not only made a miniature of Charles II but also of Milton and Cromwell, and who was very successful on the Continent in the courts of France and Holland. In America the most distinguished miniature painter was Edward Malebone. In Europe the art has been carried to great perfection.

In painting miniatures the early artists painted on vellum and used colors mixed with white or other opaque pigments, and this was the practice up to a very recent day, when artists began the practice of painting on thin slips of leaves of ivory fixed on cardboard with gum. Some of the elder miniature painters made their work with oil colors on plates of copper or silver. When ivory was substituted for vellum, transparent colors were used for the faces, hands, and more delicate parts of the pictures, while the opaque colors were used for the draperies and the like. During the present century, however, the practice has been to execute the whole picture, excepting the high lights in white drapery, in transparent colors.

Up to the time when photography was invented, miniature painting was successfully practiced in all parts of the world. By the introduction of photography, however, it has received a severe check, it alone being the only branch of painting that has suffered by the invention. Most of those who practiced miniature painting have given it up and have entered some of the other departments of art.

L. T. S.

(From the Catholic Review.)

A Benefit Catholic Laymen Might Confer.

The pleasure of visiting Notre Dame University, Indiana, is yet before us, but weekly we are enabled to take an inside view of that well-known institution through its interesting little paper, the Notre Dame Scholastic. The editors of that paper, we are glad to think, are not all students. They seem to know their business, and if the young men of the college study it, as well as read it, they will know something about newspaper making when they leave for worldly pursuits. We are quite certain that if the Catholic men of this country, who have been in college, if not educated there, had been familiarized with the art of paragraphing and had been told how easy it was to get from American editors a fair hearing for any influential section that would insist on its rights, the Catholic body would not be so generally misunderstood to-day. There is not a village in the land without its paper, which, ten to one, is anti-Catholic, but which, a thousand to one, can be made less so if the Catholic laymen of the village make up their mind that it should be friendly to them. 

Fas est et ad hostis doceari. Our enemies teach us many useful lessons. Methodists, Unitarians, and the like, secure for their ends all the channels of public opinion. Why cannot we do something in that way? The Catholic public look to such institutions as Notre Dame and Georgetown College for the training of a corps of Catholic laymen who if not actual editors—as every American citizen who can read and write and buy a scissors is qualified to be—will at least be able to write a terse letter to the local paper correcting a misapprehension or a deliberate misstatement, and who will further have the energy and pluck to see that the offending paper, or its rival, shall publish the correction. That this can be done, no one who tries will fail to find out, especially if backed by something equivalent to what Catholic Unions are meant to be. Our priests and Bishops always, without any trouble, command such a hearing, especially, we will add, because they speak it well. Our laymen succeed too, when they try their hand. Two or three evidences of this are lying on our table now. One is a sensible letter on the Guibord case, written to a Hartford paper; another is a clever refutation of Mr. Gladstone’s vagaries about Maryland, which Mr. O’ahans, of Chicago, has secured in a leading paper of that city. We say it with sorrow, our Catholic laymen educated in Catholic colleges are too frequently very inefficient in their aid to the militant Church. They surely cannot be ignorant that she has a defence. They cannot, if they have not shamefully thrown away their graces and opportunities, be ignorant how to state this defence, and if they are indifferent to her interests and to her standing with the American people, they afford ground for an impeachment of their character and their manhood, which we would be the first to defend them against. The Penal Laws have a vast deal to answer for, but they will no
the heads of these colleges are too far-seeing not to know this. It is right that the students should hear from outside the training of men who will be always ready in the "Minister," will soon appear.

against bad newspapers and worse books. We know that Tisurping the pulpit or the Bishop's throne. To the college can give, and we can give them substantial aid without

we leave our defence and the propagation of the Gospel to graduates if we cannot do more. We are very thoughtless if very meritorious, but we are very indifferent college graduates if we do not. We are very thoughtless if we leave our defence and the propagation of the Gospel to our overburdened priests. They have a right to the aid we can give, and we can give them substantial aid without usurping the pulpit or the Bishop's throne. To the college journals of all our institutions, and especially those of Georgetown, Notre Dame and Niagara, the country looks for the training of men who will be always ready in the intervals of business to send home a paragraph bulletin, and in other ways efficiently aid in the war of the Church against bad newspapers and worse books. We know that the heads of these colleges are too far-seeing not to know this. It is right that the students should hear from outside what their brethren expect of them.

Art, Music and Literature.

—Another novel by Anthony Trollope, "The Prime Minister," will soon appear.

—The "Poems, Essays, and Speeches" of his majesty of Sweden are to be published.

—A dispatch from Boston announces the death of Mathias Keller, composer of the American Hymn.

