The Vesper Hymn.

In this, the vespers' solemn hour,
When day and all its solemn acts are past,
I come to Thee, Thou Holy One,
In whose remembrance they will last.

Oh! mark not with too strict an eye
The thoughts that may have stirr'd my breast:
Oh! grant that, with humility,
My hope and love on Thee may rest.

Oh, yes! I would be humble, Lord,
As simple as a little child,
Trusting in Thee and in Thy word
To be, through Thy dear Son, assoil'd.

And though this life hath cares and fears,—
The lot of frail humanity,—:
I know that grief and pain and tears
Are good, because they come from Thee.

O teach me to submit to such!
To bow my head to Thine award!
To cease to deem the load too much!—
Thou chastisest whom Thou dost regard.

There is a gentler inner voice
That calms us in our saddest hour,
And bids us in a hope rejoice
Beyond the reach of this world's power.

'Tis chiefly in prosperity
That we forget to thank Thy love—
That hearts grow cold to charity.
And we too self-sufficient prove.

Thy presence over all is shed,
Within, around, in all the view,
On earth, wherever man may tread.
By yon bright star in the heavens blue.

And, oh! that I could only frame
A thought at all approaching Thee—
That I could truly know my blame,
Thy goodness and immensity!

Oh! touch my heart with love for Thee,
With love for all that Thou hast made,
With love in truther harmony,
With that in all Thy works display'd.

With love for all of human kind,
With sympathy for human sadness,
With thankfulness for hearts resign'd,
With heartfelt joy for others' gladness!

And, oh! that I may ne'er assign
An evil motive to men's deeds!
The right of judging, Lord, is Thine,
Thou knowest our motives and our needs.

He whom the world so blindly spur'd,
When He had come to save and bless,
Perilled not, but the blindness mourn'd
With pity, love, and gentleness.

Oh! wean my heart from too much care
Of what belongs to earthly things,
From hopes that end but in despair,
From false and vain imaginings!

And through all trials here below
Be Thou my stay, Thou Holy One,
And be my portion weal or wo,
Help me to say, 'Thy will be done.'

BROOKLYN, N. Y., August, 1867. J. McD.

The Roman School of Tragedy.

The Romans, like all other Indo-European races, showed at a very early date a fondness for the drama, and this taste developed itself in a love for scenes of humorous satire. Such was the origin of the Latin comedy which under the influence of Greek culture very soon attained perfection, while tragedy seems never to have been a plant indigenous to Roman soil. It was transplanted from Athens, but it can scarcely be said to have been ever more than a sickly and unpromising exotic. It is not a task of very great difficulty to find an explanation of the causes which prevented tragedy from flourishing at Rome. To account for the great superiority of the Greek tragedians over the Romans, it is not enough to say that in the national legends of the Hellenic race were embodied subjects of an essentially dramatic character, and that even epic poetry contained a profusion of incidents, characters and sentiments which lent powerfully to dramatization. The Romans, as well as the Greeks, had their own heroic legends, which, formed the groundwork of their history, and were afterwards interwoven with the whole fabric of their literature. These legends, however, unlike those of the Greeks, were never public, but private property; they were jealously treasured up in the records of a few noble families whose pride they flattered or to whose glory they ministered; they were not handed down from generation to generation by priestly guardians like the Attic Eumolpidae; it is therefore not astonishing that they never twined themselves around the Roman national heart as the early Greek traditions twined themselves around the hearts of the Athenians. It is not probable that the Roman heroic legends ever constituted, in the same sense as the Greek, the folklore of the Roman people. They may have been looked upon as curious effusions of bygone days, or as acknowledged fictions, but the people were not capable of being stirred up by them to national enthusiasm. In themselves, the
lays of Horatius and Lake Regillus were no doubt stirring enough, and the legends of Virginia, Lucretia, Coriolanus, moving enough for tragedy, but they were not familiar to the mass of the people. Although, therefore, they existed they were comparatively powerless over the national mind as elements of dramatic effect.

It must not be forgotten in comparing the influence exerted by tragedy over the peoples of Greece and Rome that with the former it was a part and parcel of the national religion. By it the people were not only taught to sympathize with their heroic ancestors, but their sympathies were hallowed. Hence in Athens the drama was, as it were, an act of worship—it formed an integral part of a joyous, yet serious, religious worship. The theatre was a temple; the altar of a deity was its central point, and a band of choristers moved in solemn march and song in honor of the god, and in the didactic spirit which sanctified their office taught men lessons of virtue. The audience, it is true, were far from always entering the precincts with their hearts imbued with holy feelings or with the thoughts of worshippers; but still the Greeks were habituated unconsciously to be affected by the drama as by a development of religious sentiments. With the Romans, on the contrary, the theatre was merely a place of secular amusement. As religion itself did not exercise the same influence over the popular mind of the Romans that it did over the mind of the Greeks, so neither with the Romans did the drama stand forth as the handmaid of religion. The religion of the Romans may have been purer, or at least less corrupt than that of the Greeks, but it never was as ideal. Its freedom from human passions removed it out of the sphere of poetry, and therefore it was calculated to excite neither terror nor pity. Besides, the Roman priests were also civil magistrates; religion soon, therefore, became part of the civil administration and a political engine. The old national faith of Italy not being firmly rooted in the heart, soon became obsolete. It readily admitted the engraving of foreign superstitions. The old deities assumed the names of the Greek mythology; they exchanged their history and attributes for those of the Greek legend; but as they never had a serious hold either on the belief or love of the people, it is not surprising that their adventures did not appeal very forcibly either to the sympathies or the admiration.

Again, it would have been difficult to find in the Roman people those elements of character which would lead a people to realize to itself the ideal of tragedy. By nature and genius the Romans were scarcely fitted to sympathize with the legends of the past. They were a rough, turbulent race—full of physical rather than intellectual energy, loving antagonism, courting peril, setting no value on human life or suffering. Their very virtues were stern and severe. The unrelenting justice of a Brutus, representing as it did the victory of principle over feeling, was to them the height of virtue. They were ready to undergo the extreme of physical torture with Regulus, and to devote themselves to death like Curtius and the Decii. Hard and pitiless to themselves, they were, as might be expected, the same to others. They were, in fact, strangers to both the passions which it is the object of tragedy to excite and to purify, Pity and Terror. They were too stern to pity, and too unimaginative to be moved by the tales of wonder and deeds of horror which affected so forcibly the marvellous-loving imagination of the Greeks. They could not appreciate moral suffering and the struggle of a sensitive spirit. They were moved only by scenes of physical suffering and agony. The public games of Greece were peaceful and bloodless—the refinements of poetry mingled with the amusements calculated to develop physical strength and to perfect mainly beauty. Those of Rome were exhibitions not of moral but of physical courage and endurance; they were sanguinary and brutalizing—the amusements of a people to whom war was not a necessary evil nor a struggle for existence, but a pleasure and a pastime, the means of gratifying an aggressive ambition. To affect such a people, the moral woes of tragedy were evidently powerless, and yet it is to the people after all that the drama must look for patronage.

It cannot, indeed, be asserted that tragedy was never, to a certain extent at least, an acceptable entertainment at Rome; but it never flourished there as it did at Athens; no Roman tragedies can, notwithstanding all that may be said in defence and praise of a few, be compared with those of Greece, and the tragic drama never maintained such a hold on the popular mind as not to be liable to be displaced by amusements of a grosser and more material nature.

The Monk of the Angeli.

Vasari, in his "Lives of the Artists," begins the life of Don Lorenzo, the painter-monk of the Monastery of the Angeli, at Florence, by saying:

"It appears to me that permission to pursue some honorable occupation must needs prove a great solace to a good and upright man who has taken monastic vows. Music, letters, painting, or any other liberal, or even mechanical art, involving nothing blameable, but rather, useful to others, as well as satisfactory to himself; any of these must, in my opinion, be a valuable resource to him; for, after having performed all his religious duties, the monk so gifted passes his time creditably, as well as happily, in the pleasant labors of his favorite occupation. And to this may be added, that not only is such an one esteemed and valued while he lives by every man who is not envious or malignant, but is honored by all men after his death for his works, and for the good name which he leaves to the remembrance of those who survive him. It is, moreover, to be observed, that he who spends his time in this manner, passes the hours in quiet contemplation, secure from the molestation of those ambitious desires by which the idle and unoccupied, who are for the most part very ignorant, are constantly beset, to their frequent shame and sorrow. And if it should happen that a virtuous man should sometimes be persecuted by the envious and wicked, yet such is the force of goodness, that while time destroys and renders nugatory the malice of the evil-doer, the name of the upright man remains clear and bright throughout all ages. This happened to the Florentine Fra Lorenzo of the Angeli, who executed many works in the Camaldolite monastery of his Order; and as in life he was highly esteemed, so, now that he is dead, the monks of the Angeli retain his hands as relics, and as a perpetual memorial of him."

