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Vol. V. No. 2.

KAMLOOPS WAWA.

February, 1896.

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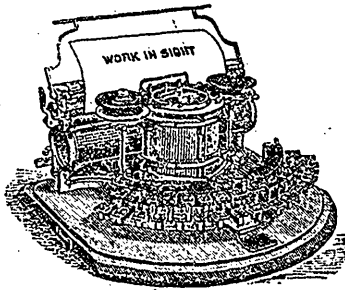
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**CHRISTMAS WEEK AT THE INDIAN
RESERVE, KAMLOOPS.**

VISIT OF RIGHT REV. BISHOP GROUARD
AND REV. FATHER FOUQUET.

This paper has to be prepared at least one month before date of publication. Overwork during the month of December, and on the occasion of the Christmas Celebrations at Kamloops, caused some delay in the issue of this number.

As early as December 21st, nearly 400 Indians were assembled at Kamloops for the Christmas Celebrations. About 100 more arrived during the week and more still were expected; but severe weather just before Christmas, and a blockade of snow in the mountains east of Kamloops, which delayed the trains, prevented a certain number from reaching Kamloops in time.

On December 22nd, we had a very welcome visit from the Right Rev. Bishop Grouard, O.M.I., from the Athabasca and Mackenzie, in the far north. His Lordship was accompanied by the Rev. Father Fouquet, O.M.I., of Edmonton. Both were delighted to spend one day with the Indians at Kamloops. They at once found themselves at home with our Shushwap Indians, who in their turn expressed themselves much pleased with the presence of our illustrious visitors.

The interview began by a general "Shake Hands," during which the song of welcome to the Bishop was sung.

" Good Father Bishop,
Representative of Christ,

We are happy
To see you to-day.

You bring us the good word of God;
You bring also the Holy Eucharist.
Father, Father, our hearts are glad.
Father, Father, be welcome among
us."

After a short greeting from Chief Louis, His Lordship began to tell us about the country far north, from which he comes.

Last summer he had a visit from the Very Rev. Father Antoine, Assistant General of the Congregation of the Oblats of Mary Immaculate. His Lordship accompanied the visitor as far as Edmonton. Rev. Father Antoine returned back in a short time to Montreal, and thence to Paris, France. But Bishop Grouard had more difficulty in returning to his Mission before the close of the winter. He failed to reach his destination, and had to retrace his steps to Edmonton. It is owing to this contretemps that his Lordship found leisure to make a short trip west to New Westminster and Victoria.

We were all very much interested to hear of the excursions of the Venerable Prelate and his Missionaries to the extreme north of his diocese. As one goes north in the summer, the days get longer and longer, until at one point there is no night, the sun setting at 10.00 p.m. and rising again at 2.00 a.m. Further on the sun is under the horizon only from 11.00 p.m. to 1.00 a.m.; and further still

the disc of the sun only rubs the horizon, remaining a whole week or more without setting; and as one advances still further northward, the sun does not disappear for two weeks, one month, two, three, and four months, according to the distance travelled north.

The priests in those parts may begin Mass any time after what we call here midnight, then, after Mass, take "supper" and go to bed. This particular amused us very much.

The snow there remains on the ground eight months in the year, and it has hardly melted away under the heat of that wonderful summer, when it falls again to stay eight months more.

In the winter, the scene is as wonderful. As one advances north, the days grow shorter and shorter. Here two hours of sunlight; there, only a twilight; further on a night that lasts two, three or four months.

The daily food in those countries is fish; fish thrice a day, and every day in the year. It is a treat when game is caught, and a luxury to have a few potatoes. Bread is out of the question; a 50 lb. bag of flour would cost \$50 up there, and more.