—A book by Thomas Hughes, on "The Economy of Thought and Thinking," is soon to be published.

—Joquin Miller's other novel, "The One Fair Woman," is already announced for publication in London.

—Flisout's opera of "The Merchant of Venice," founded on Shakespeare's play, will soon be produced in Venice.

—A new edition of Landon's works is promised in London, to which John Forster's memoir, revised, will be prefixed.

—The 13th of November is the time fixed for the opening of the new Chickering Hall and the beginning of the Von Bulow concerts in New York.

—Miss Thompson, the distinguished English lady artist, goes to India, to paint pictures commemorating the mutiny on the spot where the scenes occurred.

—Mr. Ernest Longfellow, the poet's son, is about to publish a volume of etchings of American scenery, to which his father will contribute descriptive verse.

—Mann of Union Square has painted a really fine picture of Sig. Rossi, as Hamlet, and it attracts many visitors, who warmly admire it and are lavish in their encomiums.

—The grand cathedral, in Fifth avenue, New York, is to have one of the grandest altars in America, a quarter of a million of dollars having been appropriated for that purpose.

—William Page's portrait of Shakespeare is about to be sent to England. He is engaged upon a clay model for the now celebrated mask, also on a number of portraits of well-known citizens.

—Mr. Hone, son of William Hone, Lamb's friend and the editor of "The Table Book," "The Every Day Book," etc., is collecting materials for a "Life and Correspondence" of his father.

—Capt. R. F. Burton has completed the MS. of his new work entitled "Two Trips to Gorilla Land and the Cataracts of the Congo." It will be illustrated with wood engravings from the author's sketches.

—Uly will appoint a committee of Italians resident in America to act at the Centennial. The Pope will send two medals, representing the "Madonna," by Raphael, and "St. Agnes," by Giotto.

—Wagner has obtained for his new work the assistance of the greatest music-hall Berlin, to produce uncommon automatic effects, as several wild animals, including a dragon, are to appear moving on the stage.

—Gounod had completed eight parts of his musical adaptation of Molierë's comedy, "George Dandin, ou Le MacConconde," a work said to present the greatest difficulties to the composer he has yet attacked.

—Among English holiday volumes will be a book called "The Sunlight of Song," a collection of sacred or moral songs, with original music by eminent English composers and with illustrations by noted artists, engraved by the Brothers Dalziel.

—President Henry Coopee, of Lehigh university, has undertaken the editing of the "Comte de Paris" "History of the Civil War in America," as translated by Mr. Tastie. President Coopee is a graduate of West Point and is well versed in military matters.

—Mr. McGahan, author of "Camping on the Ouxes," who has been for the past year with the army of Don Carlos, has in preparation a work entitled "Don Carlos and the Basques; Being an Account of the Republicans who Are Fighting for Divine Rights."

—A. Wordsworth Thompson has returned from Europe, where he has passed the summer. One of his recent pictures, called "Desolation," represents the palace of St. Cloud after the war. He is engaged on a small historical painting commemorating "Muster of Cavalry in Annapolis During the Revolution."

—Eugene Thayer, of Boston, one of the few first-class organists in this country, has resigned his position as organist and director of the music at the First Church, where for over twenty years he has done faithful duty, giving reputation to the service of the church, and maintaining his own high position as an artist.

—Gaspard Spoutnî's first centennial anniversary of his birthday has just been celebrated in his native village, Malolati, near Auncua, Italy. The festival was very brilliant, and ended by laying the corner-stone of an appropriate monument to the memory of the composer of "Ferdinand Cortez" and "La Vestale."

—S. H. Thurston is busy on an order from Commodore George C. Kingsland. It is a picture of his celebrated yacht, "Almarn," and promises to be an admirable one. It will be placed on exhibition as soon as finished. Mr. John D. Jones recently purchased from the artist a fine picture of a "Wreck of a Steamer."

—Mr. J. H. Wheeler, of Grant Place, a son-in-law of the late Thomas Sully, has one of the most interesting collections of paintings at the capital. It comprises a large number of the best pictures of the eminent portrait-painter, Sully, who at his death in 1873 left them to his daughter. Many of them are known to the public through engravings in the Godey, Graham, and Seatits magazines.

—Another interesting book of reminiscences of Thackeray is about to be published. It will contain "The Orphan of Pimlico," and several other sketches, fragments, and drawings by Thackeray. The drawings are few in number but are of undoubted authenticity. They will be reproduced in such a way as to give a faithful fac-simile of the originals.