But little of the life of Don Lorenzo is known, yet we are told that he began at an early age to exercise himself with such great zeal in the arts of design and painting that he soon ranked among the best painters of the age. He entered while young the Order of Camaldoli, and it was for his own monastery of the Angeli in Florence that he exe-
cuted his first works. In addition to many other works he painted that of the high altar in the Church of the Camaldolines. This was finished in 1413. It afterwards being removed to make way for another picture, it was lost sight of, until 1840, when it was discovered in the Church of the Abbey of San Piero at Cerroto. He also painted a picture of the Virgin for the monastery of San Benedetto, a building which was destroyed during the siege of Florence in 1829. About the same time Don Lorenzo painted in fresco the Chapel of the Ardenghelli, in the Church of Santa Trinita in Florence. This, with an altar-piece in the same chapel, was held in high estimation in his time. In the same place he executed portraits of Dante and Petrarch, both from life.

Lorenzo also executed works in San Pietro Maggiore, in the Chapel of the Bartolini family, in the Church of the Trinity, in the Certosa outside of Florence, in San Jacopo sopra Arno, in the Church of the Hermitis, and in San Michele at Pisa.

Having worked much, and acquired the fame of a great artist, Don Lorenzo fell sick of an imposthume, from which he suffered a great deal during several months. He died at the age of fifty-five, and was buried with great honor by his fellow-monks, in the chapter-house of their subter­ranean monastery. In concluding his life of Don Lorenzo Vasari says:

"Experience has sufficiently proved that from one sole germ, the genius and industry of men, aided by the influences of time, will frequently elicit many fruits, and thus it happened in the aforesaid monastery of the Angeli of which the monks were ever remarkable for their attain­ments in the arts of design and painting. Don Lorenzo was not the only excellent master among them; on the contrary, there flourished for a long space of time in that monastery many brethren of merited distinction in art, some of whom preceded him: among them was one whom I can by no means pass over in silence, a certain Floren­tine monk called Don Jacopo, who lived long before Don Lorenzo, and was a good and worthy brother of his Order, as well as the best writer of large letters that had ever then been known in Tuscany, or indeed in all Europe; nor has his equal been seen even to the present day. And of this we have still proof, not only in the twenty large choral books which he left in his monastery, and which are the most beautiful, as respects the writing, as they are perhaps the largest, to be found in Italy, but also in many other works from his hand, preserved in Rome, Venice, and other cities in different parts of Italy. Some that may be particularly specified are in San Michele and San Matta di Murano, a monastery of his own Order of the Camaldolines. For these his labors this good father well merited the homage paid to him by Don Paolo Orlandini, a learned monk of the same monastery, who wrote a large number of Latin verses to his honor, many years after Don Jacopo had himself passed to a better life. His right hand, moreover, that namely with which he had produced those admired works, was preserved with the utmost veneration in a tabernacle, together with that of another monk called Don Silvestro, who adorned the same books with miniatures no less excellent—the knowledge of those times considered—than the writings of Don Jacopo. I have myself often examined these books, and have been astonished at the accuracy of design and beauty of execution displayed in works of a period when the arts of design were almost wholly lost, for the productions of these monks date from about the year of our salvation 1330, a little more or a little less, as may be seen on any one of the books themselves. It is said, and there are still some old men who remember the fact, that when Pope Leo X came to Florence, he demanded to see these books, which he examined minutely, remembering to have heard them much praised by Lorenzo the Magnificent, his father. It is further related, that after he had considered them attentively, and with great admiration, as they all stood open upon the desks of the choir, he remarked: 'Of these works were according to the Roman rite, and not, as they are, according to the rule and custom of the mon­astic, and especially the Camaldoline Order, we would gladly take certain portions of them (giving the just recompense to the monks) with us to Rome, for the Church of San Piero.' Two very beautiful books, by the same monks, were indeed formerly in that cathedral, where they probably still remain. There are, moreover, many specimens of ancient embroideries, worked in a very beautiful manner, preserved in the same monastery of the Angeli. These also were done by the ancient fathers of that place, while they were shut up in perpetual seclusion, not bearing the name of monks, but that of hermits, and never coming forth from their convents any more than do the nuns and sisters of our own days. This close seclusion continued until the year 1470."

Carl Bergmann.

In the death of the late Carl Bergmann, which took place on the tenth day of August last, New York city lost one of her most indefatigable workers in the cause of Musical Art. Born in the year 1831, at Ebersbach, Saxony, he at an early age showed a predilection for music, a predilection which was encouraged by his nearest friends. His earliest instruction in the art was received from Herr Adolf Zimmerman, a teacher who at that time enjoyed a more than fair reputation. He afterwards studied under Herr Hesse, of Breslau. Devoting himself particularly to the violoncello, he so excelled as an artist, and succeeded as the conductor of the Breslau orchestra. Afterwards Vienna, Venice, Verona, Pesth, and Warsaw witnessed his success as a soloist, and the musical celebrities of these cities showered upon him flattering testimonials to his talents and artistic cul­ture.

Having taken part in the Revolution of 1848, he was forced to leave his country and come to America. Shortly after landing in New York he became the leader of the Germania Society, a position which he held until 1854 when it ceased to exist. He was elected conductor of the Arion Society, which under his leadership produced many works, instrumental as well as choral, which hitherto were unknown on this side of the Atlantic. He was for some years conductor of the Italian and German opera, being the first to introduce the latter in this country. The great German Musical Festival at the Winter Garden in 1855 was successful almost entirely through his exertions, and since that time he was prominently connected with like festivals. Alternately with Thos. Eisfeld he conducted the New York Philharmonic concerts, and on the departure of the latter for Europe he became the sole conductor up to a few months before his death, when ill-health obliged him to resign his position.

Of Bergmann, the American Art Journal says: "The un-
himself in all the rough pastimes of country and collegiate
he mediocre. His frame was compact and well built, and
hard reader. Possessed naturally of an exuberance of
healthy breezes of the Highlands of Scotland.
flow with laughter, and which are impregnated with the
with their distractions, rendered it difficult for him to allow
nately draw tears from the eyes or make the soul to over­
zled most when he dashed off those sketches which alter­
poet, he has at least proved himself to have been possessed
Meyerbeer's
pany we had in New York. He produced "Wagner's
opera, for he brought out the first perfectly equipped com­
tions of tropical scenery; the latter is a dramatic poem,
and, recognizing the genius of Wilson, the publishers en­
tioned him, with Lockhart, Hogg, Maginn, and other young
men of genius, as contributors. Wilson and Lockhart be­
came the life of the magazine.

Mr. Bergmann was a native of Germany, and was the first to introduce orchestral works
to the public, at the Philharmonic concerts, even under the
protest of many of its subscribers, who at first failed to
acknowledge any merit in the new school, being content
with their old favorites. But he never forgot the claims
of the old masters in taking up the "Music of the Future,"
as it has been called by its opponents. To the efforts of
Mr. Bergmann we also owe the introduction of German
opera, for he brought out the first perfectly equipped com­
pany we had in New York. He produced Wagner's "Tann­
häuser," with the Arion Society, at the Stadt-Theatre, which
was superbly rendered. For many seasons Mr. Bergmann
also directed the Italian opera, and in 1865 conducted
Meyerbeer's "L'Africaine," on its first representation in
America, which at once placed him at the head of his pro­
motion. That memorable event is one never to be for­
gotten in the annals of music in New York.

Kit North.

If John Wilson has not achieved the fame of a great
poet, he has at least proved himself to have been possessed
of great poetic talents. His duties as professor and editor,
with their distractions, rendered it difficult for him to allow
his powers to ripen, and as a consequence his genius daz­
zed most when he dashed off these sketches which alter­
nately draw tears from the eyes or make the soul to over­
flow with laughter, and which are impregnated with the
healthy breezes of the Highlands of Scotland.

