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1889-90



Hellmuth College,

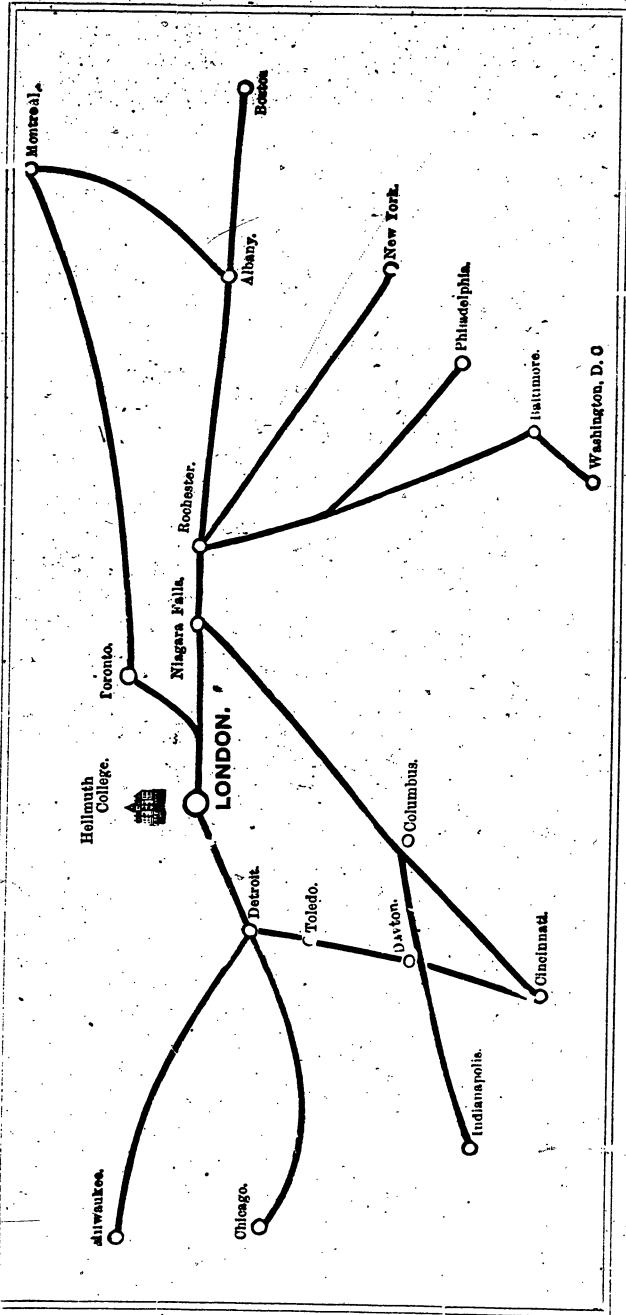
LONDON, ONTARIO,

CANADA.

RAILWAY * MAP

— SHOWING —

SITUATION OF LONDON, ONT., CANADA.



The Grand Trunk; Michigan Central, and Canadian Pacific Railways
run to London.

CAB FARE:—From London Railway Stations to College, \$1.00 per Cab, accommodating four persons.

Agnes Burwell
287 Bedford St.
London Ontario

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HELIUM COLLEGE.—Front View.



HELLMUTH COLLEGE,

LONDON, ONTARIO, CANADA.

Inaugurated by H. R. H. Prince Arthur, September the 23rd, 1869.

Lady Patroness:

H. R. H. PRINCESS LOUISE.

Founder:

THE RIGHT REV. BISHOP HELLMUTH, D. D., D. C. L.

President:

I. F. HELLMUTH, LL. B.

Vice-President and Principal:

THE REV. E. N. ENGLISH, M. A.

Vice-Principal:

MRS. E. N. ENGLISH.

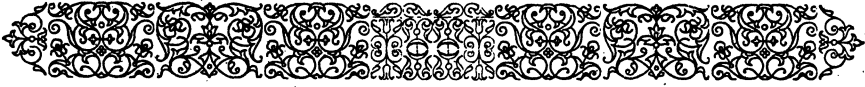
Visitors:

THE RIGHT REV. THE LORD BISHOP OF HURON.

THE RIGHT REV. THE LORD BISHOP OF TORONTO.

THE VERY REV. THE DEAN OF HURON.





PROFESSORIAL STAFF.

LITERARY DEPARTMENT.

Professor of Mental Philosophy and Physics:

THE REV. E. N. ENGLISH, M. A.

(Toronto University.)

Professor of Classics and English Literature:

(To be appointed.)

Professor of Modern Languages:

THE REV. C. B. GUILLEMONT, B. A.

(Late of University of Paris, France.)

Professor of Natural Sciences:

THE REV. MINTER SEABORNE,

(Late of London University, England.)

German and Mathematics:

MISS M. H. H. WRAY,

(Undergraduate of the Royal University, Ireland; and late of Berlin, Germany.)

English Subjects:

MISS F. H. B. ENGLISH,

(Graduate and Medallist, School of Literature, H. C.)

MUSICAL DEPARTMENT.

Director, and Professor of Piano, Harmony and History of Music:

THOS. MARTIN, ESQ.

(Pupil of the renowned Capellmeister, Dr. Carl Reinecke; of Professors Herren Bruno Zwintscher, Otto Dresel and Alfred Richter, the famed Theoreticians and Historians of Music. Full Course Diploma Graduate and PRIZEMAN of the Leipzig Royal Conservatorium of Music, Germany. Winner of the Lord O'Hagen Prize and Medal in the Royal Irish Academy of Music, Dublin, Ireland.)

Professor of Singing:

MISS NELDA, VON SEYFRIED,

(Pupil of the celebrated Professor Herr W. Kalliwoda; and of the renowned Professor Herr H. Harlacher, Director of the Opera at Carlsruhe, Germany.)

Professor of Piano and Harmony:

HERR WOLDEMAR ARTHUR BLÜTHNER.

(Graduate of the Royal Conservatorium of Music, Leipzig, Germany. Pupil of Herr Capellmeister Dr. Carl Reinecke, Bruno Zwintscher, Professor Dr. Papperitz, Carl Piutti, Alfred Richter, etc.; Late Professor at the Royal Irish Academy of Music, Dublin, Ireland.)

Professor of Organ:

STINSON W. WILSON, ESQ.

(Organist of St. Andrew's Church, London; Pupil of Geo. E. Whiting, Esq., the distinguished American Organist and Composer.)

ART DEPARTMENT.

Director, and Professor of Painting, Modelling, Carving, Decorative Art and Design:

J. RUGGLES SEAVEY, ESQ.

(Of European Schools of Art.)

Drawing and Crayon:

MISS E. BURWELL,

(Graduate and Medallist, School of Art, H. C.)

Modelling, Carving, and Decorative Art:

MISS EMILY M. GUNN,

(Graduate and Gold Medallist, School of Art, H. C.)

ELOCUTION DEPARTMENT.

Director:

THE REV. E. N. ENGLISH, M. A.

BUSINESS DEPARTMENT.

Professor of Shorthand:

W. C. COO, ESQ.

(*Court Stenographer.*)

ETIQUETTE, DEPARTMENT, PHYSICAL CULTURE, HYGIENE, &c.

Director:

MRS. E. N. ENGLISH.