—The greater part of our representative artists are preparing large canvases for the Centennial Exposition of next year. Miss Harriet Hosmer is engaged upon a group, at her studio in Rome, representing the emancipation of the slaves, which will be ready in time for the great exhibition. Nothing could be more appropriate than such a work commemorating one of the greatest of our national achievements.
—The number of Michael Angelo's easel pictures now in existence is, by some critics, thought to be three. One is at Florence, the second in England in the collection at Stoke Park,—a picture in distemper of the Virgin and Child with St. John. In many of the English collections, he possesses a bas-relief at the Royal Academy, and at South Kensington Museum a life-sized Cupid and a statuette (unfinished) of St. Sebastian.

The New York Tribune of the 14th says: "The season of open announced by Mr. Neumann at the Academy of Music will begin with 'The Huguenots,' Wachtel appearing in the character of Raoul, in which he made so strong an impression during his former visit to America. The 'Postillion,' the 'Jews,' and 'Travatres' are to follow. 'The Huguenots,' and Wagner's 'Flying Dutchman' will be given somewhat later."

—All Leipsic is enthusiastic over an opera presented for the first time at the New Theatre, which bids fair to take a high rank among the great operas of musical literature. The opera bears the title of 'Die Foklunker;' the name of the English line of Sweden, and is founded on events in the history of that house. The text is by Mosenthal, and was originally designed for Meyerbeer. The music is by Kretschmer, a young organist of Dresden, who has been engaged upon it for four years.

—A beautiful Munich window, the gift of Madame Lind Goldschmidt, has just been placed in Holy Trinity Church, St. Paul's, Park, London, in memory of Bishop Wilberforce. The subject chosen is the Transfiguration of Our Blessed Lord. In the old window are the figures of St. Boniface and St. Swithin, and beneath is a very faithful representation of the Bishop confirming children. Under the figure of our Saviour are the words: 'He that believeth in the Son hath everlasting life.' The window was executed by Messrs. Mayer.

—To the thousand and one editions of Shakspeare, four more new ones are to be added this autumn by a single publisher. George Routledge & Sons promise a Boydell Shakespeare, the Clarke text with 60 productions from the Boydell gallery, by the Woodbury process, in two large 8vo. volumes, at $10; the same text, with 24 photographic illustrations, in one 8vo. volume, at $10; a new edition, edited by Henry Glassford Bell, in six 16mo. volumes; and a red-line edition of Knight's text.

—Mr. Oluf Stenerson, minister from Sweden and Norway to the United States, a gentleman of culture and refinement, has a very choice art-collection at his residence, including works by many leading European artists. Of the French school, he possesses examples by Corot, Zola, Jules Dupre, Baudelocque; of the English, Rossetti, Ruskin, Ford, Verbockhoven, and Forremanj; of the Dutch, Taeman, Bishop, Scheffout, Vencesum, &c. He also possesses Bierstadt's "Emigration on the Missouri, Oregon." His collection also contains several exquisite pieces of statuary, among which are "Bashfulness," by the Italian Corellini; "Sea Nymph," by Borgesson; and "Parity," by Fladager.

—A late cable dispatch from Paris brings the news of the death of one of France's leading sculptors, Jean Baptiste Carpeaux. He was born in Valenciennes in 1827, and studied sculpture in the Beaux Arts at Paris. He was a pupil of Rude, of Daret, and Abel de Pujol. He received 14 medals, and took the prize of Rome in 1854. His bronzes, the "Young Fisherman," in the Salon of 1859, at Brussels. He possesses a bas-relief at the Royal Academy, and at South Kensington Museum a life-sized Cupid and a statuette (unfinished) of St. Sebastian.


—We have received 'Schedler's Manual for the Use of the Globes' which is an excellent little book. In these days of steam and electricity, of rapid transit and speedy communication, an ignorance of geography is no longer considered patriotic or fashionable. On the contrary, the growing importance of this study is a recognized fact, as is abundantly attested by the different methods and systems daily called into existence. It seems to be generally understood that the old-fashioned system of flat maps should yield to the use of globes. For a long time there were serious and well-founded objections to these—the principal being as regarded price and durability; but one Schedler, who has devoted years of patient toil to the subject, has perfected a system which, we think—and in this opinion we agree with the competent and critical judges of Paris and Vienna—is destined to give general satisfaction. The manual which accompanies the globes is a short, inexpensive little volume of not more than sixty pages, but it contains all that is strictly necessary to a thorough knowledge of physical geography, besides initiating into the mysteries of horary astronomy. We are directed special attention to the article on the 22nd page, in which he touches in a very few paragraphs on the international date-line to make us understand what most persons have often considered to be little better than an enigma.

—Either trouble or happiness borrowed from the future is apt to prove fallacious.
Jubilee and the Retreat.