He was a genius, and in nothing which he attempted was
he mediocre. His frame was compact and well built, and
throughout life he was reputed as a hard liver as well as a
hard reader. Possessed naturally of an exuberance of animal spirits and of great bodily strength, he indulged
himself in all the rough pastimes of country and collegiate
life; he was the greatest walker, the stoutest oarsman and
most daring rider among his companions, and report has it
that in the contest between the students of Oxford and the
"town," he distinguished himself as the champion of the
gown." Everywhere there was but one opinion formed
of him, whether at Oxford, at the Lakes, or at Edinburgh;
and that opinion was that Wilson had powers in him capa­
ble of making him in literature one of the foremost men of
his day. What he did in the course of thirty-five years or
literary life attests the vigor of his intellect.

John Wilson was born at Paisley, in the year 1785. The
son of a wealthy manufacturer, he received every oppor­
tunity and encouragement to devote himself to out-door
sports as well as to his regular studies. At fifteen he be­
came a student in the University of Glasgow, whence in
1803 he went to Oxford, at both of which places he earned
great éloquence, and a scholar. He graduated in 1807; and soon after, having by the death of his father
come into possession of a handsome fortune, he purchased
a small estate called Elleray, situated on Lake Windemere,
in Westmoreland, where he came in contact with
Wordsworth, Southey, and others of the so-called Lake
poets. There, with the exception of an occasional visit to
Edinburgh, he passed several years, spending his days in
boating and invading in a thousand wild vagaries and
schemes of adventure.

In 1812 Wilson published his poem "The Isle of Palms,"
and in 1836 "The City of the Pugue." The first of these
poems is after the Lyke school, filled with glowing descrip­
tions of tropical scenery; the latter is a dramatic poem,
which, though beautiful in the more tender parts, is defe­
itive in that masculine quality required of the dramatist.

Having lost most of his property by the mismanage­
ment of a relative, Wilson settled in Edinburgh, where he
began the practice of law. He did not however give much
of his time to this profession, but devoted himself to liter­
ature. In the year 1817 "Blackwood's Magazine" was started,
and, recognizing the genius of Wilson, the publishers en­
listed him, with Lockhart, Hogg, Maginn, and other young
men of genius, as contributors. Wilson and Lockhart be­
came the life of the magazine.

In 1830, Wilson was elected Professor of Moral Philo­
scope in the University of Edinburgh, to fill the place made
vacant by the death of Dr. Thomas Brown. To his occu­
pation as Editor of "Blackwood" and Professor of Philosophy,
Wilson devoted himself with that energy and enthusiasm
which was a part of his very nature. Besides these, how­
ever, he devoted himself to other works, and during his
life he published "Lights and Shadows of Scottish Life;"
"The Trial of Margaret Lindsay," and "The Forresters;"
But it was as chief editor of "Blackwood" that he earned his
great fame, and his pseudonym of Christopher North be­
came known throughout the kingdom. The principal
contributions to the Magazine may be found in "The Criti­
cal and Miscellaneous Articles of Christopher North;"
"The Recreations of Christopher North;" and the "Noctes
Ambrosianae." The earlier numbers of the "Noctes;" were
remarkable for their savage personalities, but as Wilson
became more and more identified with them they lost much
of their acerbity without losing the spirit which always dis­
tinguished them. He died in 1854.

As Prof. Hart remarks, there is ground for believing
that Christopher North was greater than his works.
"The historian or the critic encounters, from time to time,
a hero or an author who occupies an exalted position, and
yet who has left no record or monument which, considered in itself alone, would justify such exaltation. The explanation is to be looked for in the impression which the presence and character of the man himself made upon his friends, and which they have communicated to the nation at large. Homer is an instance, and Wilson is another. They are men of capabilities, of potentialities, rather than of realities. There is something about their name and bearing which suggests that they may do, or might have done, far beyond what they ever have done.”

He is described as having looked like a fine Sandwich-Islander who had been educated in the Highlands. His hair was light, his eye deep blue, his figure athletic, and his hand-grip hearty; eager in debate and possessed of violent passions, great genius and irregular habits, he was a formidable partisan, a furious enemy, and an ardent friend.

The Koran.

The religious code of the Mohammedans is contained in the Koran, written in Arabic by Mohammed, assisted, it is said, by Abdullah ben Hamed and Verka, both rabbis; Emir ben el Hadjirain, a Greek slave; Habir and Yasir, swordsmiths at Mecca; Ayish, a bookseller; Kaish, a monk; Sergius and Abd ez-Zulibi, Nestorian monks, and others. The parts of the volume were not all collected together by Mohammed himself. In the caliphate of his father-in-law and successor, Abubekir, this was done by Zeid ben T’abit, who entrusted the whole of the work to Haffa, one of his widows. All the surviving disciples who had heard the words of Mohammed were questioned as to the words which they heard from the lips of the prophet and these were written down for preservation.

According to the doctrine of the Moslems, Mohammed received the Koran from the Angel Gabriel, written upon parchment made of the skin of the ram on which Abraham, sacrificed in the stead of his son Isaac. This of course was not the case; but it seems certain that Mahommed received assistance from others, or that he was well acquainted with the Scriptures as well as the tenets of the many sects which inhabited the East. In the 21st chapter, he represents the Almighty as saying, “I have promised in the books of Moses and in the Psalms, that my virtuous servants on earth shall have the earth for their inheritance.” A number of passages might be quoted which prove his knowledge of the whole Bible; and not only was he acquainted with the religious systems of the Jews and Christians, but also with those of the Sabaeans and Magians, from all of which he seems to have drawn materials which he incorporated into a system, after the idea of establishing a religion in his country, where numberless sects of Pagans, Jews, Christians, Sabaeans, and Magians existed, had risen in his mind. He lived, as is well known, much in solitude, and, according to him, had been the essence and the great mission which he thought himself called upon to accomplish. He does not reject the doctrines of any sect, but in his mind. He lived, as is well known, much in solitude, from all of which he seems to have drawn materials which he incorporated into a system, after the idea of establishing a religion in his country, where numberless sects of Pagans, Jews, Christians, Sabaeans, and Magians existed, had risen in his mind. He lived, as is well known, much in solitude, and, according to him, had been the essence and the great mission which he thought himself called upon to accomplish. He does not reject the doctrines of any sect, but...
number of prodigies of the most extraordinary nature; for instance, that the moon was divided into two parts, one of which came down into the sleeve of their prophet, by whom it was sent back to heaven—that fountains sprang forth from his fingers, etc.; but who does not see that all these things are mere stories, unworthy of having the God of majesty for their author, besides being totally unsupported by credible testimonies or by any proof whatever. For they were either blindly adopted upon the bare word of Mahomet, or forged only after his death; most of them not being found even in the Koran, but in the Sonna, a fabulous and ridiculous record of somewhat later date, which holds among the Mussulmans the same standing that the Talmud holds among the Jews. The most famous of those prodigies is the voyage of Mahomet to the highest heaven. Of this he continually boasted; this he adduced as the strongest proof of his favor with God, and, after his example, several Arabian authors relate it with the utmost gravity.

"They say that, during a certain night, the wonderful mare, Al-Bors, upon which the ancient prophets usually rode, transported Mahomet from Mecca to Jerusalem, whence he was, by the help of the Archangel Gabriel and of a ladder of light, taken up through an immense distance to the summit of heaven, before the throne of the Almighty, there to receive his instructions from God Himself. Most admirable were the things which he saw in his journey thither, and on his way back; among others, 1st, the stars as big as the mountains of Arabia, and fastened to the first heaven by golden chains (which shows, by the by, how learned a scholar and astronomer Mahomet was!); 2d, a cock, whose head reached the second heaven, though distant from the first where the cock stood, about ten or twelve times the distance from the moon to the earth; 3d, an angel so tall and large that it would have taken seventy thousand days to walk from one of his eyes to the other; 4th, another angel who had seventy thousand heads, each head having seventy thousand faces; each face, seventy thousand mouths; each mouth, seventy thousand tongues; and each tongue being able to speak seventy thousand languages, of which he made use to praise Almighty God, etc. Mahomet returned in the same manner, and with the same rapidity in which he had gone to heaven, the whole voyage having been completed in the short space of a few hours.

"Tales, not only not unworthy in every respect of being compared with the miracles of Christ and His disciples, but even so ridiculous and absurd, found admirers among the enthusiastic Arabs. Still, it must be observed that they were not believed by all the Mohammedans; nor did the followers of Mahomet support their preaching by the authority of his pretended miracles, but by force of arms. The use of their swords, aided on one side by the impulse of ambition, corrupt nature and fanaticism, on the other, by the weakness of the Greek and Persian empires at that period, was the real and only cause of the rapid progress of their religion.

