

thern Spain and Italy they, the Troubadours, were thought a brilliant ornament to society; princes and scheming maidens were proud of their praise and their service of gallantry, or dreaded the biting railery of their satiric music; while on the other hand, the majority of the Troubadours gladly attached themselves to the court of a powerful prince or noble. Troubadours came from every rank and stage of feudal society, and as their habits and experiences greatly varied, so varies the character of their songs. The long list of Troubadours begins with Guillem, the Ninth Count of Poitiers, the first of whom we have any knowledge and whose verses exhibit partly the popular ballad style and partly a more elaborate mode of poetic conception. His life and works appear to have been equally immoral. In Provence particularly the art of the Troubadour attained its acme of grace, of courtliness, of subtle and delicate expression. The Troubadours of Provence were, for the most part, highly born and in greater majority than those of any other place. The art of poetry was one of the most fashionable accomplishments of the day. More than one of the Norman kings of England prided themselves on the Troubadours' fame. The Chansons were, as a rule, the longest and most dignified of the songs of the Troubadours, who adopted this style in particular when they wished to deal worthily with the praise of God, of religion or morality. The versification usually consists of ten-syllabled couplets, though the rhymes occasionally alternate and in finished compositions correspond in the several stanzas, line for line and rhyme for rhyme.

Trouvire was the name given in Northern France to the same kind of courtly or learned poet, who, in the South, was called Troubadour. Like the latter he was usually attended by a Youngleur whose business it was to furnish an instrumental accompaniment to the songs which his master composed and sung. Sometimes, but rarely, the Trouvire himself played on a harp. The tenth century had been the darkest of the

dark ages; and the meagre trace which it has left upon the pages of history tells us of little more than terrible plagues, famines of almost incredible severity and universal horror and depression. The eleventh century lifted this dark veil and once more literature was revived; so that, that which was really the dawn of French literature, appeared. From this it is natural that the first poetry of the North was epic rather than lyric; based as it was upon the deeds of heroes rather than lovers. The first efforts of the Trouvires were partly pointed towards the celebration of national heroes and they found the Carolingian kings and their followers to be materials worthy of their most strenuous efforts, and often historical accuracy has been solely due to the taste and fashion of the Trouvires.

CAMP McALLISTER.

The corps of cadets of this institution, under the command of Lieutenant S. S. Pague, U. S. A., went into camp near Hunters' Station on the Bellefonte and Buffalo Run Railroad, on May 29, remaining until June 2d.

The camp was situated on a pleasant elevation from which a picturesque view of the surrounding country met the gazer's eye. The camp consisted of two company streets, enclosed on each side by eight A and two officers' tents, and on one end by the Commandant's quarters, and on the other end by five tents for the guard. The following schedule was observed: 6 o'clock a. m., Reveille; 6:30, Policing; 6:50, Inspection; 7:00, Breakfast; 8:30, Guard Mounting; 10:00, Drill; 11:30, 1st Sergeant's Call; 12:00, Dinner; 3:00 o'clock p. m., Policing; 4:00, Drill; 5:00, Supper; 6:15, Dress Parade; 9:30, Tattoo; 10:00, Taps.

On Friday the schedule was somewhat varied. In the afternoon, to the surprise of a large number of visitors from Bellefonte, State College and the surrounding country, a sham battle was fought. In the east corner of the grounds a fort