For the past few days all the Catholic students have been engaged in making the Jubilee, and it was a truly edifying sight to see them in procession during the after-noon recreation, making the visits to the church, as prescribed in the Pastoral Letter of the Ordinary of the diocese. We believe, judging from the manner in which all performed this duty, that the students have made their Jubilee with that devotion which should characterize them, and, we doubt not, will derive much fruit from their pious exercises.

It was God Himself who instituted the first Jubilee. He ordained in the Old Law that His chosen people celebrate a Jubilee every fiftieth year. During the time of the Jubilee the land was to remain untilled, and even those fruits of the earth which grew without tillage, excepting only those for immediate use, were not to be gathered; those Hebrews who had become enslaved to their brethren were to be set free; all who had parted with the land which they had inherited from their fathers were to recover their inheritance, and all debts were to be cancelled. Because of these benefits, the Jews were impressed with a keen sense of being in an especial manner under the providence of God; therefore they properly called the fiftieth year the year of Jubilee, or year of religious joy.

When this name of Jubilee was given to the Christian time of release from the punishment due to sin, that period, like the old Jewish Jubilee, came once every fifty years. It now returns to us more frequently, and every twenty years brings us our release. Still we rightly call it a year of joy.

When this name of Jubilee was given to the Christian time of release from the punishment due to sin, that period, like the old Jewish Jubilee, came once every fifty years. It now returns to us more frequently, and every twenty-five years brings us our release. Still we rightly call it a year of joy and thanksgiving, releasing us as it does from the penalties which our sins have incurred. It is to be hoped then that all here will continue the pious exercises to which they devote a small portion of their recreation time until the four visits for fifteen days shall have been made, and that the fruit of the devotion may remain with them; they can then truly say that the year of Jubilee was to them a year of joy.

Sparely will the visits of the Jubilee be finished before the Catholic students will be called upon to make their yearly retreat. We have not yet been informed by the College when this will take place, nor who is the preacher selected to conduct the exercises. They will both be announced in due time. The same perfect and exemplary conduct will be expected which has been shown by the students in other years. And it should be the aim of the Catholic students to make even a better retreat than in former years, for it is the duty of all to advance in piety with their years, just as they advance with their studies.

These spiritual retreats, which last for three days among the students here, when made properly and with the right spirit are of great service to those who enter upon them. It is but right that we should make an offering to God of the works of the year before us, and beg for them the blessing of the Divine Hand. It is but following the advice of St. Paul to Timothy: "Take heed to thyself!" This is more especially the case with students, who should sometime in the first part of the scholastic year consecrate to God's honor the studies, and even the innocent pleasures, which may engage their time and attention. But they should not simply content themselves with this consecration during the retreat. They should show through the year that the consecration was not for a day. They should resolve to do better, and then as the days pass by they should not let one depart without renewing the offering of their all to God. They will find that this offering of their lives to God will act like a kind of alchemy and turn their everyday, simplest actions into the purest gold.

It will, then, be expected of all that they will enter upon the retreat with those dispositions which will enable them to make good the time thus spent, and that they will end it with such resolutions as will enable them to pass the year in benefiting their souls as well as minds. They should recollect that the dispositions of the mind when entering the retreat make everything, and that no matter how able the preacher may be, nothing will be accomplished in them unless they are disposed to be led.

Good Breeding.

We Americans not unfrequently fall into error when we speak of society in our country, by confounding our political with our social system. In the countries of Europe these systems are almost entirely alike. There, society is so closely connected with the government that the distinctions in one are the origin of gradations in the other. The chief part of society there is assembled near the court, and the same persons who legislate for the country and attend to the execution of the laws, lay down also the rules for society. In our country such is not the case. When our Government was formed it was republican, but it did not follow that society was changed, and that the same equality should exist socially as well as politically. The equality which is not only tolerated but desired in the ward meetings, the conventions, and at the polling places, does not extend to the parlor or the drawing-room. None, and we are proud of the fact, are excluded from the offices of the nation, no matter how honorable these are, but it does not follow that every one is free to enter the highest grades of society.

If anything, we believe that in America society is far more exclusive than in Europe. As a proof of this, all that is necessary for us is to glance at society in almost any town in the country. Society is graded, and the gradations are many, and the higher ones are very exclusive. The Knickerbocker families in New York are as exclusive as any in England. If we mistake not, the wife of a distinguished Senator of Massachusetts was thought to have married beneath her when she joined her fortune to that of a Senator who was known throughout the length of the land as a leader of his party; and this was thought in
New England because he was not descended from one of the old families. We may laugh at people looking at things in this way; but they will do it whether we laugh or not.