"As to the Koran, which the Mussulmans give also as a proof of the divine mission of their prophet, we have already observed that, with the exception of a glowing style and some beautiful moral maxims, it is, according to all persons of good sense, nothing but a miserable rhapsody. The Mohammedan doctors themselves confess that it is full of perplexing difficulties and contradictions, which they endeavor to reconcile by admitting a distinction between its various articles, some, they say, being abrogated, and some being destined to abrogate the others; but, unfortunately for their purpose, the abrogating articles, instead of being, as they certainly ought to be, later, are on the contrary more ancient than those to be abrogated."

**Pastoral Poetry.**

Pastoral poetry is an imitation of rural life, and to poems of this kind the name of Elocute, a word taken from the Greek and signifying a collection of choice pieces, is generally given. Sometimes, as Tennyson has done, the name of Idylls is given. This word, also of Greek origin, means in that language a little image or a painting of a gracious and sweet kind. If we can establish any difference between Elogues and Idylls, it is very slight, authors frequently confounding them. The term eclogue is used only to designate a pastoral poem; while the Idyll, though generally pastoral, may be any descriptive poem, though it usually is of a pastoral kind.

Pastoral poetry is written in all forms. Sometimes the writer himself relates an event; again he may put it in form of a dialogue and allow his shepherds to relate the story; at other times he begins the poem and then introduces the dialogue of the actors. Hence pastorals may be either monologues or they may be the conversation of two or more shepherds.

The general character of this species of poetry consists in the perfect accord of the subjects treated of, and of the language used, with the manners and customs of living the happy life of shepherds; but this poetry may at intervals rise higher, and in places reach the dignity of the epic, lyric and dramatic kind. The author of bucolic poetry must transport himself with his subject from ordinary life to that supposed to be led by the watchers of the sheepfold; it is necessary that the character of this state of life be vividly imprinted on his work, as well in the choice of his subject as in the manner of treatment and in the style of his language. Simplicity, naïveté, and elegance are the essential merits of the eclogue. All affected ornament, all that which savors of trouble and labor, all things foreign to the ideas, knowledge and sentiments which are common to shepherd or country life are to be scrupulously avoided.

According to the most commonly received opinion, pastoral poetry took its origin in the island of Sicily; and it is said that the custom of disputing for the prize in singing and playing the flute exists in that country to this day. The most ancient bucolic poet of Greece was the shepherd Daphnis, but as time has left us no fragments of his works, Theocritus is regarded as the creator and father of pastoral poetry. Theocritus was a native of Syracuse; he has painted nature, and country manners and customs, with inimitable truth and simplicity, and in colors of the greatest richness. He has joined to these great gifts that of managing in a masterly manner the most expressive and harmonious of languages, and of that language the most musical of all its dialects, the Dorian.

Bion and Moschus, one of Smyrna and the other of Syracuse, the successors and contemporaries of Theocritus, departed from the simplicity of their master, transferring the eclogue from green pastures and shady woods, and gilding it with ornaments incompatible with the nature of this species of poetry.
After Theocritus, Bion, and Moschus, the pastoral muse seemed dead until Virgil appeared and gave it new life. Having stored his mind with the masterpieces of Grecian literature, he felt that the bard of Syracuse was the true poet of nature, and him he took for his model. Though Theocritus surpasses him in the variety of his portraits and in the minuteness and accuracy of his descriptions, yet Virgil is superior in elegance to his model, casting aside whatever was gross, and giving a gentleness to his shepherds which allures us to love them.

Later on in the reign of Diocletian, in the fourth century of our era, Calpurnius of Sicily wrote in Latin a number of eclogues, seven of which have been handed down to us; it is supposed also that Nemesian, a contemporary of Calpurnius and who wrote didactic poems on hunting, fishing and navigation, was the author of four eclogues which are commonly joined to those of Calpurnius.

Among the Italians, Saunauzarius, who however wrote in Latin, is celebrated as a writer of eclogues. He however transferred the scene from the woods to the sea, an innovation in which he has had no followers. Tasso and Guaranì also wrote pastorals of great truth and beauty. Among the English, Pope, Phillips and Shenstone have written pastorals, but those of Shenstone only are of great merit. Allan Ramsay’s “Gentle Shepherd” is a pastoral drama in which sylvan life is pictured with great fidelity. In France, the principal bucolic poets are Racine, who however little deserves the high praise given him by Bolleau; Segrais, who because of his Eclogues was elected to the Academy; Madame Deshonlieres, Fonteselle, and Flerian, who also composed some Idylls. A fault common to all these authors is monotony and a want of truth and simplicity. They have not that vivid sense of nature and that sincere love of country life which animated the ancients; their pastorals are only a sort of genteel elegies suited to courtiers and city people disguised as shepherds.

Art, Music and Literature.

—Wagner has erected a tomb in the garden attached to his villa at Bayreuth, in which he wishes to be buried.

—The volume “On Government,” by E. L. Godkin, of the Boston, is announced for publication by Henry Holt & Co.

—Leopold Lichtenberg, the American boy violinist, gained the first prize at the Brussels Conservatory last month. He played the seventeenth concerto of Viotti and the fifth concerto of Vieuxtemps to the satisfaction of M. Wieniawski.

—It is solemnly reported that machinery for whisking the Rhine daughters about their rocky dwellings in the “Rhinegold” had so perplexed a look that the Rhine ladies, who were content to sing, wouldn’t trust themselves to the strange mechanism; and that thereupon the iron-willed Wagner, who had borne down all other opposition, gave way and shed tears. At sight of these all the Rhine daughters relented.

—A writer in the International Review says a Frenchman Jean Gautherin, once an illiterate shepherd and a poor workman, has become a sculptor of some eminence. The French Government bought his “St. Sebastian” for 15,000 francs. He carved the whole statue in marble himself, with the living model before him. Sculptors generally work only in clay, or at most give finishing touches to the marble which has been prepared for them by the workmen.

—One of the most elegant art publications ever brought out in this country is that of Osgood & Co., of Boston, who are now engaged in publishing the entire series of Canova’s works, from the Gray collection at Cambridge. The pictures are by the heliotype process, and are to all purposes as choices as steel engravings. The letters accompanying the pictures is in the highest style of the art. The series will be completed in 25 parts, and is sold by subscription.

—The Cincinnati Commercial says, “There is a great deal of discussion of the purpose of George Eliot in writing ‘Daniel Deronda,’ and the Jewish portion of the book is a particular puzzle. The truth is, the husband of George Eliot is a gentleman of Jewish descent, and she is suspected of writing the book to please her husband. She studied Jewish history with great care as a preparation for this work, and it is said by her friends that in the course of her studies, having this relation, she consulted a thousand books.

—The women’s Centennial committee have arranged for a series of 10 grand concerts at Philadelphia, under the direction of Theodore Thomas. Mr. Thomas’ reorganized orchestra will be the central attraction, aided by a large vocal corps and the following soloists: Miss Henrietta Beebe, soprano; Miss Anna Drassil, contralto; Miss Antonia, Henne, contralto; Dr. H. A. Binchoff, tenor; Mr. Franze Remmertz, baritone; Mr. F. G. Cauffman, baritone; Mr. Myron W. Whitney, basso. Principal instrumental soloists: Mme. Madeline Schick, violin; Mr. F. Brown, piano; Mr. S. B. Mills, piano; Mr. William H. Sherwood, piano, Mr. S. E. Jacobsen, violin.

Books and Periodicals.

—The October number of the Folk is filled with entertaining musical gossip. It contains a number of excellent pieces of music, instrumental as well as vocal.

—We are well pleased with the September number of The Catholic Record. The articles are well written, by excellent magazine-writers, and are admirably adapted to entertain Catholics gathered about the hearth-stone. All desiring a cheap Catholic magazine should subscribe for the Record. The contents of the September number are: I, Church and State; II, The Rhyme of Rydal Sands; III, Some Letters; VI, Rossini; V, In God, Immutable; VI, An Ower True Tale; VII, The Story of a Victory; VIII, Editorial Notes; IX, New Publications. Memoirs of the Rt. Rev. Simon William Gabriel Brunner of the Canons of St. Thomas of Canterbury. Illustrated Lessons in our Language, etc., etc.


This is a brief but comprehensive History of the United States up to the year 1875, excellently printed, on good paper, with maps and Illustrations of a better order than are generally found in school-books. The work is strictly devoid of all sectionalism or religious bigotry, but we think the author might have improved it a little by adding here and there a record of actual facts to which no reasonable person could object. As for instance on page 61, where, under the head of Maryland, mentioning the fact that civil affairs were there conducted with mildness, prudence and sagacity, and that the first statutes of the colony, enacted in 1639 under the administration of Lord Baltimore, were just and liberal, he adds that special provision was made for the protection of the Catholic Church but omits the fact that Maryland was the first of the Colonies to concede religious liberty to those whose views differed from those held by the administration. The history of the Civil War is admirably and we believe truly given, without rancor or bias, a fact much in favor of the book at the present time when sectional animosity is sought to be allayed and a spirit of union and fraternal charity encouraged.