Sanitary Science:

F. R. ECCLES, M. D.

(*F. R. C. S., Edinburgh; F. O. S. and M. R. C. S., London, England.*)

Ladies' Drill, Department and Fencing:

C.-MAJOR DARNLEY,

(*Late Corporal of Horse in Her Majesty's First Queen's Life Guards; late Instructor at Eton,
Rugby, etc., England.*)

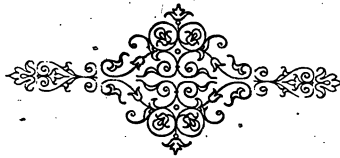
Dancing:

MR. G. B. DAYTON.

Riding and Driving:

MR. J. FULCHER.

(*Late of England.*)





HELLMUTH COLLEGE

AIM AND OBJECT.



HIS College was founded in the year A. D. 1869, by the Right Rev. Bishop Hellmuth, D. D., D. C. L., with the object of providing a thorough, liberal and useful education for young ladies.

The whole system is based upon the soundest Christian principles, as the only solid foundation for the right development of character. *No pains or means are being spared to afford the highest education in every branch, and the best home comforts and influences.*

CONVENIENCE OF APPROACH.

Being within a mile of the City of London, (population 26,000,) which is about three and a-half hours from Detroit and Suspension Bridge, on a through-rail route (Grand Trunk Railway) between East and West, the College is easily accessible from any point in the Dominion of Canada, or the United States. (See Chart on inside of cover.) The Grand Trunk, Michigan Central, and Canadian Pacific Railroads run to this City.

CLIMATE, ETC.

The climate is exceptionally dry, and healthy; the degrees of heat and cold moderate (the same as Ohio and New York States); the soil sandy, and the drainage perfect.

BUILDINGS, GROUNDS, ETC.

The buildings, consisting of the College proper, St. Ann's Chapel, and Gymnasium, are situated upon a prominent, high and airy location; in large grounds, comprising 150 acres; and in the midst of most picturesque scenery, on the banks of the River Thames.

The Main Building (of stone and brick) is 118 feet in length by 60 feet in depth, with spacious Corridors on each floor the full length of the building, and a Verandah in front of the building, 10 feet in width. It fronts towards the south-east.

The building contains spacious *Class Rooms, Studios, Museum, Library, Dining Hall, Drawing Rooms, Bed Rooms, Sanitarium, Baths, (hot and cold,) Passenger Elevator, Telephone,* (connecting with city,) and all other appurtenances of a College. Very wide corridors on every floor, the full length of the building, and large and convenient staircases at each end, secure both ample room in the passages and a perfect means of ventilation. The bedrooms are large, airy, and well ventilated, with a complete set of single furniture for each student. The doors are all provided with transom ventilators.

The whole premises have been expressly planned and arranged so as to meet every possible Educational and Domestic requirement of the pupils.

The *Ventilation, Heating,* (steam coil in every room,) and *Drainage,* are on the most modern and approved plan.

Hydrants with hose attachments, and fire hand grenades on every floor. The most complete facilities for protection from, and escape in case of, fire.

St. Ann's Chapel (of stone and brick) is a beautiful specimen of architecture, and most suitably arranged to meet the requirements of the College.

BOARD.

The table is supplied with wholesome food, in good variety, *well prepared and well served.* The staff and pupils dine together.

SUPERVISION.

The DISCIPLINE of the COLLEGE and its DOMESTIC, SOCIAL and EDUCATIONAL DEPARTMENTS, are under the most careful and constant supervision. *Special attention* is paid to the *comfort and health* of the pupils, and Mrs. English will be happy to correspond with parents (or guardians) in regard to the health of their daughters.

A COMPETENT SEAMSTRESS will, if parents desire it, take the oversight of the young ladies' wardrobes, and make all necessary repairs.

Everything is done to make the College an attractive CHRISTIAN HOME, and the material provision for the health and comfort of the pupils is perfect.

EDUCATIONAL ADVANTAGES.

A thorough course in LITERATURE, FRENCH, GERMAN, ITALIAN, SPANISH, LATIN, GREEK, MATHEMATICS, PHILOSOPHY and SCIENCE, and in all ENGLISH BRANCHES, is afforded.

THE MUSICAL DEPARTMENT IS UNSURPASSED, and is modelled after the great Conservatories. Lectures and Recitals by the Director and Professors, and weekly REHEARSALS by the pupils are prominent features in this department.

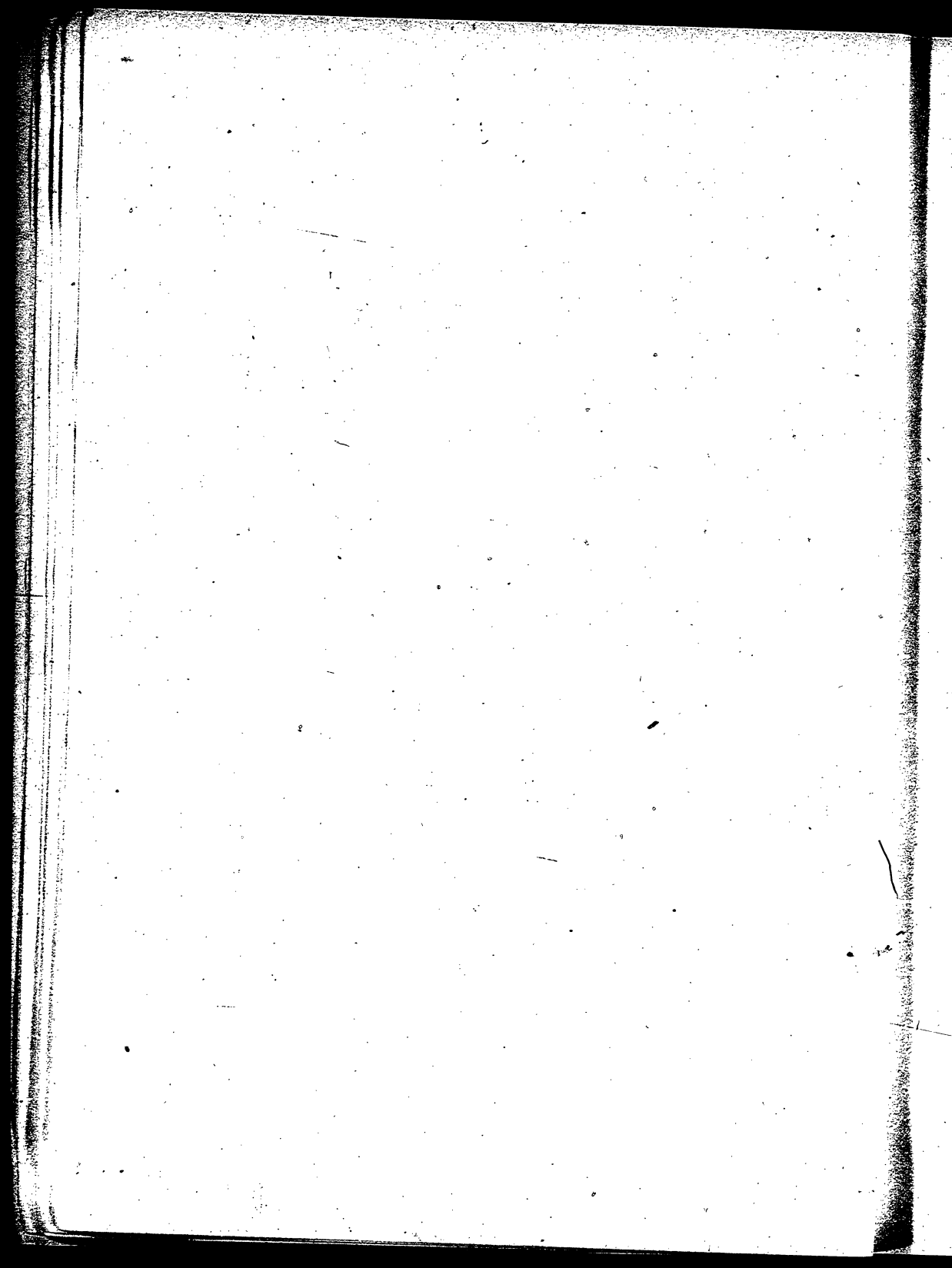
COLLEGE

CHAPEL



J. R. SEAVEY

1880



RARE ADVANTAGES are afforded in the various Departments of DRAWING; PAINTING IN OIL AND WATER COLOUR; PASTEL, AND CRAYON; DECORATION ON CHINA, PLUSH, VELVET, &c.; ROYAL WORCESTER DECORATION; WOOD CARVING, MODELLING, ETCHING, REPOUSSE, STAINED GLASS WORK AND DESIGNING.