His Lordship also interested us with his remarks on the Northern Indians and the Esquimaux. To build their Winter Dwellings, they cut the snow in blocks similar to granite stones, upon which they pour water, which by freezing renders these blocks as hard as rock. Those squares are piled one on the top of the other in

the shape of masonry, and the frost solidifies the whole thing. There is no window, no chimney, no issue for the air—it is literally a Grotto of Ice. No fire can be made; but it is kept pretty warm by the perspiration and breath of the inmates: the odor is not of a desirable kind. A primitive lamp is kept lighted; it is in the shape of a flat-sided stone with a hollow in the middle, of the size of a common saucer. A bunch of dry moss saturated with whale fat is placed on that hollow and ignited. A few pounds of the same fat are suspended above that light; the heat of the burning moss causes the fat to drip slowly on the flame, and the dripping fat supplies new fuel for the flame, and keeps the moss from burning out too rapidly. When nearly all the fat has dripped down, the balance is eaten up; that is about the only thing cooked or heated that those people eat—everything else they eat is raw.

One tribe is called the "Hare Skins," because hares or rabbits being plentiful there, they dress entirely in rabbit skins. They cut the skin into narrow strips, which they weave into blankets, coats, vests, pants, etc.

What a life of self-sacrifice is that of the devoted missionaries in those very confines of the inhabited world.

The Bishop and companion left us on the night of December 22nd, to take the midnight train for New Westminster. During the evening hours we had an exhibition of Magic Lantern Views, illustrating the state

of the soul in grace and in sin, the last ends, etc.; also the different mysteries of the infancy and passion of Our Lord, Jesus Christ; beside a number of pictures representing scenery throughout the world—nearly one hundred slides in all.

The above views of the state of the soul, life of Christ, etc., were used every morning and evening during the Christmas week, to explain to the Indians the mysteries thus represented.

On Monday and Tuesday, December 23rd and 24th, over 200 confessions were heard, and 200 faithful received Holy Communion at Midnight Mass. The exercises of the Retreat were continued every day until January 2nd. During the latter part of the Christmas week, the confessions of those who do not receive Holy Communion were heard. On New Year's day, 120 more received Holy Communion, and a Solemn Exposition of the Blessed Sacrament, from morning till night, opened the New Year.

Many details are necessarily crowded out for want of space. Also illustrations are left out for want of time to prepare them.

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A WONDERFUL STENOGRAPHER.

Mr. Edward Seigneur, born in Paris, France, June 16, 1879, received Diploma of 1st Degree for correctness of shorthand writing at the age of five, February 5th, 1884; and Diploma for writing 100 words a minute at the age of nine, November 26th, 1888. He has since entered into

several contests for speed in reporting, and has always been victorious, although he always writes shorthand in full style, and even accentuated. He has proved that this style of Stenography, "exactly the same as used in the 'Wawa'," is sufficient for writing down 150 words a minute, without abbreviations, and even using most of dots and accents. That is true for the French language, and may as well be applied to the same style in English. We may even say that a greater number of words is attainable in English, because French words are rather longer and slower than English.

.

The following tables are intended to show the correct manner of connecting the Shorthand Elements together, and anyone that follows exactly the manner traced in these tables cannot fail to acquire correctness in writing Shorthand. A strict rule is made of writing the syllables always in the shortest possible way.

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Some of our subscribers having expressed the desire of receiving some exercises in English Shorthand in every number of the "Wawa," one page has been given as a first trial, at the end of the Syllabic Tables. These tables will be continued in the next and following issues.

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"Kamloops Wawa" is still struggling hard for sufficient support, and an effort on the part of our kind subscribers to increase the circulation is respectfully solicited, and will be duly appreciated.