Further on, p. 247, we could wish the paragraphs numbered 271 replaced with matter of more general interest and of a less doubtful nature. We believe the section in question has done very little, if anything, towards developing a better and higher manhood and womanhood throughout agricultural circles; and the mutual understanding and cooperation which it professed to foster among farmers are void of practical results because its operations were conducted on wrong or selfish principles.
The attention of the Alumni of the University of Notre Dame, Ind., and of others, is called to the fact that the NOTRE DAME SCHOLASTIC has now entered upon the TENTH year of its existence, greatly improved, and with a larger circulation than at the commencement of any former year.

Besides the Local News which will appear weekly, the readers of the SCHOLASTIC will find in it many Literary and Scientific articles of general interest.

Terms, $1.50 Per Annum, Postpaid.
Address Editor Notre Dame Scholastic, Notre Dame, Ind.

Festina Lente.

There is a disposition among young men which needs considerable curbing. They are, for the most part, altogether too anxious to get through with their studies. They seem to think that it is necessary for them simply to attend a class for a short while, and then leave the college for the active life of the world. They desire to advance rapidly in all their studies, forgetting the real fact that it takes time to thoroughly master, not only all, but even one particular study.

It is well known that in the ordinary course of nature all things reach the degree of perfection for which they were destined, slowly and by a fixed law of progress. The mighty oak, which proudly breasts the raging storm, was at first but an insignificant plant which, by the action of the elements required for its growth, by degrees and slowly became the majestic tree. Palaces, and the grand and venerable cathedrals which have grown hoary with age, were once but disjointed masses of brick and stones, and they grew only by the slow process of laying those bricks and stones in their places, one by one, until there resulted those magnificent structures which excite the awe and admiration of all beholders. Man himself was once a helpless infant, unable to do anything for himself; it required years to harden his bones, and to strengthen his sinews, and to give him man’s proportion and man’s strength.

As this is true in the physical order of things, it is equally so in the mental. The intellectual faculties act and operate through the brain, and that the action of these faculties may be strong, healthy and vigorous, it requires not only a proper growth and maturity of the brain—which is attained only by time—but also the continual practice or the habit of thought, which is fully acquired only by long-continued practice. As the fingers of the musician require long and careful training before they can promptly and unerringly obey the will of the artist in the execution of a difficult piece of music, in like manner the mental faculties require the training of years before they can act freely, vigorously, and systematically in the process of thought.

As for the physical training of the musician, the practice or exercise must be graded, so also should it be for the mental training of the thinker. Man does not execute music without first learning the rudiments. The musician begins by playing the scale or gamut slowly; he then becomes able to execute it with more rapidity; after practice on the easier exercises he attempts pieces more difficult of execution, until at last, after years of training, he appears before the world, an artist. In like manner the thinker begins with the simplest rudiments of knowledge, and through years of hard study he gradually extends the sphere of his labors until he finally soars with ease into the higher regions of thought and grapples successfully with questions most difficult of solution.

The success of man, however, in the higher flights of intellect, depends chiefly on the thoroughness with which he has mastered the primary principles which underlie and are the foundation of all knowledge. Hence it is that in schools and colleges the labors of the student are graded with a view to a complete mastery of those principles, and the student for his own interest and after-success is required to pass through the various grades of study as laid down in such institutions in accordance with the dictates of a long experience. Any attempt deviating from such a course can only result in failure and retard the progress of the over-ambitious. Hence it is that those who have "crammed" or have been "coached" attain but little real knowledge in their after college life.

Those of our readers, then, who are actually engaged in the noble work of cultivating their mental faculties should bear constantly in mind the truth that progress must be gradual—that there, like children, creep for a while in order that hereafter they may walk with a firm, manly tread as they advance in their important undertaking. If one has not thoroughly mastered all marked down in the curriculum for a particular year, it would be far better to repeat the work of that year and not seek to go farther until he has done so.

Religious Poetry.

It is not an uncommon notion among people that religious poetry is quite "a stale, useless and unprofitable" drug; and many are the readers who turn away from it as they would from a dry sermon or a metaphysical dissertation. Poems by St. Thomas, St. Ambrose or St. Augustine, forsooth! Such names may be honored in the schools, but they should never be honored with the great name of poet! Then again, the inexorable logic of theology has so traced out, marked and defined the dogmas of the Church that the poet has no liberty given to his imagination to soften down their rigid outlines and give to them the tenderness and beauty which is required in order to please. No free rein can be given to the muse; she is forced to float with drooping plumes along the weary waste of dull dogma or dry practice, and can never attain those higher flights which we demand in poetry. Such are the hasty and ill-formed conclusions of a large class of readers. But no such conclusions should be allowed, for the premises from which they argue are radically false.

Since the time when an Aristotle gave to the world his treatise on the "Art of Poetry," no writer has yet been able to give a satisfactory definition of the thing called poetry. Until man is able to point out the subjects to which the muse must confine herself, and mark the boundaries beyond which she must not pass, no definition can be given.
But how are limits to be given the muse when the fields which she has as her Empire are as broad as creation's self, when she can soar far over the physical world into the unseen world of spirits, thence to summon forth shapes of joy and beauty? There is, however, one notion in which when she can soar far over the physical world into the unseen world of spirits, thence to summon forth shapes of joy and beauty? There is, however, one notion in which

Milton, shining like stars of the first magnitude in the poetic firmament, and to whom religion gave their inspiration.

If the edifice be not so built, the builder sinks to the level of a mere imitator or plagiarist and is unworthy the name of poet or maker.

If then we apply this principle to subjects furnished by religion, we see how false and unfounded in reason, how false in fact and history, are the conclusions of those who turn away from all religious poetry. In the Pagan world, poets, no doubt, had a vast mine in the achievements of its heroes and demigods, in the dim history of the birth of nations. But in the establishment of Christianity a new creation was opened to the sense, and the poet had opened out to his dazzled vision the countless things of beauty and sublimity suggested by the great mysteries revealed, by the life and death of a Man-God, by the glorious combats of the martyrs, and the triumphs of the Church throughout all time.

Even before the coming of Christ, under the Old Dispensation, we find religion to have given the first and noblest employment to the muse, who, in the inspired writings of the Old Testament, is seen at times winging her flight, lowly as the wren by the sprouting hedge, along some ordinary incident in the history of the Jewish people; at others, soaring aloft like the eagle, along the heights of the empyrean, chanting the glory and the majesty of Jehovah.

But we need pursue these observations no further. Were it our intention to write at length of Christian poetry, we might point to the many bards sublime, such as Dante and Milton, shining like stars of the first magnitude in the poetic firmament, and to whom religion gave their inspiration. We might point to more humble poets who also drank in some ordinary incident in the history of the Jewish people; at others, soaring aloft like the eagle, along the heights of the empyrean, chanting the glory and the majesty of Jehovah.

But we need pursue these observations no further. Were it our intention to write at length of Christian poetry, we might point to the many bards sublime, such as Dante and Milton, shining like stars of the first magnitude in the poetic firmament, and to whom religion gave their inspiration. We might point to more humble poets who also drank in some ordinary incident in the history of the Jewish people; at others, soaring aloft like the eagle, along the heights of the empyrean, chanting the glory and the majesty of Jehovah.

But how are limits to be given the muse when the fields which she has as her Empire are as broad as creation's self, when she can soar far over the physical world into the unseen world of spirits, thence to summon forth shapes of joy and beauty? There is, however, one notion in which
Local Items.

