The Revolt of the Nations from the Church.

BY AUDREY DE VERE.

What marvel when the crowds forsake
The ancient for the novel?
When Kings on Virtue turn their back?
In sense when Nations grovel!

Who, when the Spring makes green and soft,
The Lime-grove to its centre,
Thinks of the pine that bore aloft
The snowy roofs of Winter?

Mother of Nations! Like thy Lord
Thou sit'st! No angels fret thee
When Realms created, or restored
By thy strong hand forget thee!
— Ave Maria.

Andrea Orgagna.

"We seldom," says Vasari, in his Lives of the Painters, "find a man distinguishing himself in one branch of art, who cannot readily acquire the knowledge of others, more especially of those immediately connected with that to which his attention was first devoted, and which proceed, so to speak, from the same source. We have a case in point exhibited by the Florentine Orgagna, who was at once a painter, sculptor, architect and poet."

Andrea di Cione Orgagna was born in Florence, in the early part of the fourteenth century. He was the son of Cione, a celebrated goldsmith, and it was under his care that Andrea acquired the rudiments of art. While yet a child he began the study of sculpture under Andrea Pisano, and followed that branch of art for a number of years. He then turned his attention to drawing, and was instructed in painting by his brother, Bernardo, who was a follower of Giotto. With his brother he painted a series of frescoes in a chapel in the Church of Sta. Maria Novella. "On one of the walls of this chapel," says Vasari, "to which you ascend by a staircase of stone, the glory of Paradise was depicted, with all the Saints, who are robed in the various vestments and head-dresses of that age; on the opposite wall was a representation of the Inferno, with its abysmal dungeons, circles of fire, and other features, described by Dante, a poet whom Andrea studied most carefully."

Andrea in connection with his brother painted the chapel of the Cresci family in fresco; in San Piero Maggiore he painted the Coronation of the Blessed Virgin, and in San Romeo a second picture, which was lost for many years, but was discovered in this century. With his brother he painted the exterior façade of Sant' Apollinare in fresco, a work, says Vasari, which they executed with such extraordinary care that the colors, although in that exposed situation, remained in wonderful preservation, fresh and beautiful in his day. They have since perished.

Andrea's fame as a painter spreading throughout Italy, he was appointed by the rulers of Pisa to paint one of the walls of their Campo Santo. On it he painted the Last Judgment. In the angle on which he began his work he represented the nobility of every degree surrounded by the pleasures of the world. The figures represented in this part of the picture are portraits of noble ladies and great personages of that day. This part of the picture finished, Andrea began his Last Judgment, which he executed with infinite art and life-like truth. In this picture he also introduced the portraits of men famous in his time. Having finished this work and several in marble for the Church of the Madonna, he returned to Florence, where he continued his labors, painting a large fresco on one of the walls of the Church of Santa Croce.

Orgagna now devoted himself to the study of architecture with the utmost diligence, hoping to find it useful at no distant day. He had not deceived himself; for the commune of Florence, in 1355, desired to extend certain public buildings and enlarge their piazza, and caused many designs to be prepared. Andrea was one of those who offered their plans; his met the approval of the rulers and was accepted, and he set to work on the erection of the grand Loggia of the piazza. Among the many ornaments for this, executed by Andrea, were seven marble ones in mezzo-rilievo, which were sculptured by him between the arches of the front.

Vasari says: "In addition to his talents, Andrea was, besides, endowed with a most cheerful disposition and kind heart; no man, of his condition, was ever more amiable, or of pleasanter manners. While occupied with any of his three professions, Andrea never neglected the other two; thus, while the Loggia was in progress of construction, he painted a picture in distemper, comprising many large figures, with smaller ones on the predella. This picture was intended for that chapel of the Strozzi wherein he had previously executed certain works in fresco, with his brother Bernardo; and here, believing that this painting would offer more conclusive testimony to his skill in art, than could be presented by his labors in fresco, he inscribed his name in the following words,—Anno Domini MCCCLVII, Andrea Clionis de Florentia me Pintavi. This work being completed, Andrea executed other pictures, also on panel, which were sent to the Pope, in Avignon, and are still in the cathedral church in that city. Shortly after, the men of the brotherhood of Orsanmichele, having collected large sums of money by the ordinary almsgiving, and in conse-
The part he has taken in it, the name of Andrea Orgagna has been, and ever will be, great and enduring. It was the custom of this master to sign himself Andrea di Gione, Sculptor, on his paintings; and Andrea di Gione, painter, on his sculptures, desiring that men should be aware of his claims as a sculptor while they were admiring his paintings, and of his talents as a painter while they examined his sculptures. There are numerous pictures in Florence by this artist, some of which are known by the name, as is the painting in San Romeo, before alluded to; others are recognized by the manner, as, for example, a work in the chapter-house of the monastery degli Angioli. Some pictures, which Andrea left unfinished were completed by his brother Bernardo, who survived him, but not many years. Andrea amused himself, as we have before said, in making verses; and when he was very old, he wrote certain sonnets, addressed to Burchiello, who was then a youth. Finally, having attained the age of sixty years, he finished the course of his life, in the year 1389; and from his house, which was in the Via Vecchia de' Corazzai, he was honorably borne to the tomb."

**Glaciers.**

One of the most interesting phenomena embraced in the science of geology, and one which has for years absorbed, and still absorbs the intense interest of the geologist, is that of the glaciers. By innumerable hours of study devoted to them, many interesting facts concerning the glaciers have been noted which to the casual observer would have been wholly lost.

These glaciers are large masses of ice moving down towards the valleys, between mountains whose summits are above the level of the snow-line. They are the result of the immense quantities of snow accumulating on extensive surfaces situated above the snow-line. These yearly gatherings of snow rush down from the mountain summits, in avalanches, into the valleys below, and there, by a series of superficial thawings and hard freezings, are packed into solid masses of ice, whose solidity, however great, cannot withstand the almost irresistible force exerted by the ever accumulating snows, and thus they are constrained to find an outlet by the valleys. These glaciers, on account of their appearance, which is that of large streams composed of solid matter, have received the name of mera de glace. Glaciers are in several ways, and very strikingly too, analogous to rivers. The first resemblance is in their source, which, like to that of rivers, is in high mountains, and then also in their moving down along the valleys. In glaciers it almost always happens that many tributaries, gathering from different valleys, unite in one common glacier, just as is often the case with large rivers.

The cause of movements in both the glacier and the river is more or less the same, viz.: gravitation. But on account of the fluidity of the material of the latter, gravitation affects this more effectually than it does the former. This difference is considerable, as rivers move at the rate of some miles an hour, while glaciers make a progress of only a few inches daily. In both, the central exceed the lateral and bottom portions, in the rapidity of movement; these latter being greatly retarded by friction and other influences.