AN EXTENSIVE and thorough course in ELOCUTION is provided.

SPECIAL FACILITIES for a *practical* and *useful* training in ETIQUETTE, DEPARTMENT, PHYSICAL CULTURE, HYGIENE, COOKERY, SEWING, DRESS MAKING AND MILLINERY.

A COMPLETE COURSE of instruction in BOOK-KEEPING, GENERAL BUSINESS DETAILS, TYPEWRITING AND SHORTHAND.

RELIGIOUS TRAINING AND MORAL GUIDANCE.

The study of the Holy Scriptures and definite religious teaching occupy an important place in the education imparted. Divine Service is held in St. Ann's Chapel, situated in the College Grounds. At the request of parents, pupils may attend the Sunday Services of Churches of their own denomination in the city.

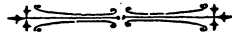
EXERCISES AND PASTIMES.

Special attention is paid to this important department. CALISTHENICS, DANCING and OUT-DOOR SPORTS, RIDING, DRIVING, TENNIS, CROQUET, SKATING and TOBOGGANNING are provided for.

In fine, the aim of this College is to *direct* and *supervise*, on broad and liberal principles, all employments, pastimes, and exercises of pupils, whether pertaining to their moral, intellectual or physical training.



✽ DEPARTMENTS ✽ OF ✽ INSTRUCTION ✽



THE COLLEGE

COMPRISES

THE SCHOOL OF LITERATURE, *THE SCHOOL OF MUSIC,*
THE SCHOOL OF ART, *THE SCHOOL OF ELOCUTION,*
THE ECLECTIC SCHOOL.

The course of study in each of the above schools extends over three years, except that of Elocution, which extends over two years, (the courses, however, may be taken concurrently,) and a

DIPLOMA

is awarded to every student satisfactorily doing the prescribed work, and passing the examinations in any of the above schools.

SELECTED COURSES.

Pupils *not desiring to graduate* in any of the above Schools may take a *selected course of study* from among the various branches taught.

Every facility is afforded those who desire to make Teaching their profession.

Students entering the College can take up any year's work for which they are prepared.

There is no entrance examination, simply an enquiry sufficient to enable the Principal to place students in suitable classes.

There are also TWO SPECIAL COURSES, in each of which CERTIFICATES are awarded, viz.: the Course of Etiquette, Deportment, Physical Culture, Hygiene, Sewing, etc., and the Business Course.

STANDING OF PUPILS.

The standing of the students is determined by the total number of marks obtained at *the daily classes* and at the examinations.

This method, while giving due importance to the examinations, at the same time *encourages* persevering, *daily effort*, and *discourages* the modern evil of *cramming* for examinations.

POST-GRADUATION COURSES.

The greatest facilities are afforded graduates for the further pursuit of their studies. Those desiring to proceed to the University Degree of Bachelor of Arts, or Music, are thoroughly prepared in the College.

—‡ SCHOOL * OF * LITERATURE ‡—



Mental Philosophy and Physics—REV. E. N. ENGLISH, M.A., (Toronto University.)

Classics and Literature—(To be appointed.)

French, Italian and Spanish—REV. C. B. GUILLEMONT, B.A., (late of University of Paris, France.)

Natural Sciences—REV. MINTER SEABORNE, (late of London University, Eng.)

German and Mathematics—MISS M. H. H. WRAY, (Undergraduate of the Royal University, Ireland; and late of Berlin, Germany.)

English Subjects—MISS F. H. B. ENGLISH, (Graduate and Medallist, School of Literature, H. C.)

COURSE OF STUDY.

FIRST YEAR.

The Bible and Biblical Literature.

Reading.

Writing.

Arithmetic—Smith.

Spelling.

English Grammar.

Composition.

Geography.

Universal History, Outlines of—Swinton.

Literature: English and American—Collier.

Botany—Wood.

With at least three of the following subjects:

(French, German or Latin must be taken.)

French—Otto's French Grammar; Fables de la Fontaine: *Télémaque*.

German—Otto's German Grammar; Adler's German Reader.

Italian—Fontana's Italian Grammar; Silvio Pellico, *Le Mie Prigioni*.

Spanish—DeVere's Spanish Grammar; Tolon's Spanish Reader.

Latin—Harkness' Grammar; Casar I.

Greek—Smith's Greek Grammar; Xenophon, *Anabasis*, II.

Algebra—Smith.

Euclid—Book I.

Physics—Gage.

Zoology—Packard.

Chemistry—Roscoe.

SECOND YEAR.

The Bible and Biblical Literature.

Reading.

Writing.

Arithmetic—Smith.

Dictation.

English Grammar.

Composition.

Philology—Trench on the Study of Words.

Physical Geography—Hughes.

Mythology—Beren's Hand-book.

Modern History—including especially English, Canadian and American History.

Literature—Craik; Critical Reading of "Lay of the Last Minstrel—Scott," and "Selections from Shakespeare and Milton."

With at least three of the following subjects:—

(French, German or Latin must be taken.)

French—Otto's French Grammar; Souvestre, Un Philosophe Sous Les Toits; Emile de Bonnechese, Lazare Hoche.
German—Otto's German Grammar; Schiller, Belagerung von Antwerpen.
Italian—Fontana's Italian Grammar; Tasso, La Gerusalemme Liberata, Canto II.
Spanish—De Vere's Spanish Grammar. Moratin, El Si de las Ninas.
Latin—Arnold's Latin Prose; Cicero, In Catilinam I.; Livy, XXIII.; Virgil, Æneid, V.

Greek—Smith's Greek Grammar; Homer, Iliad, IV.
Algebra—Smith.
Euclid, II., III.—Todhunter.
Physics—Gage.
Geology—Dana.
Chemistry—Roscoe.

(Elocution—in School of Elocution, Junior Year—may be substituted for one of the above-named optional subjects.)

THIRD (SENIOR) YEAR.

Bible and Biblical Literature.

Composition and Rhetoric—Bain.

Philology—Earle.

Literature—Craik; Critical Reading of "Selections from Chaucer, Shakespeare, Tennyson, Longfellow and Lowell."

A SELECTED COURSE OF READING in Standard English and American Authors.

Universal Literature—Botta's Handbook.

Ancient History—Smith.

With at least three of the following subjects:—

(French, German or Latin must be taken.)

French—Molière, Les Femmes Savantes; Racine, Esther; De Staël, L'Allemagne.
History of French Literature—Saintsbury.
French Composition.
German—Goethe, Egmont; Schiller, Wilhelm Tell; Lessing, Emilia Galotti.
History of German Literature—Gostwick and Harrison.
German Composition.
Italian—Dante, L'Inferno, Cantos I.-XX.; Farina, Mio Figlio.
History of Italian Literature—Sismondi.
Italian Composition.
Spanish—Cervantes, Don Quixote.
History of Spanish Literature—Helen Conant.
Spanish Composition.
Latin—Virgil, Georgics I.-II.; Æneid I.-IV.; Horace, Odes III.
Tacitus, Annals I.