—Look out for your Bulletins.
—Watermelons have been plenty.
—Hard study is the order of the day.
—Please give us all the personals you can.
—Bulletins will be sent off week after next.
—Are we to have a vocal quartette this year?
—The promenade on the Campus is well patronized.
—The basement of Phelan Hall is being put in order.
—When will the Philodemics give us an Entertainment?
—The subscriptions to the Scholastic are great in number.
—They say there are plenty of nuts in the woods this year.
—No man need complain of his lot whilst he can help himself.
—The classes of Christian Doctrine were begun on last Wednesday.
—The Juniors have had a canary-bird presented to them for their study-hall.
—Never was the fishing so good on the lower lake as during the past year.
—We expect to have the Band out serenading in the course of a few weeks.
—The tall gardener keeps the parterre in front of the College in apple-pie order.
—The open plot of ground in front of the Prebbytery is to be levelled and beautified.
—All articles for the Scholastic should be sent in as early in the week as possible.
—The St. Cecilia Society no doubt will be strong this year. It is a good thing in it.
—The College Library will be open every day. At what hours we have not yet learned.
—There has been, so far during the scholastic year, but very little sickness at Notre Dame.
—Work will begin on the new music-rooms for the Orchestra, Choir, and Band, very soon.
—It is said that the Orchestra will, the coming year, be far better than it has been for years past.
—The little chapel at the Scholasticate, the prettiest at Notre Dame, will be re-decorated this fall.
—It is said that Fred Lang's football had more to do in driving away homesickness than anything else.
—There is an abundance, this year, of hickory and walnuts. As to hazel-nuts, we have had no report.
—There is no lack of amusements in the yard, of hard study in the study-halls, or work in class-rooms.
—Frère Simon is constantly engaged in adding to the beauty of the premises adjacent to the Professed House.
—The prefects speak well of the "new-comers." We notice that they are well represented on the roll of honor.
—Mr. Shickey is always on hand to accommodate visitors to Notre Dame. His omnibus and stage-lines are excellent.
—Already the leaves of the maple are changing their color to purple and gold—a sign that autumn is commencing.
—The weather continues fine; and the boys, taking advantage of it, enjoy themselves hugely during recreation hours.
—There is an apple-tree at the St. Joe Farm full of blossoms. We suppose the crop on that tree will be of frozen apples.
—We have a few complete sets of the ninth volume of the Scholastic which we will dispose of to any one wishing to buy.
—Those pie-ously inclined are generally seen in the neighborhood of the store about half-past three o'clock in the afternoon.
—The members of the Boat-Club have everything in trim now. Are they to give us a race before the winter season sets in?
—We expect to chronicle very soon the arrival of the additional philosophical instruments that have been expected for some time.
—We are glad to learn that Master W. J. Davis will return this year. Would like to hear him again "In the old log-cabin by the Lake." 
—The same style of painting as has already been executed in the new church will be kept up until the whole of the interior is finished.
—A house for storing the oil used in the college, etc., has been erected just east of the Scholastic building. When will we have gas?
—It should be the aim of every student to have his name appear among those in the class honors, the roll of honor, and on the list of excellence.

—The societies are now all in working order, and as there are good members in all we expect to hear excellent accounts of them this year.
—The regularity displayed by the students in their attendance at class is gratifying to everyone. It is a promise of a fine examination in February.
—The steam-pipes are being completely overhauled in order that the heating of the different buildings about the place may, the coming winter, be perfect.
—We desire that all local items intended for the Scholastic be handed in by Thursday evening, as the first form of the paper goes to press on Friday.
—We are pleased to see the fine touch of the new artist, who has taken a room in the College. Though he works slowly, his works show the hand of a real genius.
—We saw a couple of Nimrods out on Wednesday with their guns upon their shoulders and their pouches by their sides. And they came home with—nothing more.
—Evidently the Minimus study hard, from the fact that those who are old enough to enter the Juniors are generally fit for the second highest classes in that Department.
—The additions to the Cabinet, obtained lately by the Curator, are very fine. The collection is becoming better and better every year, and we trust that it will ever continue to increase.
—Although we have engaged special reporters in the various departments, yet everyone should understand that he is at perfect liberty to send us as many locals as he feels inclined to.
—There are to be many improvements made on the Scholasticate building this fall. As all the rooms in the house are now occupied, there will be an addition put to the building next spring.
—Remember the box in the hall of the College is for communications to the Scholastic. Don't fail to patronize it. Let us have all the local news, personals, etc., possible. We never have too much.
—We hope that the members of the St. Aloysius Philodemic Society will revive the reputation which their society enjoyed in the days of yore. We expect them to give us a public debate before December.
—We would advise everybody without exception to become members of the Lemoneier Circulating Library Association. Those connected with the various societies should by all means become members.
—A game of ball was played between "Pat's Boys" and the Excelsior Baseball Club in which the former came out victors. The Excelsiors threw up the game at the end of the sixth inning, and the score stood 15 to 1.
—There has been no falling off this past week in the number of visitors to Notre Dame. B. Francis Assisi is unfailing in his attentions to them, and is only too happy to show them all there is to be seen about the city.
—The first of a series of lectures will be given in Phelan Hall in October by Prof. T. E. Howard. We have not yet learned the subject which he will treat. The second of the course will be given in the same place, by Rev. T. E. Walsh.
THE NOTRE DAME SCHOLASTIC.

—The quicksteps and the following nine of Juniors, namely, Clarke, Goleen, Lindberg, Mosal, Franz, Bell, Buerg, Scanlan, and Donnelly, played an exciting game of baseball on the 17th last. The Minins won by a score of 15 to 4.

—The grand bareback, not exactly equestrian, performance on Monday last made the Campus somewhat lively. Old bridle usually is not much on the trot, but under the skilful management of the accomplished rider she made pretty good time.

—To-morrow week (Oct. 1st) the pilgrims from Mishawaka, under the direction of Rev. A. E. Oechtering, will arrive at Notre Dame. There will be Solemn High Mass in the new church, and sermons in both the English and German languages.

—As the St. Aloysius Philodemic Association is the oldest in the house it is but natural that it should make a grand show during the year. If the members will follow the directions of their excellent President we feel assured that such will be the case.

—The Feast of the Seven Dolors was celebrated at Notre Dame with usual splendor. Solemn High Mass was sung by Very Rev. Father General, with Very Rev. Father President, Rev. Mr. Collins, Promoter, J. A. Lyons; President, J. A. Lyons; Vice-President, P. J. Hagan; Secretary, F. H. Pettit; Librarian, W. Arnold; Marshal, W. T. Turnball; Sergeant-at-Arms, G. Crawford; Librarian, W. Coolbaugh.

—It is expected that ordinations will take place here where the oratory of the Province has their invitation to treat, in October. This retreat will be preached by Rev. Father Wayrich, one of the most eloquent members of the Congregation of the Most Holy Redeemer. We hope that the Rev. Father will favor the students with a sermon before he leaves.

—Prof. Gregori has painted in fresco on the walls of the new church the pictures of St. Agnes, St. Rose of Lima, St. Aloysius, St. Stanislaus, St. Bernard, St. Anthony the Hermit, St. Apollonia, St. Cecilia, St. Lucia, St. Bonaventure, St. Benedict, St. Alfonso, St. Mary Magdalen, St. Paul the Hermit, St. John the Baptist, St. Dominic and St. Francis of Assisi.

—On Sunday, Sept. 17th, the first annual meeting of the Archconfraternity of the Immaculate Conception was held for the purpose of electing officers for the ensuing year. The election resulted as follows: Director, Rev. Mr. Collins, C. S. C.; President, M. Kaufman; Vice-President, A. Burger; Secretary, J. Healey; Cor. Secretary, F. Ewing; Treasurer, G. Sugg; 1st Censor, C. Walch; 2d Censor, G. Hogan.

—The first regular meeting of the Boat Club was held Sept. 17th. Mr. Ball being appointed chairman pro tem., the members then proceeded to the election of officers for the ensuing session. The election resulted as follows: Rev. P. Kolovin, Director; Bro. Norbert, President; W. T. Ball, Vice-President; N. J. Mooney, Recording Secretary; C. Otto, Treasurer; Commodore, W. T. Ball; Capt. of "Minnehaha," T. C. Logan; Capt. of "Hiawatha," N. J. Mooney.

—Rev Fr. Zahm on Monday evening kindly gave a most amusing and instructive entertainment to the Minins, in their study-hall, with the magic lantern. The new students especially enjoyed it very much. Some of the new views were greeted with great delight by the "minins." Among those who kindly favored the Minins with their presence on the occasion were Very Rev. Fr. Provincial, Rev. President Kolovin, Judge Lowrey, Br. F. de Sales, and a number of ex-Minins. We hear that on the arrival from Philadelphia of some 150 new views, Fr. Zahm intends to give a second entertainment in Phelan Hall.

—A Junior, writing to us, says: A match game of baseball was played between the "Pelican" nine of the Seniors, and a picked nine of the Juniors, for a bat. The "Pelicans" chose their own umpire, having previously offered him the piece to decide in favor of them. This being a terrible temptation, the umpire was unable to resist, and consented to take the bribe. Of course the Juniors were not long in perceiving that even ten men did not prove sufficient to beat the Seniors, they making their opponents dance to the tune of 17 to 15. As the Seniors had to pay for the umpire's pie, they remarked, "We was enough to pay for, and not to give the Juniors a bat."