The bottom and sides of every valley are, as all have perhaps already noticed, very irregular. The ice, as it
moves along these in glaciers, must accommodate itself to these irregularities, and, in so doing, many breaches are made in its surface and sides. These have received the name of crevasses. They are variously large, some extending across the whole breadth of a glacier, while others, and the majority, only affect the surface. Whenever the movement of a glacier is retarded by some cause, as, for instance, the narrowing of the valley through which it passes, it often happens that these crevasses are wholly closed. The solidity as well as the immensity of bulk of the moving glacier prevent the rays of a summer's sun from affecting it to any degree, so that it may move down to a great distance below the snow-line. Four to five thousand feet is the distance commonly adduced by geologists for their descent below this snow-line. They are, however, not wholly untouched by the sun. Large quantities—but, comparatively speaking, very small ones—of water are melted on the surface and sides of the crevasses, which after a while find their way to the interior of the glacier, and there hollow out arched channels, which at the extremity of the glacier appear like dark caverns, extending far up into the icy mass out of which the water gushes. In regions where the level of the snow-line is below the level of the sea, large masses of these glaciers break off and float about the seas of these icy regions as icebergs. The glacier during the winter is covered with snow, which, when the summer season approaches, disappears and leaves it apparently unaltered, not only as regards appearance, but also in respect to the position in which it was seen the previous year. However, many experiments, made by eminent men, have proved this body of ice to be constantly moving. They have observed that objects whose position in relation to the ice remains unchanged, are constantly shifting their position relative to objects on the land. Again, it has been shown to move, by planting stakes in a straight line across the glacier, ranging them with fixed points on the land, when, after some time, this straight line of stakes had assumed a semicircular form. This shows, first of all, the movement in the glacier itself, and, secondly, that the central portion moves more rapidly than do the lateral ones. The quality of regulation is possessed by ice to a very great extent. It consists in the facility with which ice again unites, on putting the surfaces of the broken pieces in contact. Upon it chiefly depend the condition and movement of the glacier, as has been shown by such as have made the glaciers their chief study. Another peculiarity to be noticed in connection with the glaciers consists in the moraines which appear on their surfaces. These are bands of earth and stone arranged along the borders of the glacier. They have their origin in large masses of these materials coming down in avalanches from the precipices at the sides. The quantity of the material, as well as the individual size of many of the rocks carried along by the glaciers, are immense. The surface of the glacier is often wholly concealed beneath the load which it carries, so as to hide its real nature entirely. The size of fragments of rock brought down by these glaciers is astonishing. Prof. Forbes is said to have seen one whose length in feet amounted to about 106, while its height was from forty to fifty feet. Another is mentioned which was estimated to contain 344,000 cubic feet.

Where the glacier has exceeded its bounds, and has swept over the beach, on its recession, loose stones are found to be worn into boulders, and stationary rocks, wherever exposed to view, exhibit a polished surface, and are marked with lines corresponding in direction to the course of the glacier at the spot.

Pasquinades.

The name pasquinade, given to a lampoon or satire, is derived from a celebrated torso in Rome, originally discovered near the residence of a tailor, named Pasquin, or Pasquino. This Pasquin's shop was much frequented by people of consequence and standing for the purpose of hearing the current gossip and scandal of the day, and for the further purpose of amusing themselves with the stories and satirical wit of Pasquin, who was notorious for the bitterness of his gibes, and to whom the greatest license of speech was allowed. Such was the number of caustic personalities that came from his shop, and so well was his character known, that gradually every bitter saying was attributed to Pasquin; a practice which became very convenient, as the epitome of the city forbade the person attacked by such libels to show any resentment.

After the death of Pasquin, a torso, which had long lain half embedded in the ground, was exhumed and placed near his shop. The people, taking advantage of this circumstance, declared that Pasquin had come to life again, and the mutilated statue was called by the name of the dead tailor. By common consent, the torso, like the Lion's Head in Venice, became the ordinary receptacle for those satirical and half-treasonable placards in which the Italians delight, and which the Government has from motives of policy always permitted. Opposite Pasquin stood another statue, called Marforio, supposed to be a corruption of Marsis Forum, and to it questions were usually attached during the night which were answered by Pasquin in the morning.

As examples of Roman pasquinades, the following are good illustrations. When Pope Sixtus the Vth was called to the See of Peter he found many abuses existing in the state. The nobles were lawless, and it required the greatest firmness on the part of the Government to bring them to order. Murder had, because of the nobility, gone unpunished; but Sixtus ordered the laws to be executed, no matter what might be the rank of the offender. Among others the Pope ordered the arrest and trial of Count Otttilio Braschi, of Bologna, who was known to have committed the shocking and unnatural crime of parricide forty years previously. The Count was found guilty, and executed. The Roman people gave vent to their feelings by means of Pasquin and Marforio. "Why," says St. Paul to St. Peter,—"why have you your travelling wallet on your back?" "Because," replies St. Peter, "I must get away from this place, or I shall be arrested for cutting off the ear of that fellow Malchus."

This same Pope having taxed several articles of food very highly, considerable discontent was occasioned among the people, and on Sunday Pasquin appeared with a wet shirt as if to dry it in the sun. Said Marforio to Pasquin: "Why do you wash on Sunday?" "Because," replied Pasquin, "the sun will be put up at auction on Monday." Pope Sixtus recalling his decree levying the tax.

It is said that it was once proposed to have the torso, Pasquin, thrown into the Tiber, but it was not done, "because," said Ludovico Susano, "every frog in the river would henceforth croak pasquinades." One of the sayings
of Pasquin was addressed to Pope Paul III. "Great sums," said Pasquin, "were formerly given to poets for singing: how much will you give me, O Paul, to be silent?"

Pasquin still pursues his avocation, now lying in the court of the capital.

Astronomy.

A more glorious spectacle, or one more suited to impress the beholder with awe, wonder and reverence for the Almighty, who created and rules so many millions of globes by the power of His divine will, can in no other form be submitted to the contemplation of mankind than by viewing the starry firmament on a clear night. As Adam saw it, so also did Noah; as Moses saw it, so also do we,—and so will it remain till the consummation of all things. Josephus, in his antiquities of the Jews, speaking of the progress made in the science of astronomy by Seth and his posterity, before the deluge, asserts that they engraved the principles of the science on two pillars, one of stone, the other of brick, called the pillars of Seth, and that the former of these was entire in his time. So were the observations of successive ages gathered together and transmitted to posterity. It is evident also that whatever knowledge was brought out of the ark by Noah and his family was likewise taught to their descendants. When Alexander the Great entered Babylon after the battle of Belis, 330 years before Christ, he found records on brick extending back 1903 years, and which must have commenced 115 years after the flood. The Chinese have traditions and records extending back to the days of Noah, whom they claim as their first emperor, under the name of Fo-hi. They mention an eclipse of the sun which happened 2150 years B.C. All we know of these records is from the account of Jesuit missionaries. Father du Halde asserts that the science was cultivated by their great lawgiver, Confucius, and that Tcheow-cong, their greatest astronomer, lived more than 1000 years B.C.

The Chaldeans boasted of the great temple or tower of Belus as an observatory, and of Zoroaster as their astronomer, who lived 500 years before the destruction of Troy. The Egyptians boasted of the great temple or monument of Osymandius, and it is a fact that the Egyptians who traced out the foundations of the Pyramids were acquainted with the true method of laying down a meridian, as the faces of these huge structures correspond to the four cardinal points of the compass.

Thales the Milesian should be considered the founder of astronomy among the Greeks. He predicted an eclipse of the sun which took place on a day when it happened a great battle was fought between the Medes under Thales, and the Lydians. The latter, terrified at the unnatural darkness, fled in terror. The precise date of this eclipse has been calculated by Mons. J. Bailey, of Paris, and is found to correspond with our 10th of September, 610 years B.C.

Thales divided the celestial sphere into five zones. He taught that the sun was fire, that the stars shone by their own light, that the moon reflected the light of the sun, that the earth was spherical and placed in the centre of the universe, and that the year consisted of 360 days. He died 544 years B.C. He was the founder of what was known as the Ionian school, and was the discoverer of the sun-dial.