In some of our States, or rather cities, wealth is the test of standing in society; in others, family is the test; while again in others it is talent and literary eminence. Now none of these should be by the only test. There should be one accomplishment necessary for man to reach the highest rock of social eminence: and that, good breeding. This we in the United States are beginning to see more and more every year. A man may be highly accomplished in the ancient languages; he may be well read in the 'ologies and 'onomies, and may be conversant with many abstruse sciences, but if he be not well-bred he is not the man to lead in society. A man may be descended from those who came over in the Mayflower, or from the old Dutch families of New York, or have royal blood in his veins, yet if he is ill-bred he should not be received in polite society. Again, though a man may roll in the wealth of Croesus, or be possessed of a dozen big bonanzas, or half a dozen railroads, yet if he be not well-bred society will not receive him. Good breeding and a capacity for affording pleasure by conversation are becoming the open-sesame by which the gates are opened to the very best society in America. All young men should, then, study to become well-bred.

We do not mean, when we say good breeding should be studied, that by the reading of an ordinary book on etiquette every person will be transformed into a gentleman. By no means. Good manners and refinement are not gained suddenly by learning a few rules laid down in books. Good breeding is acquired by usage in good company, and by forming the heart to feel as a Christian, for unless it be practiced and be in conformity with the precepts of Christianity, the gentleman cannot be. There is no true gentleman who is not a Christian.

There are, in addition, many little forms which custom imperiously exacts, and with which no one well bred can refuse to comply. These rules may be learned from books, and should be attended to by all. Anyone desiring a work of this nature can procure the book entitled "Excellior," published by Kelly & Piet, of Baltimore. It is by far the best book of the kind ever issued from an American press, for it does not aim to form simply a man of fashion, but to make its readers true, honest, Christian gentlemen.

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**Local Items.**

-Frosty mornings these!

-Prepare for the next Bulletin day.

-The vocal class is now in good order.

-The weather is fine, if it is a little cold.

-What would your ma say if she saw that hat?

-There was Conference last Wednesday morning.

-The champion fat racer says he will race no more.

-No more jobs to be executed in the printing office.

-Workmen are repairing the Seniors' recreation hall.

-The Columbians and Philopatrians have re-organized.

-The four boilers in the steam-house will give plenty of steam.

-Prof. T. A. Dailey has our thanks for late Colorado papers.

-Great interest is taken by the students in the Class of Dogma.

-Most of the Professors report their classes as progressing finely.

-The Cabinet will soon be removed to the Laboratory buildings.

-The old chemistry room has been nicely fitted up for the Minims.

-The St. Cecilians' will exhibit their skill on the 22d of November.
We had a call Tuesday last from Mr. F. G. Brown, the popular and efficient General Manager of the W. U. Telegraph office in South Bend. Mr. Brown is hale and hearty, and we hope that he will take advantage of the good health enjoyed by him to visit us often.

—No number on the current Scholastic will be given to any one residing here before two o'clock on Saturday afternoon; neither can they be procured at any place except the Students' Office. No copies shall be delivered from the printing office. This order must be obeyed.

A man calling himself Louis XVII was at Notre Dame on Tuesday last. It won't do for him to try that game on us. He wasn't old enough, as in years he was no more than seventeen. Besides we can't swallow his story; by the rules of the College, no "boubon" is allowed on the premises.

—Mr. Editor: What shall I do? My neighbor dearly loves to read the Scholastic, but he does not subscribe for it, and trouble me continually with his entreaties for my paper. If I refuse to lend it to him he says I am mean and stingy. Can't you advise me what to do? Yours, etc., R. [Our advice is to refuse him the paper, or else to pay his subscription.—Ed.]

—the first regular meeting of the St. Stanislaus Philopatrian Association was held October 16th. After the election of officers—the names of whom will be given in the next report—the following persons were elected members: Messrs. senators Hall, Ham, Sickle, F. X. Goldsberry, Nester, Lamb, Bergk., Hagen, Morel, Woodman, Nelson, Sheehan and Tolly. Declarations were delivered by E. Washburn, F. Hoffman, N. Varga, and C. Walden.

—the first regular meeting of the Columbian Literary and Debating Club was held October 16th, at which the following officers were elected for the ensuing year: R. J. Mach, Sergeant-at-arms; A. Hertzog, Marshal; Prof. J. A. Lyons, Secretary; T. C. Logan, Vice President; Joseph Campbell, Recording Secretary; J. F. McCammon, Treasurer; L. D. Murphy, Censor; R. J. Maas, Sergeant-at-arms; A. Hertzog, Marshal.

