EARLY in the history of the Church, the Popes were accustomed each year to give a mark of favour to a man, a city, or a state that had been especially noteworthy on account of services done in behalf of religion. In the thirteenth century this gift took the definite form of the Golden Rose. The Rose is blessed on Lætare Sunday each year in one of the Vatican chapels by the Pope himself, and to receive it is deemed one of the most desirable honours of Europe.

The propriety of some corresponding token had been appreciated in this country, and, in the year 1883, the Faculty of the University of Notre Dame instituted the custom of giving a medal annually to some American lay person in recognition of distinguished services rendered for religion, education or morals. Each year the medal is conferred on Lætare Sunday, and it takes its name from the day on which it is given. Lætare Sunday is the fourth Sunday of Lent, and it is so called because the Introit of the Mass for that day begins with the words, “Lætare Jerusalem” (Isaiah, 66).

Dr. John Gilmary Shea, the historian, and the recognized authority on American Indian dialects and archaeology, was the first to receive the medal. The architect of the New York Cathedral, Patrick Healey, obtained it the second year. Eliza Allen Starr, to whose efforts is due in no small degree the interest paid to Christian art in this country, was the first woman to receive the medal. General Newton, a distinguished engineer of the civil war, whose fame rests on the great work of clearing the rocks called Hell Gate from New York harbour, was next selected as the recipient. In 1887 the man chosen declined the dignity through humility, and his name has never been made known through respect to his wishes. P. V. Hickey, then editor of the New York Catholic Review, was the sixth to receive the medal. In 1889, Anna Hanson Dorsey, the novelist, was the second woman to win the reward. The following two years the names of William J. Onahan, publicist, and Daniel Dougherty, the orator, were presented. In 1892 it was conferred upon Major Henry T. Brownson, eminent as a soldier and a scholar, and a man to whom we owe very much for his edition of the works of his father, Orestes Brownson. After Major Brownson came Patrick Donahue, the editor. In 1894 it was given to Augustine Daly, the theatrical manager, in recognition of his efforts to elevate the drama in America. General Rosecrans, a hero of the civil war, was next to be honoured. Two years ago Thomas Addis Emmet, one of the leading physicians of the country, received the medal. Last year it was conferred upon Timothy E. Howard, a Judge of the Supreme Court of Indiana.

The third woman to receive the Lætare Medal is Mary Gwendolen Caldwell, the chief founder of the Catholic University of America. She made the beginning of the Institution possible.

Madame Caldwell, now the Marquise de Merinville, is a daughter of William Shakespeare Caldwell, who lived in Fredericksburg, Virginia. Her mother was a sister of John C. Breckenbridge, one time Vice-President of the United States. Mme. Caldwell and her sister
inherited a large fortune from her parents who were converts to the Catholic faith. When her father was admitted into the Church he founded a hospital for the Sisters of Charity, and a home for the aged under the charge of the Little Sisters of the Poor. Mme. Caldwell has had good example of generosity set in her own family.

She attained her majority in 1886, seven years after the death of her father. When she had assumed control of her estate, she went to Europe, and became interested in University work. About this time she heard of the proposed Catholic University, and she at once offered the Council of Baltimore three hundred thousand dollars to begin the undertaking. In 1888 the corner-stone of the first university building was laid. This building is called Caldwell Hall in honour of the benefactor.

At the laying of the corner-stone in 1888, Mme. Caldwell received a gold medal from the Pope. This is a magnificent example of metal work. The face of the medal bears the profile of Leo XIII, and on the reverse is represented the Genius of History borne aloft by angels. The medal symbolizes the advance of learning, and was deemed most appropriate for a woman that had so signally aided education in America. The medal was accompanied by a letter from the Pope in which he said: "In order that to the praise, deserved by her beneficence should be added some pledge of our appreciation, we entrusted to you a gold medal to be conveyed in our name to this excellent lady: but now we have thought it well to also write to you, that by this our letter her munificence may be made better known and our gratitude more manifest."

Last autumn Mme. Caldwell visited the University on Founder's Day. She was heartily welcomed in the building that bears her own name. On that occasion to mark her appreciation of the progress made by the Institution she founded a scholarship in the School of Divinity; and later she and her sister gave ten thousand dollars to found a fellowship in the same School in honour of their parents.

The higher you lift the mass, the more will they acknowledge and appreciate worth, the clearer will they see that what makes man human, beautiful and beneficent is conduct and intelligence; and they will turn from the show of life to what makes a man's self, his character, his mind, his manners. even.—Spalding.

Poetry and the Sonnet.

JAMES J. TRAHEY, '99.

A small volume would contain all the genuine poetry that has ever been written. No literary critic ever ventured to say that every line in the "Iliad" is the emotional expression of some beautiful conception. The rhythm, indeed, is very good throughout the entire poem; because of the musical language employed; but the glowing imagination, the deep emotion and beautiful conception—which constitute real poetry—are often wanting. The second book of the "Iliad," for instance, is a mere enumeration of facts, and contains no poetry whatever. Milton's "Paradise Lost" is rightly considered a master-piece of poetic diction and lofty imagination, still some passages are simply versified, prose or sheer rhetoric. They are as far from being poetry as is Pope's "Essay on Criticism" or the "Ars Poetica" of Horace.

Milton's "L'Allegro" and "Il Penseroso," however, are good examples of a sustained poetic inspiration. The poet clothes the most common-place scenes of country life in an artistic garb furnished by his vivid imagination. His soul is deeply penetrated with the external beauty that rusticity and simplicity suggest, and by an effort of the intellect he strips these material objects of all that is gross, unsightly or common, and he expresses in emotional language a concrete image of the abstract ideal he has just conceived.

"Poetry, then, delineates the perfection that the imagination suggests," and, to use the words of Newman, "it speaks the language of emotion, refinement and dignity." Goethe held that a "living feeling for a situation and power to express it, constitute the poet." Emotion, an essential requisite of true poetry, must not be confounded with sentimentality. Newman's "Lead, Kindly Light," is deeply emotional, and yet the author was, perhaps, the least sentimental person that ever "lisped in numbers."

Let us apply these fundamental principles of poetic composition to that form of verse known as the sonnet. The sonnet, whose expression is confined within the narrow limits of fourteen iambic pentameters, may contain a great deal more poetry than many so-called poems of fifteen or twenty stanzas. Men, like Shakspere, Milton, Wordsworth, and a host of