Pythagoras, the Greek philosopher, who flourished 540 years B.C, taught that the sun was the centre of the universe, that the earth was round, that we had antipodes, that the stars were worlds and the moon inhabited, that the planets were wandering stars. Here we find the true principles of astronomy, which after a lapse of 2000 years, or about the year 1500, were revived and taught by Nicholas Copernicus, a Catholic priest, born in Posen, Poland, in 1473. He met with great opposition, and died before his works were published.

What was anciently known as the Pythagorean system, now became the Copernican system. In 1500 this doctrine was again revived by Galileo, the greatest astronomer the world ever saw. It was improved and perfected by Sir Isaac Newton, Herschel, and a group of the ablest men in the past and present century. For this happy result the world is chiefly indebted to Galileo's master mind, and to the perfection to which he brought the telescope.

Ptolemy, the most famous astronomer of antiquity, was born in Egypt about the year 70 of our era. He made his observations between the years 90 and 140, or some 900 years after Hipparchus, who flourished some 135 years B.C. He was a great observer, and made the first catalogue of stars, which served as a basis for one afterwards formed by Ptolemy.

Ptolemy supported and taught the system maintained by Thales, that the universe was flat, the sun the centre, and that the firmament moved round it, the heavens being above all. This belief was so firm that it was thought heresy to dispute it, for did not "Joshua command the sun to stand still?" It was the belief of the whole world. He wrote a book called the Almagest or, "the great collection." In this work, which is still extant and very valuable, he collected and detailed all the knowledge of the ancients on that subject. All Asia believes these doctrines to this day. But it was reserved for Galileo to remove the veil, and after an error of 3000 or 4000 years, to cause truth to prevail, all over Christendom; for where Mahometanism and Paganism is retained, there the doctrines of Ptolemy are still firmly believed in.

Instrumental Music.

The Scholastic has frequently spoken of the importance and utility of the study of Vocal Music. The officers of the house have done all in their power to make this department a success, and yet we are sorry to say that the result is far from satisfactory. The students show an apathy in the matter which is well calculated to discourage the most zealous efforts in this direction. One of the principal reasons given for this is the fact that the greater proportion of our students are just in the age, from fourteen to eighteen, when the voice changes. It is difficult to determine exactly at what time this change begins or ends, and as it injures the voice and is likely to do so to a serious extent, as many are aware, to sing during this period, the want of practice causes those undergoing such change to lose all taste or desire for culture. The Seniors, who are above the age of eighteen, should consider it their duty to organize a male-voice chorus such as the Philharmonic Society which we had some years ago. Those who are under that age, especially the Minims, should be taught music every day, so that in the course of time we would have a sufficient number of
superior to the violin by Paganini, has found as yet but
violoncello, which as a solo instrument was pronounced
only one-fourth the labor which the violin exacts. The
to be, considering the excellence of the music, and with

known fact that as a means of mental discipline, music

for classical compositions. Many of the students have

foolish notion that it is only fit for ladies. The perfection
come popular among our violinists and cultivate a taste

subdue its harsh and discordant sounds, and that more than

piano-music is sufficient to answer the last objection. For

social enjoyment, both as a solo instrument and as an ac-

companyment to the voice, the piano is to be preferred

before all others. Next in order, as to the number of pupils,
some the violin. The fact that eight or nine of our young

violinists play in the Orchestra, and that five or six others

are able to fill vacancies, proves that this department is

also in a flourishing condition. We would, however, caution

that the violin requires a decided talent, with extraordinary patience and perseverance to
subdue its harsh and discordant sounds, and that more than

one half of those who begin, give up in disgust before
they succeed in drawing music from the stubborn in-

strument.

The number of flute pupils is not so large as it deserves
to be, considering the excellence of the music, and with

only one-fourth the labor which the violin exacts. The
violoncello, which as a solo instrument was pronounced
superior to the violin by Fagnani, has found as yet but

few pupils in this country, although in Europe it counts
its performers by thousands. Some of the finest music ever

written by Haydn, Beethoven, and Mozart, are the quartets
in which the violoncello has a prominent part. If there
were more violoncello players this music would be-

come popular among our violinists and cultivate a taste
for classical compositions. Many of the students have

only one hour a day to spare for the practice of music, and
yet even that will in a few years make them very good

performers. Instead of being an extra study, it serves
rather as a recreation to the mind, and promotes instead of
retarding the improvement in other studies. It is a well-
known fact that as a means of mental discipline, music
stands unequalled. In reading music, the closest attention,

quickest perception, and greatest concentration of active
thought is required.

If students, then, will cultivate instrumental music
during the time in which their voice requires rest, they
will feel a natural desire to sing when their voices become
settled, having, in the mean time, acquired the facility of
reading music; and with the help of their instruments, the
knowledge of time, and a good ear, they will require but a
short time to become good singers. Nearly all of the prom-
inent vocalists who have left pleasing memories at Notre
Dame have been good instrumental performers. We would
mention only Profs. Weller, Corby, Baasen, and Mas-
ters Hackmann, Staley, Riopelle, Ohlen, etc.

In conclusion, one word of advice to those who study
music. They should practice systematically, and work the
exercises diligently throughout, following the advice of
their teachers to the letter, and more intent on becoming
thorough in the rudiments than in astonishing their par-
ents by the difficult pieces which they have learnt in a
short time. By so doing, and making a good use of every
moment of the time prescribed, they will be rewarded with
the pleasure of real progress.

The subject of this sketch, Don Pedro Calderon de la
Barca, was born in Madrid in January, 1601, and received
his early education in the Jesuit College in his native city.
Subsequently he studied theology, philosophy and juris-
prudence at Salamanca. While yet in the university, at
the age of fourteen, his poetical genius made itself known,
and he wrote his first play for the stage, "ElCarro del Cielo." His great talent for this kind of poetry which has borne his
name to posterity, and his great power of invention in the
preparation of entertainments for feasts, soon made for him
many friends, so that when he left Salamanca for Madrid
many young noblemen were desirous of aiding in bringing
out the young poet. He, however, had an inclination for
the military profession, and in 1625 he enrolled himself as
a common soldier in the army, and took an honorable part
in the military operations at Milan and in the Netherlands.
Some ten years after he joined the army, Philip IV for-
mally attached Calderon to his court, gave him the direc-
tion of the court entertainments, and made him the succes-
sor of Lope de Vega as writer of plays for the court thea-
tres. In the year 1637 he was made a Knight of the Order
of St. Jago, and was called to serve in quelling the Cata-
lonian rebellion. The unexpected termination of the war
restored him to his peaceful occupations. The king con-
ferred on him a monthly pension of thirty escudos de oro;
but with unremitting industry he employed his talents in
writing for the theatre and the church. In 1649 when
Anna Maria of Austria, the new queen, made her entrance
into Madrid, Calderon presided over the festal arrange-
ments. His reputation now increased, but with it his lit-
ary activity increased also. He wrote secular plays, anto-
res or religious plays, odes, songs, and ballads for academies
of which he was a member, and for the popular poetical fes-
tivals.