History of Roman Literature.
Latin Composition.
Greek—Homer, Iliad I.-III.
Demosthenes, De Corona.
Thucydides I.
History of Greek Literature.
Greek Composition.
Euclid—Todhunter.
Trigonometry—Cherriman and Baker.
Conic Sections—Puckle.
Astronomy—Lockyer.
Geology—Dana.
Chemistry.
Physics.
Moral Science—Outlines of Moral Philosophy—Stewart
Psychology—Hickok.
Political Economy—Fawcett.

(Elocution—in School of Elocution, Senior Year—may be substituted for one of the above-named optional subjects.)

→ *SCHOOL * OF * MUSIC * ←



Director, and Professor of Piano, Harmony and History of Music—THOMAS MARTIN, ESQ., (Pupil of the renowned Capellmeister, Dr. Carl Reinecke; of Professors Herren Bruno Zwintscher, Otto Dresel and Alfred Richter, the famed Theoreticians and Historians of Music. Full Course Diploma Graduate and PRIZEMAN of the Leipzig Royal Conservatorium of Music.)

Mr. Thomas Martin, of Dublin, was from New Year, 1879, until Easter, 1882, at the Royal Conservatory of Music, one of my most diligent and most talented piano-forte pupils. He attained an extraordinarily high degree of perfection as a performer on the piano, so that he played the most difficult and most important compositions of the classical and the modern school with the greatest technical accomplishment and artistic clearness. His excellent performances were universally acknowledged; so that he, after having finished his studies, made his appearance at concerts of the "Gewandhaus" and of the "Euterpe" with great applause. In the pedagogical science of piano-forte instruction, too, Mr. Martin possesses considerable skill, so that he is able to do equally well as a teacher, for which he is also especially fitted by the eminent qualities of his character.

Leipzig, March 7, 1886.

BRUNO ZWINTSCHER.

Singing—MISS NELDA VON SEYFRIED (Pupil of the celebrated Professor Herr W. Kalliwoda, and of the renowned Professor Herr H. Harlacher, Director of the Opera at Carlsruhe, Germany.)

Piano and Harmony—HERR WOLDEMAR ARTHUR BLÜTHNER, (Graduate of the Royal Conservatorium of Music; Leipzig; Germany. Pupil of Herren Capellmeister Dr. Carl Reinecke, Bruno Zwintscher, Professor Dr. Papperitz, Carl Piutti, Alfred Richter, etc.; Late Professor at the Royal Irish Academy of Music, Dublin, Ireland.)

Organ—STINSON W. WILSON, ESQ., (Organist of St. Andrew's Church, London; Pupil of Geo. E. Whiting, Esq., the distinguished American Organist and Composer.)

Prof. Martin, in addition to teaching and supervising, will give RECITALS of the works of the great Masters, both ancient and modern, and will deliver a series of Lectures, embracing, besides the theory and practice of the art, the following subjects:—Beethoven, Mozart, Chopin, Schumann, Wagner, The Romantic School, The Italian, French and German Opera, Sonata, Origin of Music, Forms of Composition, The Music of the Ancients, The Orchestra and its Instruments. The lectures will be illustrated at the piano by the performance of characteristic compositions.

DRAWING-ROOM REHEARSALS by the pupils are held weekly.

Two Grand Pianos, by Steinway, afford the pupils special advantages for the rendering of *concerted* music.

The Practice Pianos throughout the College are of a very superior character, and a BROTHERHOOD TECHNICON affords the pupils special assistance in speedily acquiring facility in piano-playing.

DIPLOMA.

Pupils desiring to proceed to a Diploma in this School, are required to take the full prescribed course in Theory, Harmony, The History of Music, and Choral Singing, and in *one* of the following:—Piano, Singing, Organ, and Violin; and to gain a moderate degree of knowledge in one of the remaining three

The Harp will be accepted as a second instrument.

COURSE OF STUDY.

THEORY, HARMONY AND HISTORY.

FIRST YEAR.

The fundamental principles of Thorough-Bass and Harmony, up to the Chord of the 9th. The Blackboard will be used in the classes, and each pupil in turn will work out problems upon the same.

Lectures on the History of Music in Egypt, Greece, and throughout Antiquity; and on The Lives and Schools of the Ancient Netherlanders and Italians.

SECOND YEAR.

MODULATION, IMPROVISING.—The simplest forms of Composing, such as the Hymn, Choral, Melody, Valse, and other theoretical foundations for the gradual acquiring of the Art of Composition, will be introduced.

HARMONY, to the end of Richter's Manual. The acquiring of the Tenor and Alto Clefs, and Writing in Score.

The proper system and form of Writing Manuscript.

PRIMARY EXPLANATIONS and easy demonstrations on the Blackboard, of the fundamental principles of Counterpoint, Canon, and Fugue, according to Richter and Stainer, preparatory for regular work in the same in the third year.

History of Mediæval Music

THIRD (SENIOR) YEAR.

Counterpoint, Canon, and Fugue, with examples from the great Masters and Choral works.

The gradual acquirement of facility in Improvisation, Modulation, and Original Composition.

History of Modern Music, and the different Schools, together with the Wagnerian.

Pupils will be required to report each lecture in an extended form; keep careful lists of all compositions studied, and heard in Recitals, in alphabetical order; and also to write a short explanation and criticism of each lecture and recital.



MUSIC

PIANO.

FIRST YEAR.

PREPARATORY PIANO STUDIES.—Schmitt, Czerny, &c. Sonatinas. Plaidy and Zwintscher—more particularly the learning of all Scales and Arpeggios on Common Chords by Memory, the acquiring of a Classic Position of the Hand on a sound system of Fingering, Reading at Sight, and Training of the Ear. Special instruction in Time, Rhythm and Counting.

SECOND YEAR.

Cramer's Studies, edited by Bulow.

Tausig's Gradus ad Parnassum.

Kullak's Octave School, and Theory of Touch, &c. The Lever, Hammer and Pressure Principles, and the Combination of Different Shadings in the Touch, will be especially dealt with.

Studies in Expression and Phrasing.

Ensemble Playing and Reading at Sight, with accompaniment, or in duos or trios.

One Sonata by Beethoven.

One Nocturne, Valse, Berceuse, Mazurka, by Chopin.

One Fugue or Prelude, by Bach.

One Song (w. words) or Piece, by Mendelssohn.

One Sonata by Mozart and Haydn.

One piece by Schumann.

One piece by Liszt.

THIRD (SENIOR) YEAR.

ÉTUDES.—Chopin, Henselt, Liszt, Moscheles.

Tausig's Daily Exercises.

Studies by Rubenstein and Thalberg.

Thalberg's "The Art of Singing on the Piano," and other studies preparatory for the greatest works of the Classic Masters.

Lectures on the Anatomy of the Hand, and the Theory of Touch. Higher development of Octaves, Sixths, and Double Thirds, together with Fantasias by Brahms, Czerny, and School for Left Hand.

The Art of Accompanying the Voice, and the study of the Form of Classic Songs and Ballads.

Playing Pieces from Memory.

Each pupil will be expected to study during this year :—

One Concerto or greater Sonata by Beethoven and Schumann.

One "Variations and Theme" Concerto or Capriccio by Mendelssohn.

One great Fantasia or original composition by Liszt.