—The following timely advice is given by the Freeman's Journal: "In the terrible crisis through which the people of this country are going, do Catholic parents reflect how very hard it bears especially on young men and women of Catholic homes? In this country, as a general thing, these institutions are without endowments. They live on the moderate stipends charged for board, lodging, tuition, etc. The charges are not extravagant. The care taken of young people in the best of our Catholic institutions is such as can never be compensated by money. At the same time, money is necessary for the support of these academies and colleges. We were shocked a short time ago to hear from the head of a famous institution that there were so many thousands owing it from within and around New York."

—The first regular meeting of the Columbian Literary Club was held Tuesday evening, Sept. 12th. The following were elected officers: Director, Rev. Mr. Collins, C. S. C.; President, W. T. Ball, Vice-President; N. J. Mooney; Secretary, J. Healy; Cor. Secretary, J. A. Lyons; Treasurer, J. M. Knight; Costumer, J. Sampson; 2d Costumer, O. Lindberg; Historian, D. Ryan; Librarian, Wm. Ohlman; Ist Censor, W. P. Breen; 2d Censor, W. Arnold; Marshal, W. T. Turnball; Sergeant-at-Arms, E. Riopelle. Messrs. J. Herman, F. Schlink, W. Wells, J. Colema, and J. Henny were elected members. At a meeting held Saturday, Sept. 16th, the old members, by invitation of the club, visited the Club. Declamations were delivered by Messrs. T. C. Logan, W. P. Breen, D. Murphy, P. J. Hagan, J. S. Murray and F. Schlink.

—Among the specimens lately added to the Museum we noticed some large and beautiful brain corals and fan corals, also some rare and interesting specimens of crystalized fossil coral, or rather fossil coral with an interior lining of chalcedony, and crystals of quartz, pellucid and colored. They are a portion of the only collection in this country, and the curator of the Museum feels very proud of them. We were also shown two very beautiful ammonites, one cut in two, and polished so as to show the interior structure of the animal very perfectly. But the largest and most beautiful specimen we found in the Cabinet of Mineralogy. We were shown some magnificent specimens, including the different varieties of dog-tooth spar, naiad-spar, etc., also some splendid specimens of fluor-spar, 600ite, siderite, embolite, agate, amethyst, cryolite, nephrite, tephroite, melanite, rhodolite, latamarie, amphilobe, besides many others both rare and beautiful.

—The first regular meeting of the St. Cecilia Philomathic Association was held on the 16th. The following are the officers for the ensuing session: Director, Rev. P. J. Kolovin; Assistant Director, Rev. John A. O'Connell; President, Prof. J. A. Lyons; Critic, Prof. T. E. Howard; Judge of the Moot Court, Prof. L. G. Tong; Promoters, Prof. J. Edward and Bro. Leander; 1st Vice-President, A. Burger; 2d Vice-President, M. Eichauer; Secretary, C. Orsinger; Cor. Secretary, J. Healy; Cor. Secretary, Coily Clarke; Chronicler, Douglas Ryan; Treasurer, A. Widdicombe; 1st Monitor, C. V. Lurtek; 2d Monitor, F. Cavanaugh; 1st Censor, G. Sugg; 2d Censor, C. Hagan; Sergeant-at-arms, W. T. Turnball; Historian, D. Ryan; Librarian, Wm. Ohlman; 1st Costumer, Jno. Mosal; 2d Costumer, O. Lindberg; Marshal, J. Phelan; Prompter, G. Crawford; Chair of the Moot Court, J. Knight; Sheriff of the Moot Court, G. Sampson. Bro. Paul was elected an honorary member.

—During the past week the following additions were made to the Lemonnier Library: namely, "Life of Mary Queen of Scots," Strickland, 2 vols.; "Balines' Fundamental Philosophy," 2 vols.; "The Life of the Empress Josephine;" McGee's History of Ireland, 3 vols.; "Instructions on the Mass," Sullivan; Life
of Blessed Margaret Mary; "Life of Gen. Meagher;" Lyons; "Life of Dan'l O'Connell;" Sr. M. F. Clare; Parsons' Biographical Diet; "Rosemary," Huntington; "Lion of Flanders," Conscience; "Mary Lee, or the Yankee in Ireland," Paul Peppergins; Little Pierre, 8 vols.; Migson; Student of Blenheim Forest; Lover's Works, 4 vols.; "Collegians," Gerald Griffin; "Mathilda of Canossa," Brezian; Shandy McQuire, or Tricks upon Travellers; Old Chest, Haunt of the Rock, Old and New, Old House, Mc- Dhupe, Mrs. Sadlier; O'Donnell's of Glen Cottage; "Going Home," Eliza Martin; Tithe-Proctor, Emigrants of Ahadara, Valentine McClunthy, Black Prophet, Buck Baro- nde, Jane Sinclair, Willy and his Colleen Bawn, Poor Scholar, Evil Eye—William Carleton; Mitford's His- tory of Greece, 8 vols.; Greville Memoirs.

Obituary.

EDWARD H. BALL, of Lafayette, an old student, departed this life on last Thursday, September the 14th. He had been ailing for a long time, but his death was not expected so soon. He died of the disease known as quick consump- tion, at the age of 87. During Mr. Ball's stay in the Col- lege he was always known as a very generous and warm hearted young man, and made for himself many sincere friends, who will doubtless be greatly surprised and pained to hear of his early death. On last Friday his remains were followed to the grave by a large concourse of sorrowing friends and relations. Ed. was always an upright young man, and, as he died a good Christian soul, let us hope that he may rest in peace.

Role of Honor.

STUDENT DEPARTMENT.


JUNIOR DEPARTMENT.


MINIM DEPARTMENT.


Class Honors.

For the Week Ending Thursday, Sept. 21, 1876.

MINIM DEPARTMENT.


—One day, at a farm house, a wag saw an old goffer trying to eat the strings of some night-caps that lay on the grass to bleach. "That," said he, "is what I consider an attempt to introduce cotton into Turkey!"
Lucius G. Tong,
Attorney & Counselor at Law,
Real Estate and Insurance Agent.

Collections Promptly Made. General Business Solicited.

Examination of Titles to Real Estate made at reasonable charges.

Office, Room No. 2, Arnold's Block,
P. O. Box, 1411.
SOUTH BEND, IND.

Jansen, McClurg & Co.,
Importers and Dealers in Fine

Books and Stationery,
117 and 119 State Street,
CHICAGO, ILLINOIS.

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

CONDESSED TIME TABLE.
NOVEMBER, 1875.

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

3 NEW YORK.

<table>
<thead>
<tr>
<th>No.</th>
<th>2</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 2</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Daily</td>
<td>Ex. &amp; A.</td>
<td>Ex. &amp; A.</td>
</tr>
<tr>
<td>Ex. Sand'y</td>
<td>Ex. &amp; A.</td>
<td>Ex. &amp; A.</td>
</tr>
</tbody>
</table>

Lv. CHICAGO.

Ar. FT. WAYNE.

" Rochester.

Lv. Pittsburgh.

Ar. Cresson.

" Harrisburg.

" Baltimore.

" Washington.

" Philadelphia.

" New York.

" New Haven.

" Hartford.

" Springfield.

" Providence.

" Boston.

This is the only line that runs the celebrated Pullman Palace Cars from Chicago to Baltimore, Washington City, Philadelphia and New York without change. Through tickets for sale at all principal ticket offices at the lowest current rates.

F. E. Myers, G. P. & T. A.

Thomas B. Clifford
(Or the Class of '63)

Attorney at Law, Notary Public, and
Commissioner for All the States,
206 BROADWAY (Cor. Fulton), NEW YORK.

Special Attention Given to Depositoin.

Collection of Minerals.

The collections illustrate the principal species and all grand subdivisions in the Mineralogical, Geographical and other works upon Mineralogy; exquisitely engraved on steel plates, and arranged in a crystallographic order, embracing all the principal minerals of the earth. They are under the care of Prof. T. Egerton, of the College of the City of New York. The collection is arranged in two large galleries, each of which contains about 1000 specimens, the larger of which is intended for the use of the public, and the smaller for the use of scientific men.

The collections are made up of the finest specimens of the principal minerals, and are arranged in such a manner as to enable the student to distinguish all the varieties of each species, and to enable the chemist to identify all the minerals without further data than are furnished by the labels.