—Very Rev. Fr. Provincial: I asked Very Rev. Fr. General yesterday if I could not be admitted, notwithstanding my 70 years of age, into the new Society of the "Angel Guardians of the Sanctuary," I would feel so secure under the protection of such an association of little angels. He said I could, and handed me a dollar to pay my admission fee. I send you the same—forty cents over and above the regular amount, to make up for my years. I am so happy to be thus among the little ones our beloved Lord loved best.

Bro. Vincent, we tell you what, it's no joke for ye local to dig for items. Twice during the past week we have been prevented from reaching the foundations of the old church in search of an item which should be in some corner thereof, but we were wholly unsuccessful, notwithstanding the bruises our hands received. Still, we shall, "try, try again." They say that the third time will give us luck, and the item, and we shall again enter the field as archeologist. We are under obligations to Bro. Alfred, Messrs. James Savage and Martin Brennan for their assistance, and we fear again take the picks in hand that item must come.

—the members of the Boat Club were treated to an excellent luncheon by the College authorities on Wednesday last. The table was spread in the Infirmary building and the viands received the earnest attention of the invited guests and the young beauties. The Boat Club here is a good institution, and we hope to see it thrive. If a few more boats, regular racing ones, could be added to the number already in the possession of the Club it would increase the pleasure of the members, and for that matter of visitors and students. As it is, the "jolly tars" manage to add to their own enjoyment of our Commencement days.

—the sixth and seventh meetings of the St. Cecilia Philological Association took place on Monday and Tuesday of last. Declarations were delivered or competitions read by the following: A. R. Schmidt, E. F. Arnold, P. M. Tumbl, C. J. Whipple, J. F. Foley, H. D. Faxon, James French, W. Roche, W. J. Davis, A. Ryan, J. Nelson, A.
Holmes and E. Rippele. Masters E. Raymond, J. Mc-
Clary and E. D. Gleason were elected members. At a
previous meeting Master W. J. Roselle was admitted. Mr.
Thomas Collins was elected an honorary member. A vote
of the Society was recorded in favor of the Association.
The Society now numbers thirty

The following is the score of the fourth championship
game:

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—Prof. Luigi Gregori, of South Bend, Ind., is stopping
a few days in the city. He is about to paint two counter-
part frescoes in the interior of the church at Notre Dame.
The ceiling over the doors of the two side entrances.
One will represent the "Bronze Serpent in the Wilderness;" the other, "Our Lord Casting Out the Buyers and Sellers in the Temple." The dimensions of each will be 21x13 feet, comprising the finest and largest specimens of mural painting in the west.—Chicago Tribune.

The term fresco-painting, as is well-known, is applied
to works executed upon fresh plaster while still wet, and become perma-
nent while drying.

The following works have been added to the Lemon-
er Circulating Library: Complete Works of Benjamin
Franklin, 10 v.; Arnold's History of Rome: Mason's Life
of Gen. R. E. Lee; Parton's Life of Aaron Burr; Walker's
Life of Andrew Jackson; Seward's Life of Gen. Gree
n; Adams' Lives of Madison and Monroe; Hazlett's Life of Archibald
Hughes; Old World Worthies, selected from Plutarch's
Lives; Life of St. Philomena; Pellico's Duties of Young
Mans; Cummings' Spiritual Progress; Why Men Do Not
Believe, by N. J. Laforet; Shao's History of the Catholic
Missions; Creasy's Decisive Battles of the World; Egypt
3,300 Years Ago; Uncle Tom's Cabin, by H. B. S.; Eccle,
or Little by Little, Farrar; Deveyren's Kinnes Kent;
Deveryen's Kinnes Blackstone; Walker's American Law;
Chitty's Blackstone, 3 vols. The Association acknowledges
the receipt of the following donations: Very Rev. Father
Graeger presented "The Horse's Encyclopaedia of Music;" The
History of Nature and Theology of Richard Wag-
ner; Modern Painters and Their Painting, S. Tyler;
Life of Mozart; Life of Handel; Life of Von Weber, 3 v.;
Life of Schuman; Life of Chopin; Life of G. Schalch;
Life of Rossini; Life of Beethoven; Beethoven's Letters;
Life of Mendelssohn; Reminiscences of Mendelssohn by
Poll; Mendelssohn's Letters from Italy and Switzerland;
Mendelssohn's Letters from 1835 to 1847; Letters
on Music, Louis Grapart's History of Music, 2 v.;
Music Sketches, Elisi Polke; Music Explained, F. J.
Fetis. Master W. G. Morris presented "Abbott's Lives of
the Presidents of the United States, and Ladies of the
White House. Master J. Carrer gave Boys' Miscellany of
Travel and Adventure. A Friend gave the Life of
the Blessed Virgin by Orsini and Maclod. A Student gave
the World's Progress, a Dictionary of Dates, Blish House
Pope's Theory and Practice of Teaching; Cici's Book of
Beasts; Alcohol and Tobacco; Woodland Gleanings; Field
Flowers by Julia Swift.