One Fantasia, Concerto, or Sonata, by Chopin.

Fugues by Bach, Scarlatti, and Mendelssohn.

If, however, any pupil develop a *special aptitude* for the style of any particular composer, as is frequently the case, the Director will then encourage in every way the individualization of the style of the pupil.

A special feature of this year is the practising of Duets by great Masters for one or two pianos, and the accustoming of the pupils to *ensemble* playing. For this purpose the Overtures and Symphonies of Beethoven,—Mozart,—Haydn,—Schumann, and others are used.

A knowledge of the form and structure of the principal forms of Composition, *e. g.*, the Sonata, Symphony, Opera, and Oratorio, and of the General Principles of Composition, is little by little imparted to the pupils while learning and performing the Compositions.

All selections studied by the pupils are performed in the Recitals by the Director and the Staff, and in the Rehearsals by the pupils.

SOLO SINGING.

FIRST YEAR.

VOCAL CULTURE AND VOICE BUILDING—*Italian and German Methods.*

Lessons in the production and quality of Tone, and in Breathing; the Anatomy of the Throat; compass of the registers of the Voice, &c.

Exercises for the development of the Voice.

Study of the Registers, and Exercises in the uniting of the same.

Simple Exercises in Reading at Sight.

Scales and Arpeggios, Portamento, Crescendo and Diminuendo.

Easy Solfeggios.

Panseron's Elements of Singing.

Concone Solfeggios.

Vaccai's Method of Singing.

Righini's Tutor of Singing.

Vocal Exercises by Sieber and Abt.

SECOND YEAR.

Study of Rapid Scales, Crescendo, Staccato, &c.

Arpeggios and Slow Trill.

Exercises for rapid execution.

Chromatic Scales, Trills, Turns, and Musical Accent.

Study of difficult Italian Solfeggios.

Sight Singing.

Lablach Method.

English, Italian, French, German, and Latin Songs, and Cavatinas.

Duets and Trios.

THIRD (SENIOR) YEAR.

Sight Singing.

Development of the Voice to suit the requirements of Church and Concert-room.

Study of Dramatic Expression.

Mme. Viardot-Garcia's Exercises for the Voice.

Study of Opera Music—Mozart, Beethoven, Donizetti, Gounod, Verdi, Rossini, Wagner, &c.

Operatic Quartets, Quintets, &c.

Pupils taking this course as their *special subject* are required to study the Italian language.

ORGAN.

The College Chapel contains a very fine PIPE ORGAN, built by Warren & Co., Organ Builders, Toronto, upon which instruction is given, and practice by the pupils is held.

This organ is a most excellent one, with pedals and the latest modern improvements.

Pupils are trained so as to become competent Church organists.

FIRST YEAR.

Preparatory Organ Studies—Scales and Special Exercises for the use of the Pédals.

Dunham's Preliminary Studies.

Rinck (first three books) and Ritter, for pedal and finger technic.

Whiting's Preludes and Postludes, for registration, and legato organ playing.

Bach's eight short Preludes and Fugues.

SECOND YEAR.

School of Velocity, by Volkmar.

Rinck and Steggal for technic.

One grand concert piece, by Lefebure-Wély, and Batiste.

One Prelude and Fugue, by Mendelssohn.

Arrangements from the scores of the great Masters, by Best, Archer, Smart, &c.

One Fugue by Bach, Scarlatti, Rinck, Haupt, or Albrechtsberger.

One Rhapsodie by Saint-Saëns.

Studies in the form of transcriptions for the special use of the pedals, and manuals, both for velocity and legato organ playing, will be judiciously given.

THIRD (SENIOR) YEAR

Transcriptions and Adaptations from the scores of the great Masters, Bach, Händel, Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Wagner, Liszt, &c.

One grand concert piece, by Lemmens, Guilman, Saint-Saëns, (French;) Merkel, Volkmar, Hesse, (German.)

One of the six Organ Sonatas by Mendelssohn.

One Concerto, by Bach, Händel, or Rinck.

One Prelude, and Fugue; by Bach.

One Overture, by Beethoven, Wagner, Mendelssohn, Weber, or Rossini.

LECTURES ON THE HISTORY OF THE ORGAN, both ancient and modern, will be given.

Explanations of the various styles of pipes, the manner of voicing, and tuning, will be taken up, during the series of lectures.

VIOLIN.

Excellent facilities are provided for a complete course of instruction, embracing Solo Playing, Duets, Trios, Quartets, &c., and Orchestral Playing.

PIANO TUNING.

Pupils can be thoroughly instructed in Piano Tuning at a reasonable charge.

BACHELOR OF MUSIC.

By special arrangement, Trinity University, Toronto, will hold Examinations in this College for those pupils who desire to proceed to the Degree of Bachelor of Music. The following are their regulations in the matter:—

The candidate for this Degree (1) must be a graduate of the University, or admitted "ad eundem gradum," or, (2) must produce a testimonial of having employed five years in the study and practice of Music.

The candidate will be required to pass three Examinations, separated by intervals of not less than one year, to be called the First, Second, and Final Examinations in Music, and, before admission to the Final Examination, she must have composed an Exercise in at least four parts, with an accompaniment for the organ, piano, or string band; and this Exercise must have been approved of by the Examiner.

FIRST EXAMINATION IN MUSIC.

HARMONY.—Stainer's Primer of Harmony (1.) Richter's Manual of Harmony (2.) Banister's Text Book of Music (so far as relates to Harmony,) (3.)

SECOND EXAMINATION IN MUSIC.

HARMONY.—Ouseley's Harmony (4.)

COUNTERPOINT, CANON, AND FUGUE.—Bridge's Primers of Counterpoint and of Double Counterpoint (1.) J. Higg's Primer of Fugue (1.) Cherkov's Counterpoint and Fugue (1.) Ouseley's Counterpoint (4.) Banister's Text Book of Music (so far as relates to Counterpoint and Fugue.)

FINAL EXAMINATION IN MUSIC.

HARMONY, COUNTERPOINT, CANON, AND FUGUE.

HISTORY OF MUSIC.—Bonavia Hunt's History of Music (3.) Hawkins' History of Music (1.) (For reference.)

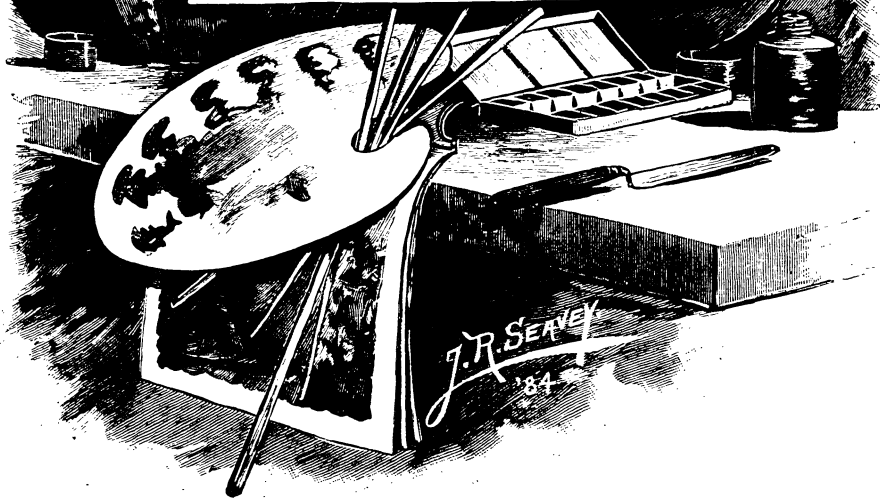
FORM IN COMPOSITION.—Pauer's Primer of Musical Forms (1.) Ouseley's Form in Music (4.)