The sound "ah" before or after any consonant.

| | | | | | | | | | |
|---|-----|----|------|-----|---|-----|----|------|---|
| a | and | p | make | ap | o | and | | make | q |
| a | " | t | " | at | o | " | - | " | r |
| a | " | f | " | af | o | " | \ | " | s |
| a | " | k | " | ak | o | " | / | " | t |
| a | " | l | " | al | o | " | up | " | u |
| a | " | sh | " | ash | o | " | (| " | v |
| a | " | s | " | as | o | " |) | " | w |
| a | " | n | " | an | o | " |) | " | x |
| a | " | m | " | am | o | " | (| " | y |



| | | | | | | | | | |
|----|-----|---|------|-----|----|-----|---|------|---|
| p | and | a | make | pa | | and | o | make | b |
| t | " | a | " | ta | - | " | o | " | c |
| f | " | a | " | fa | \ | " | o | " | d |
| k | " | a | " | ka | / | " | o | " | e |
| l | " | a | " | la | up | " | o | " | f |
| sh | " | a | " | sha | (| " | o | " | g |
| s | " | a | " | sa |) | " | o | " | h |
| n | " | a | " | na |) | " | o | " | i |
| m | " | a | " | ma | (| " | o | " | j |

The sound "oh" before or after any consonant.

| | | | | | | | | | |
|---|-----|----|------|-----|---|-----|----|------|---|
| o | and | p | make | op | O | and | | make | q |
| o | " | t | " | ot | O | " | - | " | q |
| o | " | f | " | of | O | " | \ | " | q |
| o | " | k | " | ok | O | " | / | " | q |
| o | " | l | " | ol | O | " | up | " | q |
| o | " | sh | " | osh | O | " | (| " | q |
| o | " | s | " | os | O | " |) | " | q |
| o | " | n | " | on | O | " |) | " | q |
| o | " | m | " | om | O | " | (| " | q |

| | | | | | | | | | |
|----|-----|---|------|-----|----|-----|---|------|---|
| p | and | o | make | po | p | and | O | make | b |
| t | " | o | " | to | - | " | O | " | p |
| f | " | o | " | fo | \ | " | O | " | p |
| k | " | o | " | ko | / | " | O | " | p |
| l | " | o | " | lo | up | " | O | " | p |
| sh | " | o | " | sho | (| " | O | " | p |
| s | " | o | " | so |) | " | O | " | p |
| n | " | o | " | no |) | " | O | " | p |
| m | " | o | " | mo | (| " | O | " | p |

The sound "oo" before or after any consonant.

| | | | | | | | | | |
|----|-----|----|------|------|---|-----|-----|------|---|
| oo | and | p | make | oop | ⊙ | and | | make | ⊙ |
| oo | " | t | " | oot | ⊙ | " | - | " | ⊙ |
| oo | " | f | " | oof | ⊙ | " | \ | " | ⊙ |
| oo | " | k | " | ook | ⊙ | " | / | " | ⊙ |
| oo | " | l | " | ool | ⊙ | " | /up | " | ⊙ |
| oo | " | sh | " | oosh | ⊙ | " |) | " | ⊙ |
| oo | " | s | " | oos | ⊙ | " | (| " | ⊙ |
| oo | " | n | " | oon | ⊙ | " |) | " | ⊙ |
| oo | " | m | " | oom | ⊙ | " | (| " | ⊙ |

| | | | | | | | | | |
|----|-----|----|------|------|-----|-----|---|------|---|
| p | and | oo | make | poo | | and | ⊙ | make | ⊙ |
| t | " | oo | " | too | - | " | ⊙ | " | ⊙ |
| f | " | oo | " | foo | \ | " | ⊙ | " | ⊙ |
| k | " | oo | " | koo | / | " | ⊙ | " | ⊙ |
| l | " | oo | " | loo | /up | " | ⊙ | " | ⊙ |
| sh | " | oo | " | shoo |) | " | ⊙ | " | ⊙ |
| s | " | oo | " | soo | (| " | ⊙ | " | ⊙ |
| n | " | oo | " | noo |) | " | ⊙ | " | ⊙ |
| m | " | oo | " | moo | (| " | ⊙ | " | ⊙ |



















The sound "ow" before or after any consonant.



