In 1651 Calderon procured permission from the Order of
St. Jago to enter the clerical profession, and in 1658 he be-
came chaplain in the archiepiscopal church at Toledo, with-
out, in the mean time, quitting his former occupations. As,
however, this situation removed him from the court, he was
appointed in 1668, by the king, chaplain in the palace, and was assigned a pension from the Sicilian revenue. In the same year he became a member of the congregation of San Pedro and soon rose to its head. These ecclesiastical connections, without in the least interfering with his literary labors, brought him orders for religious plays from Toledo, Seville, Granada and other influential cities, and in addition to these he wrote regularly for the city of Madrid, religious plays for the great Feast of Corpus Christi. He gave particular pains on the composition of these religious plays, or autos Sacramentales, and in fact far surpassed all that the Spanish literature, so rich in this department of fancy, had hitherto produced. Subjects of this kind were particularly suited to his religious turn of mind, and such was the value he set on performances of this description that he was led to disparage his other works, which are worthy of no slight praise. In his poems, religion is the ruling idea, the central point to which everything else turns; but it matters not what may be the subject essayed by his muse, he exhibits true poetical genius. Allowing, as many writers claim, that he is inferior in richness of invention to Lope de Vega, he is most truly surpasses him in elevation of feeling, aptness of expression and fineness of execution. We may find in his writings much that is foreign to our habits of thought and feeling, but we are forced in spite of this to pay homage to his superior genius.

The Spaniards, Calderon is esteemed among the greatest poetical geniuses. In his dramatic works, the plots are complicated and rich in interesting incidents. He is full of most curious historical and geographical solitudes. In one of his plays, a Bishop in the eighth century gives, on the authority of Herodotus, a description of America, which was discovered centuries after the good man was dead and buried. In another play the river Danube is made to flow between Russia and Sweden. It is said that these solitudes were relished by Calderon more than by any one in the audience. In Los Dos Amantes del Cisne, a pagan clown of ancient Rome begins to talk about friars, as if friars existed before Christianity; when Calderon makes him correct himself; with great drollery in his manner, the clown says:

“—a friar, but that's not right,—there are no friars, as yet, in Rome.”

He is not at all particular about preserving the national traits of his characters, and his Zenobia, Judas Macabaeus, etc., might just as well have been brought up in Cordova in the east. He breaks all conventional rule, like Shakespeare, and concentrates his genius upon producing the greatest effect upon his audience, and in this he is successful. Like Shakespeare, he took little interest in the royalties of his plays. Besides comedies and historical plays which merit the name of tragedies, Calderon left ninety-five autos Sacramentales, two hundred preludes, and more than one-hundred farces. The smaller poems of Calderon, his songs, ballads, sonnets, etc., might just as well have been brought up in Cordova as those of Lope de Vega. The number of his collected plays amounts to one hundred and thirty; he had written more, but they were never published. Goethe and Schlegel were the first to open the German stage to Calderon, as Schreuder before them had done for Shakespeare. Florence McCarthy, the present Professor of English Literature in the Catholic University College, England, has translated a number of his plays.

Calderon died May 53th, 1687, and a splendid monument was erected to his memory.

**Egyptian Music.**

The opinion of the ancients was pretty general that Pythagoras was indebted to the lessons of the Egyptian priests for nearly all the science he possessed, and especially that of music. Though Diodorus Siculus assures us that the Egyptians were not allowed to cultivate music, and that they considered it useless and even injurious to society, and the cause of effeminacy, yet Plato, who had visited Egypt, observes, in one of his Dialogues, that none but excellent music was allowed where the youth were assembled. Though he admits others of their habits were bad, he excepts the music. Strabo tells us that the youth were instructed at the earliest age in music, that the songs were fixed by law, and the sort of music established by the government exclusive of every other sort. The Greeks even attributed the invention of some of their musical instruments to the Egyptians; such as the triangular lyre, the single flute, the drum, and the syrinx. Herodotus says the Doriens were of Egyptian extraction; and as the three most ancient modes of Greecian music were the Doric, the Phrygian, and the Lydian, it is probable that the Egyptian colony that peopled that province carried thither the music and instruments of their country. Like all other professions in Egypt, that of music was hereditary. A similar custom, as we have above stated, prevailed among the Jews; and Herodotus tells us that the inhabitants of Lacedemonia, who were Doriens, resembled their ancestors, the Egyptians, in this, that their musicians were all of the same family; and that their priests, like those of Egypt, were taught medicine, and the art of playing upon stringed instruments, when they were initiated into the mysteries of religion. The same author mentions that in the processions of Osiris, the Egyptians carried statues of the god, singing his praises, and were preceded by a flute. There is a singular proof of the antiquity of this art to be met with at Rome, on the Quoia Rota, which Augustus brought to Rome, being one of the largest obelisks, that was removed from Egypt, and which was thrown down and broken at the sacking of the city in 1537, by the Constable of Bourbon. It is, among other hieroglyphics, the representation of an instrument, very like the colacoisone (a species of guitar) still in use in Naples. From the pegs it is evident two strings were employed; and the length of the finger board, if the strings were tuned at a great interval from each other, would afford a very considerable scale of notes. This instrument alone proves to what extent music was cultivated in Egypt, and that its inhabitants were acquainted with the method of repeating the scale, and such was the value he set on performances of this description that he was led to disparage his other works, which are worthy of no slight praise. In his poems, religion is the ruling idea, the central point to which everything else turns; but it matters not what may be the subject essayed by his muse, he exhibits true poetical genius. Allowing, as many writers claim, that he is inferior in richness of invention to Lope de Vega, he is most truly surpasses him in elevation of feeling, aptness of expression and fineness of execution. We may find in his writings much that is foreign to our habits of thought and feeling, but we are forced in spite of this to pay homage to his superior genius. In his dramatic works, the plots are complicated and rich in interesting incidents. He is full of most curious historical and geographical solitudes. In one of his plays, a Bishop in the eighth century gives, on the authority of Herodotus, a description of America, which was discovered centuries after the good man was dead and buried. In another play the river Danube is made to flow between Russia and Sweden. It is said that these solitudes were relished by Calderon more than by any one in the audience. In Los Dos Amantes del Cisne, a pagan clown of ancient Rome begins to talk about friars, as if friars existed before Christianity; when Calderon makes him correct himself; with great drollery in his manner, the clown says:

“—a friar, but that's not right,—there are no friars, as yet, in Rome.”

He is not at all particular about preserving the national traits of his characters, and his Zenobia, Judas Macabaeus, etc., might just as well have been brought up in Cordova as those of Lope de Vega. The number of his collected plays amounts to one hundred and thirty; he had written more, but they were never published. Goethe and Schlegel were the first to open the German stage to Calderon, as Schreuder before them had done for Shakespeare. Florence McCarthy, the present Professor of English Literature in the Catholic University College, England, has translated a number of his plays. Calderon died May 53th, 1687, and a splendid monument was erected to his memory.
and there are, according to Savary, to be found among the Egyptians. Among the modern Egyptians fortune—theirs own—was held; and all the representations of it show that it resembled the lyre. He gave his instrument the general form of the shell, and strung it with the dried tendons of animals, resembling the gut-strings of the present day. The single flute, however, was also invented in Egypt, seems to have greater claims to antiquity than the lyre itself. It was called 
photix, or curved flute, by the Egyptians, its form being something like that of a bullock's horn.