USE OF INSTRUMENTS.—Prout's Primer of Instrumentation (1.) Berlioz's Orchestration (1.) (For reference.) Banister's Text Book of Music.

Score of some selected work, of which due notice will be given.

- (1) Novello, Ewer & Co.
- (2) Oliver, Ditson & Co., Boston.
- (3) Deighton & Bell, Cambridge.
- (4) Clarendon Press, Oxford.

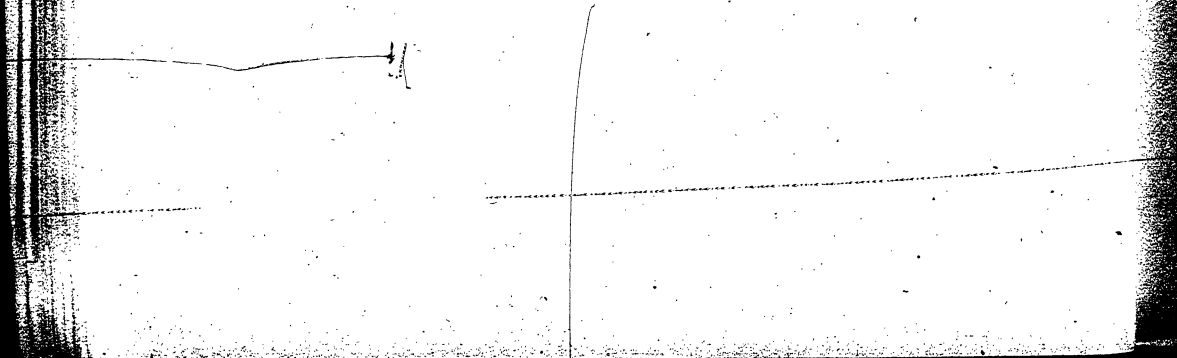
ART



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❖ SCHOOL * OF * ART ❖

Director, and Professor of Painting, Modelling, Carving, Decorative Art and Design—J. RUGGLES SEAVEY, Esq., Artist.

Drawing and Crayon—MISS E. BURWELL, (Graduate and Medallist, School of Art, H. C.)

Modelling, Wood Carving, and Decorative Art—MISS EMILY M. GUNN, (Graduate and Gold Medallist, School of Art, H. C.)

The efficiency of this department is of the highest order. The Director, Prof. Seavey, received his art education abroad, during more than three years spent in France, Germany and Italy—having Government permits to paint in all the National Galleries of France and Italy—and has studied art in nearly every country in Europe, including Sweden and Russia. He also makes frequent visits to the art-centres of America and Europe to obtain the latest ideas, and to collect copies and material for the classes.

The Lectures on the History of Art and Artistic Anatomy are thoroughly *practical* and *useful*.

The studios are large, well-lighted, and thoroughly furnished with copies, models, lay figure, &c., and *are open all the time*.

COURSE OF STUDY.

FIRST YEAR.

Drawing from the Flat.
Drawing from the Cast.
Drawing from the Round.
Perspective.
History of Ancient Art—Julia B. de Forest.

SECOND YEAR.

Sketching from Nature, etc.
Painting in Water-Colour.
Painting in Oil.
Decorative Art—Painting of China, Plush, Silk, Satin; Royal Worcester Decoration; Repoussé, etc.
Artistic Anatomy.
History of Mediæval Art—Julia B. de Forest.

THIRD (SENIOR) YEAR.

Etching.
Original Painting, or Design, in Water Colour or Pastel.
Original Painting in Oil.
Figure Painting from Life, and Portraiture in Oil, Water Colour or Pastel.

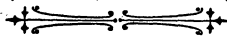
Wood Carving.
Modelling.
Artistic Anatomy.
History of Modern Art—Julia B. de Forest.

POST-GRADUATION COURSE.

Painting from Life.
Painting and Sketching from Nature.
Ornamental Wood Carving.
Modelling and Portraiture.
Industrial Design, including Carpets and Wall Papers.
Stained Glass Design and Practical Construction.



* SCHOOL * OF * ELOCUTION *



Director.—Rev. E. N. English, M. A.

This course extends over two years, and a DIPLOMA is given to those who do the prescribed work satisfactorily.

JUNIOR YEAR.

English Grammar—Mason.

Composition.

Philology—Trench on the Study of Words.

Literature—Craik ; Critical Reading of “Lay of the Last Minstrel—Scott,” and “Selections from Shakespeare and Milton.”

ELOCUTION.—VOCAL CULTURE AND VOICE BUILDING.—Respiration, Anatomy of the Vocal Organs, Production of Tone, Management of the Voice in Conversation and in Public Speaking, Articulation, Expression, etc., etc.—Shoemaker, Bell, etc.

Study of various Selections in Prose and Poetry.

Physical Culture—Calisthenic Exercises.

SENIOR YEAR.

Composition and Rhetoric—Bain.

Literature—Craik ; Critical Reading of “Selections from Chaucer, Shakespeare, Tennyson, Longfellow, and Lowell.”

A SELECTED COURSE OF READING in Standard English and American Authors.

Universal Literature—Botta's Handbook.

ELOCUTION.—Qualities of the Voice and the application of them, Expression and Modulation, Gesture, Facial Expression, Dialect. Studies of Exercises in Monologue and Dialogue, and of Sublime, Pathetic, Tragic, Heroic, Humorous and Miscellaneous Selections.

Physical Culture—Calisthenic Exercises.

Defects of Voice and Pronunciation will receive special attention.

The studies of the students will be directed with the view of developing the special talents they may possess.

DRAWING-ROOM REHEARSALS by the pupils are held weekly

→* SPECIAL + COURSE *←

ETIQUETTE, DEPARTMENT, PHYSICAL CULTURE, HYGIENE, SEWING; (AND COOKERY, DRESSMAKING AND MILLINERY, IF DESIRED.) THE ETIQUETTE OF SOCIAL OBSERVANCES FOR HOME AND SOCIETY; THE CARE OF THE HEALTH, ETC.

Etiquette and General Instruction.—MRS. E. N. ENGLISH.

Sanitary Science.—F. R. ECCLES, M.D., F.R.C.S., Edinburgh; F.O.S. and M.R.C.S., London, England.

Ladies' Drill, Deportment and Fencing.—C.—MAJOR DARNLEY.

Dancing.—MR. G. B. DAYTON.

Riding and Driving.—MR. J. FULCHER.

A *CERTIFICATE* is given pupils attaining the requisite standing in theoretical and practical examinations in the various subjects of this course.

→* BUSINESS + COURSE *←

This course extends over two years, and a *CERTIFICATE* is given to those satisfactorily doing the prescribed work.

JUNIOR YEAR.

Spelling.

Writing.

Composition.

Arithmetic.

Book-Keeping.

SENIOR YEAR.

Political Economy.

Book-Keeping.

Practical Training in the details of the transaction of business.

Type-Writing.

Short Hand—(Optional.)

DIPLOMAS, MEDALS, SCHOLARSHIPS AND PRIZES.

A DIPLOMA is awarded in each School to every student who has satisfactorily done the prescribed work; and passed the examinations.

CERTIFICATES of standing are given to students taking a partial course.

MEDALS.—A Silver Medal for General Proficiency, given by His Excellency the Governor-General, is awarded to the student who at graduation has been ranked in the *first* class in any one of the schools, and has attained in all subjects the highest aggregate number of marks.