Joseph Rodman Drake.

Men cannot but experience a feeling of sadness when one
of their race, endowed with the highest genius, is called
from earth before he has had sufficient time to accomplish
some great, some enduring work. As they admire the work
done, the early promises of what the world might expect
when maturity would have given the young artist or poet
more strength and power, regret for the things unaccom-
plished will fill their minds, and they sigh that 'Time in his
ruthlessness destroyed the vital spark of one so highly gifted.
Such is one's feeling when he reads of the fair
promises and the early death of Joseph Rodman Drake.

Five years before the present century was ushered in,
Drake first saw light in the city of New York. He was a
poet almost from his very infancy, and many years had
not passed over his head before he began to show the
poetic spirit burning within him. At an early age he
began contributions to the periodicals published in New
York, many of his articles being noted for their grace and
ease.

Resolved upon devoting himself to literature, he associ-
ated himself with Fitz-Greene Halleck, and by their witty
sallies they kept the town in good humor. They wrote
under the name of Croaker & Co., and attacked all the
foibles of the day. They could not but be acknowledged as
young men of genius, and were not long in acquiring quite
a notoriety. One of the poems written by Drake under
the name of Croaker has outlived the transient popu-
larity which was the fate of most of them. It is one
of those poems which never die, and has become as famil-
lar as household words. There is scarcely any reader or
speaker published in America which does not contain it,
and there are few stump-orators in our day who have not
made use of it to arouse the enthusiasm of their audiences.

His longest work is entitled the "Culprit Fay." Ac-
cording to Duyckinck, this poem arose out of a conver-
sation in the summer of 1819, in which Halleck, De Kay,
Cooper and Drake took part. The conversation was on
the Scottish rivers and streams and their great adaptabil-
ity to the uses of poetry and fiction. Cooper, the great
novelist, and Halleck maintained that the rivers in the
United States could not be used by poets in the same way
that the Scottish streams were; but Drake, as usual, main-
tained that they could. To make good his assertion he
undertook to write the "Culprit Fay," and in three days
finished it. The scene of the poem is laid in the High-
lands of the Hudson, one of the most beautiful tracts of
country in the world. Under the magic wand of the
poet's fancy all the myriad life of flood and field peculiar
to that country is transformed into a sort of fairy life,
and as we read the numbers of the poem we feel as though we were under the influence of a midsummer night's dream.

Drake died at the early age of twenty-five, regretted by all, for such was the state of American literature at that day that the country could ill afford his loss. His death was universally regretted, and keenly by those intimate friends, like Halleck and Cooper, who knew so well the genius he possessed. The friendship existing between Halleck and Drake was sincere and lifelong, beautiful and tender, and on the death of the latter the surviving friend wrote that most beautiful tribute which has become classical. It is:

"Green be the turf above thee,
Friend of my better days
None knew thee but to love thee,
. None named thee but to praise.

Tears fell when thou wert dying,
From eyes unused to weep,
And long where thou art lying
Will tears the cold earth steep.

When hearts, whose truth was proven
Like thine, are laid in earth,
Then should a wreath be woven
To tell the world their worth.

And I, who woke each mornow
To clasp my hand in thine,
Who shared thy joy and sorrow
Whose weal and woe were mine.

It should be mine to braid it
Around thy faded brow.
But I've in vain essayed it,
And feel I cannot now."—G. C. M.

The Southern Cross is the title of a new Catholic weekly recently started in Savannah, Georgia, under the most favorable auspices, and which bids fair to be among the best on our exchange list. The publisher and Editors evidently understand their business; they give us a handsome, well-printed, on good sized and calculated paper, the name of R. McGrath was by an oversight omitted from the Roll of Honor and Class Honors week before last.

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]


MINIM DEPARTMENT.


Class Honors.

FOR THE WEEK ENDING THURSDAY OCT. 21, 1875.

COMMERCIAL COURSE.


MODERN LANGUAGES.


roll of Honor.

senior department.


junior department.

THE NOTRE DAME SCHOLASTIC.

a serious subject. They were only playing grown-up folk, as they customarily do in their merry recreations, hence the ease with which each one performed her part.

The annual election of the officers of the St. Theresa Literary Society took place Wednesday, 4th inst. Miss A. O'Connor was unanimously elected President; Miss Ritchie received the majority of votes for Vice-President; Miss Arnold was elected Secretary, and Miss Nunning, Corresponding Secretary. The choice for Librarian fell upon Miss M. O'Connor, and that of Treasurer upon Miss McNamara.