Alcmaeus, deciphering the mysteries of fact, tells us the form of this instrument, as well as the manner in which it was used. It is certain that the Egyptians had instruments much more susceptible of inflection than those whereof we have been speaking; for on the ceilings and walls of the chambers of the tomb of Oesytmandyas, at Thebes, which are described very circumstantially by Diodorus, are, among other decorations, several representations of musical instruments, which show that the lyre of the present day is in general form not very dissimilar to that then in Egyptian use, and that performance upon such instruments was highly esteemed. Other instruments, also, resembling the harp, have been given by Dr. Burney. There is one at Ptolemais, a city built by Ptolemy Philadelphus, with fifteen strings, or two complete octaves. This, however, is more triangular in shape, and much more similar to the modern harp. The instruments in Abyssinia were found by Mr. Bruce to have a close resemblance to those of Egypt. The art which flourished in this nation at so early a period would doubtless have continued to do so under their own kings; but after the subjugation of the nation by Cambyses, 525 years before Christ, the arts and sciences under a foreign yoke disappeared, or, rather, ceased to be indigenous in Egypt. The Poetemies, indeed, encouraged them; but under their reigns the professors of the arts were chiefly Grecian. The Egyptians had degenerated from the knowledge of their ancestors, whose Hieroglyphics they themselves no longer understood. It is probable, however, that music was cultivated under these princes; for at a feast of Bacchus, given by Ptolemy Philadelphus, Athenaeus says that the choir was composed of six hundred musicians, and of that number one half were performers of the cithara. According to the same author, under the seventh Ptolemy, Egypt was abounded with musicians; and at this period the practice of music was so common in the country that there was not a peasant or laborer in the vicinity of Alexandria that was unable to play on the lyre and flute. The father of Cleopatra who was the last of the Ptolemies, from his skill in the flute took the title of Auletes, that is, player upon the flute, however, is much more similar to the modern harp. The instruments much more susceptible of inflection than those resembling the gut-strings of the present day. The single flute, however, was also invented in Egypt, seems to have greater claims to antiquity than the lyre itself. It was called 
photix, or curved flute, by the Egyptians, its form being something like that of a bullock's horn.

Art, Music and Literature.

—Russia printed no less than 3,141 books in 1878.

—Blicke's celebrated Berlin Band will come to Philadelphia.

—Signor Savini, an Italian novelist, produces every month a novel avoiding the tediousness of the ordinary tale. —Another new book by George MacDonald, "The Wise Woman: A Parable," is out in London.

—The music composed by Lulli for Moliere's "Bourgeois Gentilhomme" will soon be produced at the Garte, in Paris.

—A corps of ten artists will be sent by the London Art Journal to make sketches for that journal of our Centennial Exposition.

—A new opera, "Sardanapalus," by A. S. Familtzyn, has been produced at St. Petersburg. The libretto is founded on Byron's tragedy of the same name.

—Berlioz's two-act comic opera of "Beatrice and Benedict," which is founded upon " Much Abo About Nothing," has just been revived at Weimar.

—A new "Dictionary of Musical Terms," edited by Dr. Stainer and Mr. W. A. Barrett, is to be published immediately in London by Novello, Ewer & Co.

—Mr. T. B. Aldrich's poem in the March Atlantic is a product of his recent European trip. It is founded on a Roman legend, and will occupy nine pages.

—Edwin Eden is now receiving all through the south with the greatest enthusiasm. It is said he receives from J. T. Ford, his manager, $600 for each of 50 performances.

—An Art Gallery will soon be opened in New York for the exhibition of paintings from the Spanish masters. Many rare speciments have already been secured.

—Mr. St. George Mivart will shortly publish a volume, entitled "Contemporary Evolution." This will be a review of the present course and tendency of philosophical speculation, in connection, scientific and theological, with the growth of religious thought, in as far as they affect Christianity. It will also discuss the probable effects upon the Church and society generally of the further continuation of the process of evolution in these directions.

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Science Lectures.

It is with pleasure we learn that the long promised course of lectures on the Natural and Physical Sciences is about to be inaugurated. We have always been in favor of the method of teaching by lectures, particularly in those branches of knowledge which, like the Natural and Physical Sciences, can be taught successfully only when illustrated by experiments. In this case, what is often dry and uninteresting becomes, when properly taught, entertaining in the extreme. Indeed we know of nothing more interesting, and at the same time more profitable, than a lecture on some of these branches of science profusely illustrated by experiments.

We think the authorities in inaugurating these lectures have supplied a want long felt, and we are sure all the students, particularly those who do not expect to make a thorough course of studies, or who may not have time to study these interesting branches of knowledge, will avail themselves of the opportunity now proffered them of acquiring a general knowledge of the various sciences on which lectures will be delivered. We have said that they may acquire a general knowledge of these subjects—and here again, we maintain, is the advantage of attending well-conducted lectures, that in a short time a person can acquire a general and very satisfactory knowledge of a science which would otherwise require long and patient study. This is especially true in the Physical Sciences. Let, for instance, a person attend one or two lectures on Light—Electricity—Magnetism,—in which the various laws and phenomena are illustrated by experiments, and we can vouch that he will afterwards have a clearer idea of these forces than if he had been poring over some treatise on these subjects for weeks. When the series of lectures begins, we hope to see Science Hall filled by Juniors, Seniors, and all, for we are certain from our knowledge of the lecturer that he will spare no pains to make them entertaining and instructive.

Our Centennial Number.

Some time since we received from a committee appointed by the Indiana State Board of Education a circular in which the members state that they are to prepare an exhibition of the educational resources of the State, which shall illustrate the intellectual and moral progress of the people. Such an exhibition, they believe, would be far from complete if it did not include the public press. They desire that every newspaper and periodical published in the State, should be exhibited at Philadelphia, believing that nothing would better illustrate the march of improvement than such an exhibition. They go on to say: "We therefore respectfully request you to assist us in our representation of the intellectual resources of the State by issuing a Centennial edition of your paper on the 23d of February, or during the week ending February 20th, 1876. We suggest that your paper of that date contain a history of the paper, a sketch of its founders, and of its present managers, and an exhibition of the cause it advocates, whether religious or political. It is especially desirable that it shall contain a history of educational efforts in both public and private schools, as well as a brief sketch of libraries, museums, cabinets, scientific associations, medical associations, musical societies, and of any other existing agencies for the diffusion of knowledge. A history of the locality in which the paper is published, together with an exposition of its natural resources and of its business interests, should form an inconsiderable part of the issue. Cuts of prominent buildings and business houses, a map showing the location of the prominent buildings, another exhibiting railroad facilities, etc., etc., would also make a valuable feature. Inasmuch as such an edition would be sought for and preserved for future reference, the business men could undoubtedly be induced to advertise largely in it, and to furnish cuts of their buildings for it."

In compliance with the wishes of the committee, in the next number of the Scholastic we will give a complete history of Notre Dame and all the societies, etc., connected with the College. Our readers will, we know, be pleased with this; in our next number they will not expect the usual essays on literary subjects, and they will pardon us if we do not give the usual amount of local and other items. All desiring extra copies of our Centennial number should leave their orders at the Students' Office.

The Coming Exhibition.

The Exhibition to be given by the members of the Thespian Society on Tuesday, February 28, Washington's birthday; will, if the young gentlemen forming the Society act their parts reasonably well, be one of the most successful ever given in Washington Hall. The two plays to be given on the occasion will be "William Tell," by J. Sheridan Knowles, and "The Nervous Man."

The play of "William Tell" was produced for the first time at Drury Lane Theatre in May, 1825, and has been repeated with great success at intervals. In the original there was a comic underplot running through the drama, which then consisted of five acts; in the edition now printed, and which will be used on the occasion, the comic affection is entirely omitted, and the play is reduced to three acts. The original William Tell of the play was the great Macready, who, according to able critics, threw his whole heart and soul into the part, and gave a noble picture of heroic resentment and domestic affection. He delivered the speeches of the patriot in a voice fit for the mountain echoes to answer, and embodied the pride, the love, and the sorrow of the father, with a truth which came home to every heart. This part was also frequently taken by Edwin Forrest, and served to exhibit some of the most impressive traits of his acting. On all those occasions, says one of his admirers, where a certain rugged magnanimity was to be depicted in connection
THE NOTRE DAME SCHOLASTIC.

with deep passion, his acting was incomparable; and his personation of William Tell was at once strong, pathetic and eloquent.