School of Art—The Princess Louise Gold and Silver Medals.

School of Music—The Bishop Hellmuth Gold and Silver Medals.

School of Literature—The Principal's Gold and Silver Medals.

School of Elocution—Gold and Silver Medals.

Eclectic School—Gold and Silver Medals.

These Medals are given in various Schools, upon the recommendation of the examiners, to the students who at graduation have been placed respectively first and second.

The following Medals are also offered for proficiency in special subjects:—

Divinity Gold and Silver Medals—For proficiency in the Divinity subjects.

The Vice-Principal's Gold Medal—For proficiency in the special course, Etiquette, Department, Physical Culture, Hygiene, Sewing, etc.

Science Gold Medal—Presented by Professor Seaborne—For proficiency in the Natural Sciences.

English Composition Silver Medal—For the best English Composition.

Mathematics Silver Medal—For proficiency in Mathematics.

Languages Silver Medal—For proficiency in Languages.

Literature and History Silver Medal—For proficiency in Literature and History.

Original Art Work Gold Medal—Presented by Professor Seavey—(Open to the whole School)—For the best original work done during the year.

Piano Progress Gold Medal—Presented by Professor Martin—For the *best general progress* in Piano during the year.

Organ Silver Medal—For proficiency in Organ.

Singing Silver Medal—For proficiency in Singing.

Business Course Silver Medal—For proficiency in the subjects of this course.

Post-Graduation Art Gold Medal—For proficiency in the Post-Graduate Course.

FELLOWSHIPS—Two Fellowships of the value of \$100 each per year for two consecutive years, are awarded in each School to the students who have been placed respectively *first* and *second* at graduation; such students to reside in the College and continue the study of the subjects in which they have gained the distinction.

LEIPZIG CONSERVATORY SCHOLARSHIP.—This Scholarship offered by the Royal Conservatory of Music, Leipzig, Germany, and Hellmuth College, is open for competition to the graduates of the School of Music, H. C., who have pursued the study of Music in the College one year after graduation. The gainer of the Scholarship is entitled to *free board* and *laundry* in Leipzig, and *free tuition* at the Royal Conservatory for one year. She can place herself also under the guardianship of the Conservatory.

SCHOLARSHIPS.—The following Scholarships, for General Proficiency *in the different Schools*, are annually offered for competition in June :

				On entrance into 2nd year.	On entrance into 3rd (or Senior) year.
Literature—	One of the value of	-	-	\$75 00	\$100 00
"	" " " "	-	-	40 00	60 00
Music,	" " " "	-	-	75 00	100 00
"	" " " "	-	-	40 00	60 00
Art,	" " " "	-	-	75 00	100 00
"	" " " "	-	-	40 00	60 00
Elocution,	" " " "	-	-		100 00
"	" " " "	-	-		60 00
Eclectic School,	" " " "	-	-	75 00	100 00
"	" " " "	-	-	40 00	60 00
Business Course,	" " " "	-	-		25 00

No student can hold two Scholarships at the same time; but if two or more Scholarships have been awarded to her, she will be entitled to one full Scholarship and forty per cent. of each additional Scholarship, her Scholarship being called a Double or Triple Scholarship, as the case may be. Scholars are required to reside in the College.

PRIZES.—A Prize, or a Prize Certificate is offered for competition in each class.

CALENDAR, A. D. 1889-90.

The school year consists of three terms, each having twelve complete weeks of study.

Michaelmas Term—Wednesday, September 4th—November 26th.

(The College will be open for boarders on Tuesday, September 3rd.)

Winter Term—November 27th—December 17th, and January 8th—March 11th.

Easter Term—March 12th—Wednesday before Easter, and Thursday after Easter—June 11th,

Commencement Day—Wednesday, June 11th, A. D. 1890.

F E E S

(Per Term of 12 weeks, payable strictly in advance.)

There are three terms in the scholastic year.

Pupils may enter at any time. Charges from date of entrance.

Pupils not received for less than one term.

Note that by the following Scale of Charges expenses can be made very light if desired.

BOARD, ETC.

	PER TERM.
Board, with <i>completely furnished</i> room, heat, light and attendance, (\$4 50 per week,) - - - - -	\$54 00
Laundry (1 ½ dozen per week) - - - - -	9 00

TUITION.

Any of the following studies may be taken, and only what is taken paid for.

LITERATURE, LANGUAGES, MATHEMATICS, ELOCUTION, ETC., ETC.

Combined-Rate for Full Course in School of Literature, - - - - -	\$35 00
Or for individual Subjects selected as desired:	
French (three lessons per week)- - - - -	8 00
German " " " " - - - - -	8 00
All other Subjects in School of Literature, each, - - - - -	5 00
Private Lessons in Elocution (one per week) - - - - -	15 00
Book-keeping, - - - - -	10 00
Shorthand, - - - - -	10 00

Music.

(In Class Lessons,—Conservatory Plan,—two Pupils of equal proficiency are instructed.)

Piano—Private lessons (two per week) from the Musical Director, - - - - -	\$35 00
" " (one ") " " " - - - - -	20 00
Class " (two ") " " " - - - - -	20 00
Private lessons (two per week) from the 2nd Musical Professor, - - - - -	25 00
" " (one ") " " " - - - - -	14 00
Class " (two ") " " " - - - - -	14 00
Singing—Private lessons (two per week) - - - - -	25 00
" " (one ") - - - - -	14 00
Class " (two ") - - - - -	14 00
Harmony and Theory, - - - - -	4 00
Choral Singing, - - - - -	1 00
History of Music, - - - - -	1 00
Organ—Private lessons (two per week) - - - - -	25 00
" " (one ") - - - - -	14 00
Class " (two ") - - - - -	14 00

	PER TERM.
Violin—Private lessons (two per week)	\$25 00
Class " " "	14 00
Guitar (two lessons per week)	12 00
Practice—Use of Piano up to two hours per day, per hour,	3 00
" " over two hours per day, per hour,	2 00
Entire use of Piano,	20 00
Half " "	10 00
(These charges cover tuning and ordinary repairs.)	
Use of Great Pipe Organ, one hour per day,	9 00
Use of Technicon,	0 75

ART.

(Per Term of 24 two-hour Lessons.)

The instruction in Art is given individually.

Drawing, including Perspective, etc., from the Flat,	\$ 8 00
" " " " " Cast,	8 00
" " " " " Round,	8 00
Painting, Sketching from Nature, etc., in water-colours,	10 00
" in Oils,	10 00
" from Life and Portraiture,	15 00
Decorative Art, on China, Plush, Silk, etc.;	10 00
Designing, (special course in,)	10 00
Tapestry Painting,	10 00
Repoussé,	6 00
Etching,	10 00
Wood Carving,	15 00
Modelling,	10 00
Artistic Anatomy (weekly lecture,)	2 00
History of Art, " "	1 00

SUNDRY FEES.

Special course of lessons in the Etiquette of Social Observances for home and society, the care of the health, etc.,	\$ 5 00
Lessons in Deportment, Ladies' Drill, etc.,	3 00
" " Fencing,	10 00
Dancing lessons, twelve lessons,	5 00
*Riding " (and horse,) twelve lessons,	15 00
Driving " (single horse,) six "	5 00
" " (pair,) six lessons, "	7 00
Use of Type-writer for practice,	3 00
" Library and Reading Room,	1 00
Mending of Clothing by Seamstress, if desired,	2 00
Fee for Diploma, \$2.00.	

*A thoroughly competent English Instructor has charge of the Riding and Driving School.

YEARLY RATE.

When Fees for a year are paid in advance, ten per cent. discount is allowed.