The labels give the name, locality, and in most cases the composition of the mineral. The collection is arranged according to the system of Prof. T. Egerton, and contains all the principal species and all the grand subdivisions in the Mineralogical, Geographical and other works upon Mineralogy.

The above Collection has received the approval of the Smithsonian Institution.

The collection of ores and minerals is one of the most valuable collections in the world, and is a valuable addition to the mineralogical collections of the whole world. It is arranged according to the system of Prof. T. Egerton, and contains all the principal species and all the grand subdivisions in the Mineralogical, Geographical and other works upon Mineralogy.

Collections of Gems, Ores, Earthy Minerals, Minerals used in Art or in Agriculture, on hand or put up to order.

We have in stock a large number of showy specimens for Museums, of Amazon Stone, Caligororum Stone, Leadstone lifting horseshoes, &c., &c.

We sell Minerals by weight, for the Chemist and blowpipe use, at very low prices, as Samarskite 35c. per lb., Allante 35c. per lb., Brookite Pure Crystal 55c. per lb., Rutile pure, 55c. per lb., Wavellite 65c. per lb., and any other mineral that we have on hand. Our taxidermist was employed by the Smithsonian Institution for 5 years in South America.

A. E. Poote, M. D.,
Prof. Chemistry and Mineralogy,
3725 Lancaster Avenue, Philadelphia, Pa.
THE NOTRE DAME SCHOLASTIC.

WM. G. SPEER, N. S. MITCHELL, (Class of '72)

SPEER & MITCHELL, ATTORNEYS AT LAW,
225 Brady St.,... Davenport, Iowa

THE “AVE MARIA,”
A CATHOLIC JOURNAL
Devoted to the Honor of the Blessed Virgin.

Published Every Saturday at Notre Dame, Ind.

APPROVED BY HIS HOLINESS PIUS IX, AND MANY EMINENT PRElates

Among the many contributors to the Ave Maria may be
mentioned

Abbe de Verb, Grace Ramsay,
Henri Lasserre, Anna H. Dorey,
Rab. A. Lambling, Eleonora C. Donnelly,
Lady Fullerton, Eliza Allen Starr,
The Mises Howes, The Authoresses of “Tybien,”
etc., etc., etc.

TERMS:

One Year...........................$ 2 50
Five Years...........................10 00
Clubs of Ten (and over, at the rate of $2 each)............50 00

A specimen copy sent free to any address on application.

Payments invariably in advance. Money should be sent either in Registered Letter or by Post Office Order on Notre Dame Post-Office.

All subscriptions, communications, books or periodicals for notice, etc., should be addressed to the
REV. EDITOR OF THE AVE MARIA,
Notre Dame, Indiana.

Dealers Supplied by the American News Company, 115 & 121 Nassau St., New York.

St. Mary’s Academy.
(One Mile West of Notre Dame University.)

CONDUCTED BY THE SISTERS OF HOLY CROSS.

This Institution, situated on the beautiful and picturesque banks of the St. Joseph River, is everything that could be desired as a locality for a female academy. All the branches of a solid and complete education are taught here. Music, both vocal and instrumental, and the modern languages, form prominent features in the course of instruction.

Particular attention is paid to the religious instruction of Catholic pupils. Pupils of all denominations are received, and for the sake of order required to attend the public religious exercises with the members of the institution.

The buildings are spacious and commodious, suited to the educational requirements of the day, and furnished with all modern improvements. The very orion of the building is heated by steam, and hot and cold water are attached to the sleeping apartments.

The grounds are very extensive, beautifully adorned, and situated in that charming seclusion which is so favorable to the healthful development of moral, physical and intellectual power.

The proximity of the two institutions to each other is a great convenience to parents having children at both, when they visit their sons and daughters.

For further particulars concerning the Institution, the public are referred to the Twentieth Annual Catalogue of St. Mary’s Academy for the year 1874-75, or address

St. Mary’s Academy,
Notre Dame, Ind.
JAMES BONNEY
THE PHOTOGRAPHER.
Corner Michigan and Washington Sts.,
SOUTH BEND, INDIANA.

Mr. Bonney will be at his art gallery near the Scholas-
tic office every Wednesday morning at eight o'clock. He
has on hand photographs of the Professors of the Univer-
sity, 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.

OTTO VON TESMAR,
TAXIDERMIST,
124 Orchard street, North Side, Chicago, Ill.,
Does all kinds of work pertaining to the Taxidermic Art at reason-
able prices. Also prepares skeletons, refits Cabinets of Natural His-
tory, renews Specimens, etc., etc. For further particulars address
me above.

P. SHICKLY
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 CAR-
RAGES and BUGGIES, and moved into the LIVEEY STABLES
Mary's, I beg leave lo inform the public that I have, at the urgent
request of many of my patrons, purchased SEVERAL NEW CAR-
M. Livingston & Co.,

ARE THE
Leading Merchant Tailors in South Bend.

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

REMEMBER THE PLACE.

94 MICHIGAN St., SOUTH BEND, IND.

McDONALD,

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

FOR SALE.

In the immediate vicinity of Notre Dame, and very conveniently
located in regard to Church and Markets, a very desirable property consisting of three large enclosed lots, a good two story frame house, well arranged and finished, good stable, carriage shed, cool-house, young trees, grapes, shrubbery, etc., will be sold at reasonable figures to a good buyer. For further information, address P. O. Box 35, No-
tre Dame, Ind.

The Band House,
A. McKay, Prop.,
NILES, MICHIGAN.

Free Hack to and from all Trains for Guests of the House.

THE OLD RELIABLE

Dwight House,
South Bend, Ind.

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

Ladies and Gentlemen visiting Notre Dame and St. Mary's will
find here all the comforts of home during their stay.

JERRY KNIGHT,
CAPTAIN MILLS, 
Proprietors.

EDWARD BUYSSSE,
DEALER IN
Watches, Clocks, AND
JEWELRY.

All Kinds of Engraving Done.

SOUTH BEND, INDIANA.

1776 MUSIC BOOKS. 1876

Centennial Collection

OF

NATIONAL SONGS.

All the prominent National Songs, in an elegant collection, well
harmonized, and with piano (or organ) accompaniment.
Every American needs a copy of such a book as this, and the
Songs are the best of all Songs for use in this Centennial year.

Contents:

Keller's American Hymn. God save the Queen.
Hail Columbia. Rule Britannia.
Our Flag is there. Men of Harlech. [Welsh].
Red, White and Blue. Partant pour Syrie.
Yankee Doodle. Marsellesse Hymn.
To thee, O Country. Garibaldi Hymn.
Columbia the Gem. King Oscar. [Swedish.]
Watch on the Rhine. Campbell's are Comein'.
Fatherland. [German.] Bruce's Address.
Wearing of the Green. King Christian. [Danish.]
Russian National Hymn. Austrian...

Price in Cloth, 75 cents; Boards, 50 cents; Paper, 40 cents.
Mailed, post-free, for above price.

MUSIC

appropriate to the year will be found in "American Tune
Book," ($1.50) in "Father Kemp's Old Folks Concert
Tunes," Tourjee's Centennial Collection (40 cts), and in
Sheet Music, Martha Washington Quadrilles, Centennial
March, etc.

MUSIC BOOKS,

FOR MUSICAL SOCIETIES, CONVENTIONS, ETC.

Male Voice Glee Book
By W. O. PERKINS.
($1.00 or $09 per dozen). By W. O. PERKINS
a large number of new Glees and Quartets of the very best
quality.

Emerson's Chorus Book
By L. O. EMERSON.
All the choruses are first class, and worthy of practice by the best
singers.

People's Chorus Book. ($1.00 or $09.00 per dozen).
For mixed voices. The
glees and choruses are all "gems."

For Choirs, Singing Schools, Conventions;

The Salutation. ($1.50. Per dozen $1.25) By L. O. Em

Emerson. Hymn tunes, Anthems an-
Music for Singing Classes. One of the best Church Musial
Books of our publication.

The Encore. (75 cts. or $1.25 per doz.) By L. O. Em

Emerson. Designed especially for Singing
Schools, for which it is an admirable book.

For Schools, Academies, Seminaries, etc.

The Whippoorwill. (50 cts.) By W. O. PERKINS.
Filled with the best of Songs for
Common Schools, new, very bright and attractive.

The High School Choir. ($1.00). No better High
School Song Book has appeared.

OLIVER DITSON & CO.,
BOSTON.

G. H. DITSON & CO. J. E. DITSON & CO.,
711 Broadway, NEW YORK. Successors to Lee & Walker,
PHIL.