We, of course, do not expect the young gentlemen of the Thespian Society to give us the artistic rendering of the parts assigned them which we would from a Macready or a Forrest; yet as in former years the Thespians have enjoyed an excellent name for amateur acting, we shall expect that they will bring out with some skill those touches of pathos,—that genuine passion and those passages of poetic merit which abound in the play. We desire that they keep green the laurels earned by their predecessors, and with that we will be satisfied.

The historical incident on which the play is founded is familiar to everyone, and need not be repeated here. Whether the story of the apple be apocryphal, as is claimed by many, or not, it is tolerably certain that Tell was the chief instigator of the revolution which delivered the Swiss cantons from the German yoke in 1307. As Tell was the leader of the Swiss in their war for freedom, the play is a suitable one with which to celebrate Washington's Birthday in this the centennial year of American independence, and the sentiments expressed in the play will find the hearts of all assembled beating in union with them.

On the subject of this play, Schiller has founded an interesting drama. With greater fidelity to history, the great German dramatist depicts his hero as a sturdy, honest rustic, but little conversant with abstract notions of liberty, and needing the sense of personal wrong to work him into enterprise. Sheridan Knowles represents his hero from the first as brooding over the wrongs his country suffered from the tyrants commissioned by the Emperor to rule it, and as watching for the moment when these wrongs could be avenged and the country freed. In this he has gained in dramatic effect what he may have lost in historical accuracy; for what a man dares to do for his country affects them well. They should remember that there will be a performance of the play which may expect to pardon faults, but strangers will not do so unless they be but trivial ones.

As the play which appears here on the 23d is too large to be accommodated in Washington Hall, all persons not having invitations will have to procure tickets to obtain admittance to the Entertainment. The price of admission is fifty cents, gallery twenty-five cents. A further reason for charging for admittance is that the Society wishes to add to their wardrobe, and the funds acquired on this occasion will be used for this purpose. It is to be hoped that the many living in the neighborhood who have attended the free exhibitions given here, will now, that they must purchase tickets, attend as usual. Of course, the members of the Society make the Entertainment free to all the students.

—Bunnell, of the Dansville Advertiser, has been compelled to abandon his type-writer and return to the goose quill and lead pencil. His ideas—the seimitations of genius, so to speak—flowed so rapidly through the type-writer that they set the machine on fire; and the insurance men threatened to treble his rates if he didn't stop using it.

Lyons (N. Y.) Republican.
THE NOTRE DAME SCHOLASTIC.

—We will print as many personals as our friends may send us.
—Mr. Shockey has to make a trip or two to the College every day.
—We expect to see a very large crowd in Washington Hall on the 22d.
—Everyone should be careful to have his name appear on the roll of honor.
—Mr. Curran treated us to a fine ride behind his horse on the 18th. Thanks!
—The number of students in the Scientific Course has increased largely.
—The anti-slavers cease, or rather commence operations, next Tuesday morning.
—The Orchestra has been rehearsing for the Entertainment to be given on the 22d.
—Signori Gregori has finished the “Christ Walking on the Water” in the new Church.
—They are digging trenches along the road leading from the new church to the Scholasticate.
—We understand that there are to be ten men and ten timbers in baseball this coming season.
—Tickets for the Theatrical Entertainment to all except invited guests and students—50 cts.
—The cabinet of sciences is beginning to look fine. Mr. Otto, the taxidermist, does his work well.
—Eddy Smith has a table of his own in the Junior hall. He received the balls and cues from home.
—Miniature billiards are all the go. The tables are easily made, and marbles answer for them.
—A number of vocalists made a certain house lively with “The Star-Spangled Banner” on Wednesday last.
—Such has been the general mildness of the weather that it has set the members of the B. B. Clubs to reorganizing.
—The Minimus treated themselves to a grand oyster supper on the 15th. No report of the speeches was sent in.
—A correspondent writes us that two miles were at work on the Junior Campus and two Jacks were behind them.
—The Catholic Citizen, of Newark, N. J., says: “The Scholastic is one of the gayest and liveliest of college journals.”
—There was an Italian opera troupe, whether grand or not, depending on what, in the College parlor on last Wednesday afternoon.
—Is the Band going out serenading on the 22d? By the way, wouldn’t it be well to ring in the 22d? We have bells enough to do it.
—Remember that there is to be a meeting of the Associated Alumni to-morrow afternoon at three o’clock. All are requested to attend.
—To-morrow week the Forty Hours’ devotion will commence in the new Church. We understand that the repository will be very rich and beautiful.
—We hope that the different gentlemen who have promised us histories of the different Societies will kindly give them to us at the beginning of the week.
—Must. A. H. Hatt won a first-rate baseball the other day by working out the solution of a problem in mathematics. The ball was given by B. Leander.
—“Spot” deserted his friends at the College and returned to St. Mary’s, where his master gives him all the fresh beef he needs. It’s like pouring water down a rat-hole.
—Remember that we will send a copy of the Scholastic Almanac to everyone subscribing for the Scholastic for one year. We do not send it to those taking the paper for five months only.
—We have of Volume VIII of the Scholastic, bound in good binding, but two spare copies left. We will sell them at 50c per volume. Address Editor Notre Dame Scholastic, Notre Dame, Ind.
—The bluebirds were around last Saturday. This in ordinary years would be taken as a sign of spring; but in this centennial year, when the weather is so uncertain, we don’t know what it is a sign of.
—We saw several flocks of wild pigeons flying north on Saturday and Sunday last. We thought that the flight of these birds was a sign that the winter was over, but on Tuesday last a snow-storm set in.
—Those young men who were in such haste to order skates are greatly disappointed. Only one half a day’s skating! We will have to build a rink, as the lakes can’t be trusted any longer. They won’t freeze.
—The following are the members of the Active Baseball Club:—Cavanagh, c.; E. Riopelle, p. and captain; E. Hall, l. b.; A. Pilliod, 2. b.; W. J. Davis, 3 b.; G. Sugg, s. s.; E. Davenport, l. f.; D. Ryan, c. f.; E. F. Arnold, r. f.
—Workmen have been levelling off the Campus just east of the Junior ball alley. The large hollow which had in former years been such an inconvenience to ball-players and others has been filled up, and the ground entirely levelled.
—It is the intention to erect a large cross on the ground formerly used as a Catholic cemetery near the St. Joseph’s River, close to Mr. Lepper’s residence. We understand that the remains of quite a number of persons lie buried there.
—The carpenters have been busy for some time erecting a new Church, to make St. Gregory to finish the frescoes on the ceiling. These frescoes will be in the highest style of art, and superior to any fresco work in the Northwest.
—There is no reason why you cannot find a student who sings that does not feel that those desiring to “bring him out,” are under obligations to him, when the fact is he really indebted to them. It seems that a good voice is the worst thing a young man can have about here.
—All desiring extra copies of next week’s Scholastic should leave their orders at the Students’ Office by next Friday. Besides the report of the Exhibition to take place on the 22d, this number of our paper will contain histories of all the societies connected with the College.
—At a meeting of the Centennial B. B. C., held Feb. 18th, 1878, the following officers were unanimously elected: Captain, F. Hagan; President, A. Ryan; Vice-President, F. Ross; Secretary, W. G. Morris; Treasurer, H. Faxon; Censor, J. French; Field Directors, A. McIntosh and W. Roelle.
—At a meeting of the Active Baseball Club, held Feb. 19th, the following officers were elected: Director, Bro. Leander; President, E. F. Arnold; Vice-President, E. Davenport; Field-Captain, E. F. Riopelle; Secretary, A. Pilliod; Treasurer, G. Sugg; Field Directors, E. Hall and D. Ryan; Censor, J. Cavanaugh; Sergeant-at-arms, W. J. Davis.
—We have been requested by Rev. President Colavin to call the attention of the students to Halsey’s Historical Chart, which the Railway Company, in connection with the Boston Mass., are prepared to furnish to students at 50c each. Though contrary to our rule ever to notice anything of the kind unless sent to the Editor, we can recommend this chart as a great aid in the study of History.
—The following are the officers of the Junior Branch of the Archconfraternity of the B. V. M.: Rev. A. Granger, Director; Rev. C. Kelly, Assistant Director; E. F. Arnold, President; T. Foley, Vice-President; W. G. Morris, Recording Secretary; W. Wafford, Corresponding Secretary; P. Ewing, Treasurer; F. Hagan, First Censor; W. Arnold, Second Censor; C. Walsh, Standard Bearer.
—The 16th regular meeting of the Columbian Literary and Debating Club was held Feb. 11, 1878. Declarations were delivered by Messrs. R. J. Maas, “The Alarm Bell”; W. D. Smith, “Vengeance of Midera”; M. J. Reegan, “Napoleon’s Address to the Army of Italy”; H. E. O’Brien, “Anthony over the Body of Caesar.” Mr. Cooney read a criticism of the proceedings of the previous meeting.
—Foster & Marsh announce that as the Mendelshon Quintette Club could not provide them with time, they have substituted for them the Boston Philharmonic Club, which will appear at the Opera House, on the evening of
March 9th. Many of our readers heard the Philharmonic on their former visit and know there are no finer musicians travelling. They have for sopranos singer Miss Laura Schirmer, who has a wide reputation.—South Bend Rep. 