Payments may be made by Post Office or Express Money Order, Check or Draft on London, Canada, or New York, U. S. A., payable to order of Hellmuth College.

REDUCTIONS.

A *limited* number of the *daughters of clergymen* are received at a reduction of fifteen per cent.

Reduction to *sisters*, ten per cent.



REGULATIONS REGARDING THE RESERVING OF ROOMS.

The payment of ten dollars (\$10.00) in advance on account of the next term's charges, entitles a pupil to have a place reserved for her.

Rooms accommodate two, three, and four pupils.

A *limited number* of rooms accommodating three pupils may be reserved for two, at an extra charge of \$25.00 each pupil, per year, payable Sept. 15th 1889.

A *very limited number* of rooms accommodating two may be reserved for one, at an extra charge of \$50.00.

Pupils' reports sent monthly.

Bills rendered on the first day of each month.

N. B.—Cash advances *cannot be made* to pupils except upon the *special* request of parents or guardians.

School supplies, such as books, music, and art materials, may be purchased in the College, (if desired,) at the ordinary retail prices.

Any school supplies of an expensive nature, if purchased on account, *must be approved of* by parents or guardians before being ordered.

→*DRESS.*←

It is especially desired that the DRESS of the pupils shall be *simple* and *inexpensive*, and every article of clothing *distinctly marked* with the owner's name.

Pupils should provide themselves with waterproof, umbrella, heavy walking shoes and rubbers. Also, a calisthenic dress is desirable. DRESS REFORM *waists* and *common sense shoes* are advocated.

N. B.—Satisfactory references are required from pupils entering the College. *Pupils of frivolous tastes or improper behaviour are not desired.* The College reserves the right to, at any time, terminate the attendance here of any pupil whose conduct or influence is detrimental to the interests of the College.

Forms of application for admission furnished.

HONOURS REFERRED TO IN THE FOLLOWING LIST OF GRADUATES.

1. Fellow in School of Literature.
2. Fellow in School of Music.
3. Fellow in School of Art.
4. Fellow in School of Elocution.
5. Fellow in Eclectic School.
6. Governor General's Medallist.
7. Gold Medallist in School of Literature.
8. Silver Medallist in School of Literature.
9. Gold Medallist in School of Music.
10. Silver Medallist in School of Music.
11. Gold Medallist in School of Art.
12. Silver Medallist in School of Art.
13. Gold Medallist in School of Elocution.
14. Silver Medallist in School of Elocution.
15. Gold Medallist in Eclectic School.
16. Silver Medallist in Eclectic School.
17. Gold Medallist in Special Course (Etiquette, Deportment,
Physical Culture, Hygiene, Sewing, etc.)
(Medal given by the Vice-Principal.)
18. Gold Medallist in Divinity Subjects.
19. Silver Medallist in Divinity Subjects.
20. Gold Medallist in Natural Sciences.
(Medal given by the Professor of Natural Sciences.)
21. Gold Medallist in Original Art Work.
(Medal given by the Art Director.)
22. Gold Medallist in Music (Progress.)
(Medal given by Musical Director.)
23. Silver Medallist in English Composition.
(Medal given by the Professor of Composition and Rhetoric.)
24. Silver Medallist in Organ.
(Medal given by the Professor of Organ.)
25. Silver Medallist in Business Course.
26. Leipzig Conservatorium Scholar.
27. Silver Medallist in Singing.
28. Silver Medallist in Mathematics.
29. Silver Medallist in Languages.
30. Silver Medallist in Literature and History.

GRADUATES SINCE A. D. 1883.

SCHOOL OF LITERATURE.

YEAR OF GRADUATION.

1884.—Banwell, Charlotte	
1884.—Davenport, Mary L.	1, 6, 20.
1885.—Diller, Anna M.	1, 6, 7.
1888.—Dora, C. L. J.	23.
1886.—English, F. H. B.	1, 8, 19.
1888.—Fraser, May	
1887.—Herr, Etta	1, 8, 18.
1888.—Hewitt, Jennie	
1888.—Hopkins, Cornelia	1, 8.
1887.—Jackson, Mary R.	6.
1885.—Laing, Lila	8, 18, 20.
1886.—Laing, Florence	1, 7, 18, 20, 23.
1884.—Miel, Frances	
1885.—Reed, May	1, 19.
1884.—Russel, Mary W.	1.
1888.—Seidle, Virginia M.	1, 7, 20.
1884.—Smith, Bertha	
1884.—Taylor, Ada	18.
1887.—Wolfe, Mary	1, 7.

SCHOOL OF MUSIC.

1887.—Bacon, Mary L.	
1887.—Diller, Anna M.	2, 9, 22, 24.
1888.—English, Ida L.	6.
1886.—Gable, Elinor	2, 9, 26.
1887.—Gray, Mabel	2, 10, 22.
1887.—Hall, Lois	
1886.—Hamilton, May S.	2, 10, 22, 26.
1888.—Herr, Etta	2, 10
1888.—Herr, Ruby E.	2, 9, 22, 24.
1886.—Lye, Pauline	
1885.—MacDonald, Flora	2, 9.
1888.—Weir, Clara	

SCHOOL OF ART.

1886.—Baker, Hattie	3, 11, 21
1886.—Beckett, H. E.	
1887.—Brotherhood, Ethel	12.
1887.—Burwell, Emily	3, 12
1887.—Elliott, Laura	

1886.—Fenwick, E. F.	3, 12.
1885.—Gable, Frances	3, 11.
1887.—Hamilton, Minnie	
1886.—Seaborne, Elise	6, 21.
1888.—Stevenson, Lulu B.	3, 11, 21.
1888.—Wardell, Lizzie A.	3, 12.
1887.—West, Lettie	3, 11, 21.

ECLECTIC SCHOOL.

1887.—Baldwin, Louisa	
1888.—Ball, Kathleen	19.
1888.—Chapman, Pauline	5.
1888.—Coleman, Hattie M.	
1888.—Comstock, Carrie	5, 15.
1886.—English, Ida L.	
1888.—Field, Minnie	
1886.—Hall, Lois	5, 16.
1887.—Jackson, Mary R.	
1887.—Lilley, Maud	5, 15, 19, 20.
1887.—Lord, Kate	
1887.—McCathmon, Edith	
1886.—Seaborne, Elise	
1887.—Snyder, Jessie	
1887.—Towar, Belle	5, 16.
1886.—Wadleigh, Maude	5, 15.
1888.—Whigham, Lulu	

CERTIFICATES.

1888.—Etiquette, Deportment, Physical Culture, Hygiene, etc. :—	
English, Ida L.	17.
1888.—Singing :—	
Field, Minnie.	
Lord, Kate	27.
Wardell, Lizzie.	

AS QUALIFIED TO TEACH.

1888.—French, German, English Grammar and Literature :—	
Ball, Kathleen.	
1888.—Piano and Harmony :—	
Brown, Mrs. J. J.	

STUDENTS, 1888-89.

NAME.	PARENT OR GUARDIAN.	ADDRESS.
Albers, May	C. H. Albers, Esq.,	St. Louis, Mo.
Anderson, Florence	J. D. Anderson, Esq.,	London, Ont.
Anderson, Kate	S. W. Anderson, Esq.,	Hartford, Kentucky.
Anderson, Maude	R. Anderson, Esq.,	Westport, Mo.
Anderson, Mae	" "	" "
Baker, Ethel	Judge Frank Baker	Chicago, Ill.
Baldwin, Louisa	Rt. Rev. Bishop Baldwin	London, Ont.
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