| | | | | | | | | | |
|----|-----|----|------|------|---|-----|-----------------|------|---|
| ow | and | p | make | owp | ⊙ | and | | make | ⊙ |
| ow | " | t | " | owt | ⊙ | " | - | " | ⊙ |
| ow | " | f | " | owf | ⊙ | " | \ | " | ⊙ |
| ow | " | k | " | owk | ⊙ | " | / | " | ⊙ |
| ow | " | l | " | owl | ⊙ | " | / ^{up} | " | ⊙ |
| ow | " | sh | " | owsh | ⊙ | " | (| " | ⊙ |
| ow | " | s | " | ows | ⊙ | " |) | " | ⊙ |
| ow | " | n | " | own | ⊙ | " |) | " | ⊙ |
| ow | " | m | " | owm | ⊙ | " | (| " | ⊙ |



| | | | | | | | | | |
|----|-----|----|------|------|-----------------|-----|---|------|---|
| p | and | ow | make | pow | | and | ⊙ | make | ⊙ |
| t | " | ow | " | tow | - | " | ⊙ | " | ⊙ |
| f | " | ow | " | fow | \ | " | ⊙ | " | ⊙ |
| k | " | ow | " | kow | / | " | ⊙ | " | ⊙ |
| l | " | ow | " | low | / ^{up} | " | ⊙ | " | ⊙ |
| sh | " | ow | " | show | (| " | ⊙ | " | ⊙ |
| s | " | ow | " | sow |) | " | ⊙ | " | ⊙ |
| n | " | ow | " | now |) | " | ⊙ | " | ⊙ |
| m | " | ow | " | mow | (| " | ⊙ | " | ⊙ |

The sound "wa" before or after any consonant.

| | | | | | | | | | |
|----|-----|----|------|------|---|-----|---------------|------|---|
| wa | and | p | make | wap |  | and | | make |  |
| wa | " | t | " | wat |  | " | — | " |  |
| wa | " | f | " | waf |  | " | \ | " |  |
| wa | " | k | " | wak |  | " | / | " |  |
| wa | " | l | " | wal |  | " | ^{up} | " |  |
| wa | " | sh | " | wash |  | " | ⌒ | " |  |
| wa | " | s | " | was |  | " | ⌒ | " |  |
| wa | " | n | " | wan |  | " |) | " |  |
| wa | " | m | " | wam |  | " | (| " |  |

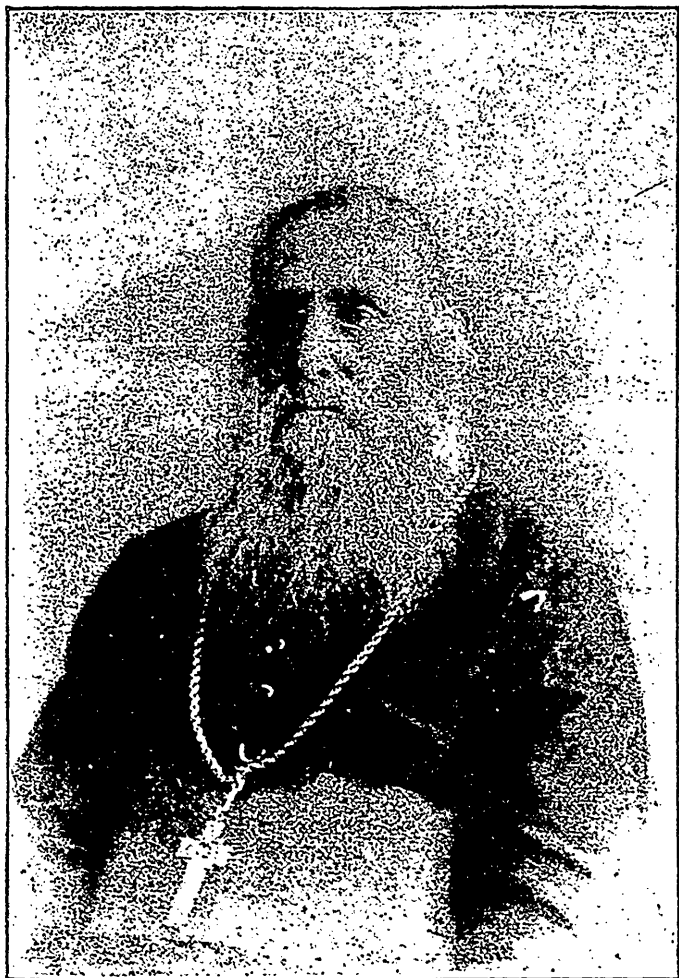
| | | | | | | | | | |
|----|-----|----|------|------|---------------|-----|---|------|---|
| p | and | wa | make | pwa | | and |  | make |  |
| t | " | wa | " | twa | — | " |  | " |  |
| f | " | wa | " | fwa | \ | " |  | " |  |
| k | " | wa | " | kwa | / | " |  | " |  |
| l | " | wa | " | lwa | ^{up} | " |  | " |  |
| sh | " | wa | " | shwa | ⌒ | " |  | " |  |
| s | " | wa | " | swa | ⌒ | " |  | " |  |
| n | " | wa | " | nwa |) | " |  | " |  |
| m | " | wa | " | mwa | (| " |  | " |  |