Very Rev. Father Sorin writes to us from Rome that he had called upon Monsignor Roncetti at the Propaganda. The accomplished Ex-Abatee remembers with pleasure his visit to Notre Dame, and more especially does he speak of the Minin departments at the College and St. Mary's. At his request, Very Rev. Father Sorin will on his return bring a present to each and every student in the Minin departments at each institution. The presents will be of value, and the better the notes of the student, the finer will be his gift. Look to your notes then, youngsters. 

The Scholastic Almanac for the year of our Lord 1876, second edition, compiled by J. A. Lyons. Notre Dame, Ind. The Scholastic Printing Office. Price, 25 cents. This valuable and interesting publication, to hand, is replete with important chronological information, supplemented by a choice compilation of essays and articles on various topics, many of them published from time to time in the Scholastic, the well-edited weekly issued from Notre Dame University. Special care was evidently taken in presenting the matter, and the result is at least certainly creditable to the compiler as well as the publishers.—Catholic Journal. 

We have received from Washington, D. C., the Charity Bell, a neat, sprightly little four-page paper, edited by the ladies conducting the fair in aid of the St. Aloysius' Industrial School. This school is taught by the excellent Sisters of Notre Dame, in St. Aloysius' parish, under the charge of the good Jesuit Fathers. It is a well edited, and includes among its contributors writers like Mrs. Admiral Dahlgren, and Mrs. Dorsey, author of the "Ornental Pearl," "Tears of the Diadem," etc. We hope that the generous and energetic ladies may be eminently successful with their Fair, and if they do one half as well as they edit their little paper they will have no reason whatever to be disappointed. 

The old log church which stood at Bertrand, Mich., for so many years, has been removed to Notre Dame. It was the first church erected west of Detroit and north of the Ohio River. When it was built we have not learned. It is to be placed on the site of the first church built at Notre Dame, which, unhappily, has been destroyed by fire. Perhaps it may not be uninteresting to many of our readers to know that about a hundred years ago there was a Jesuit mission at Bertrand, just six miles north of us. A cross marks the spot where a Jesuit priest who died (or was killed by the Indians, we forget which) towards the close of the last century, lies buried, a few miles on the other side of Niles. 

The following is the programme of the Thespian Entertainment to be given February 32d, 1876: 

A Play in Three Acts, Remodelled for the Thespian 

Albert (his Son) 

A. K. Schmidt 

Henry (Tell's Father) 

H. C. Cassidy 

Verner 

C. Otto 

Virtu 

W. T. Ball 

Furst 

J. Dechant 

Melodist (Briel's Father) 

E. G. Graves 

Michael (Indomitable) 

E. S. Monohan 

Pierre (Good-natured) 

J. M. Ronkoe 

Theodore (Harmonious) 

C. Robertson 

Paul (Infallible in his Recipes) 

B. L. Evans 

Bob, (A Facetious Youth) 

C. Robertson 

Bob, (A Facetious Youth) 

C. Robertson 

Bumbailiff 

H. Maguire 

Pitz-Simmons (A Tenant) 

J. Connolly 

Fitzmorris 

J. French 

Fitzgerald 

J. Flannigan 

Fitzcharles 

A. K. Schmidt 

Fitz-Simmons (A Tenant) 

J. Connolly 

Fitzmorris 

J. French 

Fitzgerald 

J. Flannigan 

Fitzcharles 

A. K. Schmidt 

Fitz-James 

J. Hally 

Fitzwilliam 

J. Blackburn 

Richardson Furst (A Busybody) 

J. McEnery 

Bumpage 

W. T. Ball 

Tableau 

Washington, and Stars and Stripes 

Closing Remarks 

March for Retiring (L'envoie) 

N. D. C. Band 

N. D. C. Band 

PART THIRD. 

The NERVOUS MAN and THE MAN OF NERVE. 

A Farce in Two Acts, thoroughly Remodelled by a R. C. Band 

Member of the College Faculty. 

SCHOLASTIC AMERICAN 

Dramatis Personae: 

Aspen (The Nervous Man) 

W. T. Ball 

M. Shane (The Man of Nerve) 

F. B. Devoto 

Lord Lecch (a Patronizer) 

J. B. Ewing 

Captain Murphish (a, patronizer) 

C. Robertson 

Lord Lounge (a Man of Arts) 

J. J. Gillen 

Doctor Oxvde (Infallible in his Recipes) 

B. L. Evans 

Vivian (a Gentleman from the Country) 

E. G. Graves 

Biggs (Aspen's Servant—Lively Fellow) 

J. M. Rourke 

Doctor Oxvde (Infallible in his Recipes) 

B. L. Evans 

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Biggs (Aspen's Servant—Lively Fellow) 

J. M. Rourke 

March for Retiring (L'envoie) 

N. D. C. Band 

N. D. C. Band
Instead of obtaining my graduation, lead to good results. Without a thorough knowledge of Private Thorough-Bass Class. Such earnest study will more at present from iso tortoise often wins the race. “The strength they may lose altogether power of touch. “The practice, young pianists must be guarded against over exertion. While we recommend earnest “scale” session. We were much pleased at the examination of the music pupils are hard at work practicing with renewed success that they have no fears for the future, and already the-noted Dame Scholastic.

**Tablet of Honor.**

<table>
<thead>
<tr>
<th>SENIOR DEPARTMENT</th>
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**Junior Department.**


**Examination Report.**

_Honorable Mentioned in English Studies._

**Graduating Class—**In Logic, Geometry, Compositions and Literature.—Misses A. Clarke, H. Footé, M. Riley, E. Dennehey, E. Footé, A. St. Clair, L. Arnold, J. Reynolds, E. McNamara. Class Average, from 95 to 100.