On Sunday evening last, the pupils received many high compliments from Very Rev. Father General for the Entertainment and feast-letters presented him on his pa- treat Festival. These letters are from the young ladies to please and entertain those who now take the place of their parents. The young people find that their efforts were so highly appreciated by one whose opinion they value so much.

Tablet of Honor.


Honorary Mentioned in the Tablet of Honor.


Junior Department.


FOR SALE.

In the immediate vicinity of Notre Dame, and very conveniently located in respect to church and market, a very deniable property consisting of three large enclosed lots, a good two-story frame house well arranged and good, stable carriage shed, coal house, young trees, grapes, shrubbery, etc., will be sold at reasonable figures to a good buyer. For further information, address P. O. Box 35, Notre Dame, Ind.

Lake Shore and Michigan Southern Railway.

On and after Sunday, May 30, 1875, trains will leave South Bend as follows:

GOING EAST.

2 35 a. m., Night Express, over Main Line, arrives at Toledo 10 30; Cleveland 3 p.m.; Buffalo 9 15.

10 30 a.m., Mail, over Main Line, arrives at Toledo, 5 35 p.m.; Cleveland 10 15.

12 57 p.m., Special New York Express, over Air Line; arrives at Toledo 5 30; Cleveland 10 40; Buffalo 4 05 a.m.

1 40 p.m., Express over Main Line, arrives at Toledo 9 1; Cleveland 3 40; Buffalo 11 a.m.

7 25 p.m., Toledo Express, Main Line, arrives at Toledo 3 30; Cleveland 10 30 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 20 a.m.

4 53 a.m., Pacific Express. Arrives at Laporte 4 45; Chicago 6 50 a.m.

3 a.m., Evening Express. Arrives at Laporte 5 33; Chicago 6 50; Buffalo 11 45 a.m.

8 02 a.m., Accommodation. Arrives at Laporte 9 a.m., Chicago 11 30 a.m.

8 25 a.m., Local Freight.

J. W. O'GARY. Gen'l Ticket Agt., Cleveland.

CHARLES PAYNE. Gen'l Supt.

UNIVERSITY OF NOTRE DAME, INDIANA.

Founded 1842. Chartered 1844.

This Institution, Incorporated in 1844, enlarged in 1866, and fitted up with all the modern improvements, affords accommodation to the hundred Students. Situated near the Lake Shore and Michigan Southern, Michigan Central, and the Peninsular Railroad, it is easy of access from all parts of the United States.

TERMS.

Matriculation Fee.................................................. $5.00
Board, Bed and Meals........................................... $85.00
Office Work..................................................... $50.00
Laboratory Work.................................................. $100.00
Library Fee....................................................... $1.00
Drawing.......................................................... $10.00
Institute Fee...................................................... $10.00
Scholarship Fee.................................................. $10.00
Commercial Course.............................................. $10.00

Students who spend their vacation at the University are charged extra.

40.00

Doctors' Fees and Medicines at Physician's charges.

1.00

Students received at any time, their Session beginning with date of entrance.

PAYOUTS TO BE MADE IN humble ADVANCE.

Class-Books, Stationery, etc., at current prices.

The first session begins on the first Tuesday of September the second on the first of February.

For further particulars, address

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JEWELRY.
All Kinds of Engraving Done.

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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.

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Dwight House,
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Messrs. Knight and Mills have become managers of the above reliable and popular house, renovated, repaired and furnished it with new, first-class furniture. The travelling public may rely on finding the best accommodation.

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Fine Mixed Candy .................................... 25c
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Caramels ................................................ 35c
Molasses and Cream Candy ............................ 25c

Propotionately Low Prices to Wholesale Cash Buyers.

PATRICK SHICKLEY,
PROPRIETOR OF THE
NOTRE DAME AND ST. MARY'S 'BUS LINE!

Whilst I return my thanks to the patrons of Notre Dame and St. Mary's, I beg leave to inform the public that I have, at the urgent request of many of my patrons, purchased SEVERAL NEW CARROUSELS AND RUGGERS, and moved into the LIVERY STABLES
Attached to the National Hotel, and Adjacent to the Lake Shore and Michigan Southern Depot.

Now, that telegraphic communication has been made between Notre Dame and my office, through the Michigan Southern Depot, I shall be prompt to have passengers in time to make all trains.

For my attention to the patrons of Notre Dame and St. Mary's, I refer, by permission, to the Superiors of both Institutions.

P. SHICKLEY.
**DITSON & CO'S MUSIC BOOKS**

For Catholic Churches.

**Books containing Morning and Evening Service.**

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