The sound "ēe" before or after any consonant.

| | | | | | | | | | |
|----|-----|----|------|------|---|-----|-----------------|------|---|
| ee | and | p | make | eep | ∩ | and | | make | ∩ |
| ee | " | t | " | eet | < | " | — | " | < |
| ee | " | f | " | ef | ∩ | " | \ | " | ∩ |
| ee | " | k | " | eek | ∩ | " | / | " | ∩ |
| ee | " | l | " | eel | < | " | ∩ ^{up} | " | ∩ |
| ee | " | sh | " | eesh | ∩ | " | (| " |) |
| ee | " | s | " | ees | ∩ | " |) | " | ∩ |
| ee | " | n | " | een | < | " |) | " |) |
| ee | " | m | " | eem | > | " | (| " |) |

| | | | | | | | | | |
|----|-----|----|------|------|-----------------|-----|---|------|---|
| p | and | ee | make | pee | | and | ∩ | make | ∩ |
| t | " | ee | " | tee | — | " | > | " | ∩ |
| f | " | ee | " | fee | \ | " | ∩ | " | ∩ |
| k | " | ee | " | kee | / | " | < | " | ∩ |
| l | " | ee | " | lee | ∩ ^{up} | " | ∩ | " | ∩ |
| sh | " | ee | " | shee | (| " | ∩ | " |) |
| s | " | ee | " | see |) | " | ∩ | " | ∩ |
| n | " | ee | " | nee |) | " | < | " |) |
| m | " | ee | " | mee | (| " | > | " |) |

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| m e o d u | e - u - |
| u l | S y o d l - |
| .. - d - | - i - t a |
| t - o - o g n | d - e - d |
| - e - f - o v | G a - a - |
| - o - u - | - v - o - |
| - f - r - o - | g - f - |
| o - e - u - | e - u - |



RIGHT REV. BISHOP DURIEU, Present Bishop of New Westminster.

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Ch 61. The Wise and the Foolish Virgins

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Ch. 62. The Parable of the Talents.

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(h 6) The Last Judgment

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Ch 67. Jesus foretells the Treason of Judas and the Denial of Peter.

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Asperges me.

Handwritten musical notation for the 'Asperges me' section, left column, staves 1-14. The notation is in a medieval style with square neumes on a four-line staff. The text is written in Hebrew characters below the staves.

Handwritten musical notation for the 'Asperges me' section, right column, staves 1-14. The notation is in a medieval style with square neumes on a four-line staff. The text is written in Hebrew characters below the staves.