**1st Sr. Class—**In Algebra, Rhetoric, History, Physiology, Geology and Elocution.—Misses J. Smith*, E. Mulligan*, M. G. O’Connor, J. Bennett, J. Nunnings, M. Faxon, F. Digler, M. Dunbar, M. Julius, L. Johnson, M. Brady, B. Wade. Class Average, from 95 to 100.


**2d Jr. Class—**In Alth., D. and A. Scharner and A. Morris. Class Average, from 85 to 89.

"The compulsory education experiment," says the Albany Times, "is giving rise to considerable trouble in Boston. The public schools in that city have been kept open on Saturday until noon. The newspapers report that some time since a little girl of Abrahamic descent was arraigned before a Massachusetts court on the charge of habitually absenting herself from school on Saturday. When her case was under consideration her father appeared to plead her defence, and stated that as Saturday was the Jewish Sabbath he and his family attended divine service on that day. This, however, had no weight with the dispensers of justice, who pronounced the girl guilty of a violation of the compulsory education act of Massachusetts, and sentenced her to undergo an imprisonment of three months in a reformatory. If this is progress, it is progress backward, and in the direction of the blue laws."
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CONDENSED TIME TABLE.
NOVEMBER, 1875.

TRAITS LEAVE CHICAGO DEPOT,
Cor. Canal and Madison Sts. (West Side)
On arrival of trains from North and Southwest.

<table>
<thead>
<tr>
<th>3</th>
<th>Trains with Through Cars to</th>
<th>NEW YORK.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No. 2</td>
<td>Day Ex.</td>
</tr>
<tr>
<td>Lv.</td>
<td>Chicago</td>
<td>9 00 a.m</td>
</tr>
<tr>
<td>Ar.</td>
<td>Ft. Wayne</td>
<td>9 15 a.m</td>
</tr>
<tr>
<td>Ar.</td>
<td>Chicago</td>
<td>10 30</td>
</tr>
<tr>
<td>Lv.</td>
<td>Chicago</td>
<td>11 00</td>
</tr>
<tr>
<td>Ar.</td>
<td>Ft. Wayne</td>
<td>12 00</td>
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<tr>
<td>Ar.</td>
<td>Chicago</td>
<td>1 00</td>
</tr>
<tr>
<td>Ar.</td>
<td>Ft. Wayne</td>
<td>2 00</td>
</tr>
<tr>
<td>Ar.</td>
<td>Chicago</td>
<td>3 00</td>
</tr>
</tbody>
</table>

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RiAGEs and RUGGLES, and moved into the LIVERY STABLES
Attached to the National Hotel, and Adja-
cent to the Lake Shore and Michi-
gen Railroad.

Now, that telegraphic communication has been made bet
ween No. 1 St. and my office, through the Michigan Southern Road, I am
happy to announce to my customers that we shall be prompt to have passengers in time to meet 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. SHICKEY.

L. S. & M. S. Railway.

On and after Sunday, Nov. 21, 1875, trains will leave South Bend as follows;

GOING EAST.

3 40 a.m., Express, Arrives at Laporte 4 15 p.m, Chicago 6 30 am
5 20 a.m, Pacific Express. Arrives at Laporte 5 45; Chicago 8 20 a.m
8 20 a.m, Evening Express. Arrives at Laporte 5 55; Chicago 6 30
3 45 p.m, Special Chicago Express. Arrives at Laporte 5 45;
Chicago 7 30
5 00 a.m, Accommodation. Arrives at Laporte 9 a.m, Chicago
11 30 a.m
9 10 a.m, Local Freight.

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Michigan Central Railway

Time Table—November 21, 1875.

|Lv. | Chicago | 9 00 a.m |
|Ar. | Ft. Wayne | 9 15 a.m |
|Ar. | Chicago | 10 30 |
|Ar. | Ft. Wayne | 12 00 |
|Ar. | Chicago | 1 00 |
|Ar. | Ft. Wayne | 2 00 |
|Ar. | Chicago | 3 00 |

Niles and South Bend Division.

GOING NORTH.

Lv. South Bend—9 15 a.m |
Mch. City | 9 30 |
Niles | 9 45 |
Jackson | 10 15 |
Niles | 10 30 |
Niles | 10 45 |
Mch. City | 11 15 |
Ar. South Bend | 11 45 |

GOING SOUTH.

Lv. Niles | 5 30 a.m |
Niles | 6 05 |
Ar. Niles | 6 15 |
Ar. Niles | 6 30 |
Ar. South Bend | 7 15 |

*Sunday excepted. 1 Daily, $Saturday and Sunday excepted. $Sunday only.

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

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

<table>
<thead>
<tr>
<th>Leave</th>
<th>Arrive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Omaha, Leavenworth and Atchison Express...</td>
<td>10 15 a.m. 4 00 p.m.</td>
</tr>
<tr>
<td>Peru accommodation..........................</td>
<td>5 30 a.m. 9 30 a.m.</td>
</tr>
<tr>
<td>Night Express..................................</td>
<td>10 00 p.m. 6 15 a.m.</td>
</tr>
</tbody>
</table>

The Naturalists' Agency

Has been established at 3725 Lancaster Avenue, Philadelphia, for the purpose of giving collectors of specimens of Natural History an opportunity of buying and selling minerals, fossils, shells, birds, plants, &c., &c. Nearly all the collectors in America, and many of those in Europe, will visit this city during 1876, so that this will be the best opportunity ever offered for disposing of and purchasing specimens. My store-rooms are within ten minutes' walk of the Centennial grounds, on the line of the Chestnut-street cars. I shall also have a branch within one minute's walk of the main building. I have already in stock over $30,000 worth of specimens, including the finest specimens ever found of Amazon stone, brookite or arkansite, perofekite, nigrin, green wavellite, pegamite, telurium ores, feldspar, albite, petrified wood, smoky quartz; the birds and animals peculiar to the Rocky Mountains, &c., &c. I have spent nearly $7,000 during the past year in the collection and purchase of specimens. Special attention given to collections for schools and colleges. Correspondence solicited, with those wishing to buy or sell specimens, at an early date, as an illustrated catalogue will be issued before the 1st of May. I refer to

Prof. GEO. J. BRUSH, Dr. JOSEPH LEIDY, Prof. ASA GRAY, Prof. J. S. NEWBURY.

A. E. FOOTE, M. D., Fellow of the A. A. A. S., Prof. Chemistry and Mineralogy.

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<table>
<thead>
<tr>
<th>Leave</th>
<th>Arrive</th>
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<tbody>
<tr>
<td>Kansas City and Denver Express via Jack-</td>
<td>12 00 pm 9 30 am</td>
</tr>
<tr>
<td>sonville, Ill., and Louisiana, Mo..........</td>
<td>10 00 pm 9 30 am</td>
</tr>
<tr>
<td>Springfield, St. Louis and Texas East Exp. via Main Line 7 30 pm 9 30 am</td>
<td></td>
</tr>
<tr>
<td>Peoria Day Express..........................</td>
<td>7 30 am 9 30 am</td>
</tr>
<tr>
<td>Chicago and Paducah Railroad Exp...........</td>
<td>7 50 pm 9 39 am</td>
</tr>
<tr>
<td>Streator, Wrens, Louson and Washington Exp 10 10 pm 9 30 am</td>
<td></td>
</tr>
<tr>
<td>Joliet Accommodation........................</td>
<td>9 30 am 4 30 pm</td>
</tr>
</tbody>
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