Handwritten musical notation for the 'Kyrie Royal' section, left column, staves 15-18. The notation is in a medieval style with square neumes on a four-line staff. The text is written in Hebrew characters below the staves.

Handwritten musical notation for the 'Kyrie Royal' section, left column, staves 19-22. The notation is in a medieval style with square neumes on a four-line staff. The text is written in Hebrew characters below the staves.

Handwritten musical notation for the 'Gloria' section, left column, staves 23-26. The notation is in a medieval style with square neumes on a four-line staff. The text is written in Hebrew characters below the staves.

Handwritten musical notation for the 'Kyrie Royal' section, right column, staves 15-18. The notation is in a medieval style with square neumes on a four-line staff. The text is written in Hebrew characters below the staves.

Handwritten musical notation for the 'Credo' section, right column, staves 19-26. The notation is in a medieval style with square neumes on a four-line staff. The text is written in Hebrew characters below the staves.

Handwritten musical score for the first system, consisting of ten staves of music. The notation includes various rhythmic values, clefs, and accidentals, typical of a plain-chant manuscript.

Handwritten musical score for the second system, including lyrics "Kyrie. 2. 3. 4." and "Kyrie des Anges." across ten staves. The notation continues with rhythmic patterns and clefs.

Handwritten musical score for the third system, including lyrics "sanctus." and "Agnus Dei." across ten staves. The notation includes various rhythmic values and clefs.

Handwritten musical score for the fourth system, including lyrics "Pro Dom. Intra", "Kyrie.", and "Prose." across ten staves. The notation includes various rhythmic values and clefs.

Handwritten musical score for the first system of the Requiem Mass in Plain-Chant. It consists of ten staves. The top staff is the vocal line, followed by several staves for other voices or instruments, and a final staff for the basso continuo. The notation includes various rhythmic values and accidentals.

Handwritten musical score for the second system of the Requiem Mass in Plain-Chant. It consists of ten staves. The top staff is the vocal line. The text "sanctus" is written below the first staff, and "agnus dei" is written below the fifth staff. The notation includes various rhythmic values and accidentals.

Handwritten musical score for the third system of the Requiem Mass in Plain-Chant. It consists of ten staves. The notation includes various rhythmic values and accidentals.

Handwritten musical score for the fourth system of the Requiem Mass in Plain-Chant. It consists of ten staves. The text "Liberate me." is written below the first staff. The notation includes various rhythmic values and accidentals.

1, Work day.—S, Sunday.—O, Fast day.—Q, Fast day where flesh meat is allowed.—F, Feast of obligation.—X, Christmas.

| 1896. | | 1896. | |
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| | 23. S Q Q O Q O O | | 30. S I I I I I I |
| MA. | 1. S Q Q O Q O Q | SE. | 6. S I I I I I I |
| | 8. S Q Q O Q O Q | | 13. S I I O I O O |
| | 15. S Q Q O Q O Q | | 20. S I I I I I I |
| | 22. S Q Q O Q O Q | | 27. S I I I I I I |
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| AP. | 5. S I I I I I I | | 11. S I I I I I I |
| | 12. S I I I I I I | | 18. S I I I I I I |
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| | 26. S I I I I I I | NO. | 1. F I I I I I I |
| MY. | 3. S I I I I I I | | 8. S I I I I I I |
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| JU. | 7. S I I I I I I | | 13. S I I O I O O |
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| | 21. S I I I I I I | | 27. S I I I I |
| | 28. S I I I I I O | | |

RAW FURS. - READ THIS!

இவ்வாறு:

உள்ளே, வெளியே, உட்கார், உட்கார், உட்கார்,
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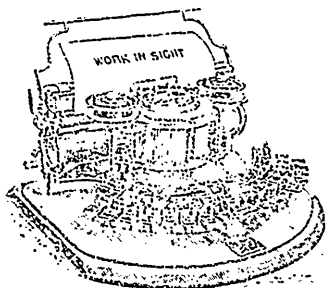
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