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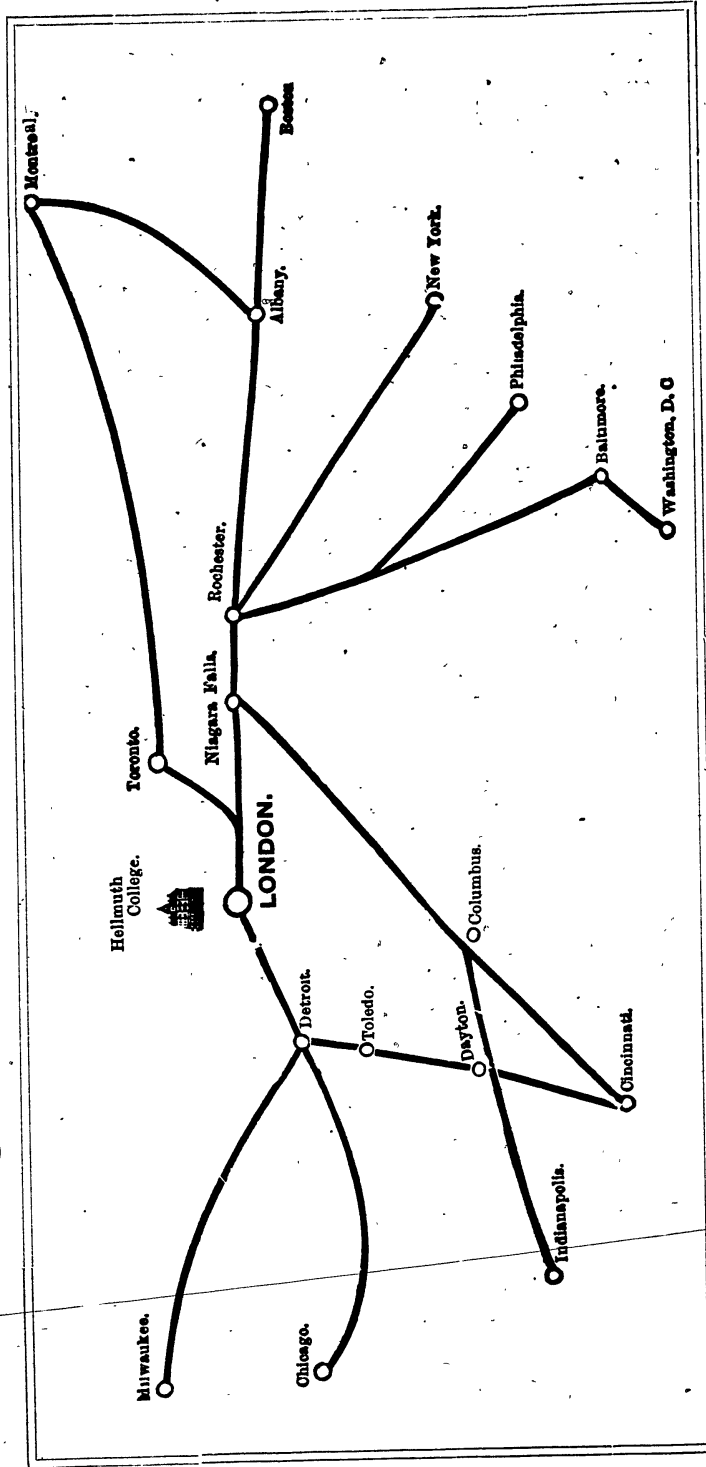
Helminth College

— TWENTY SEVEN —

# 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.

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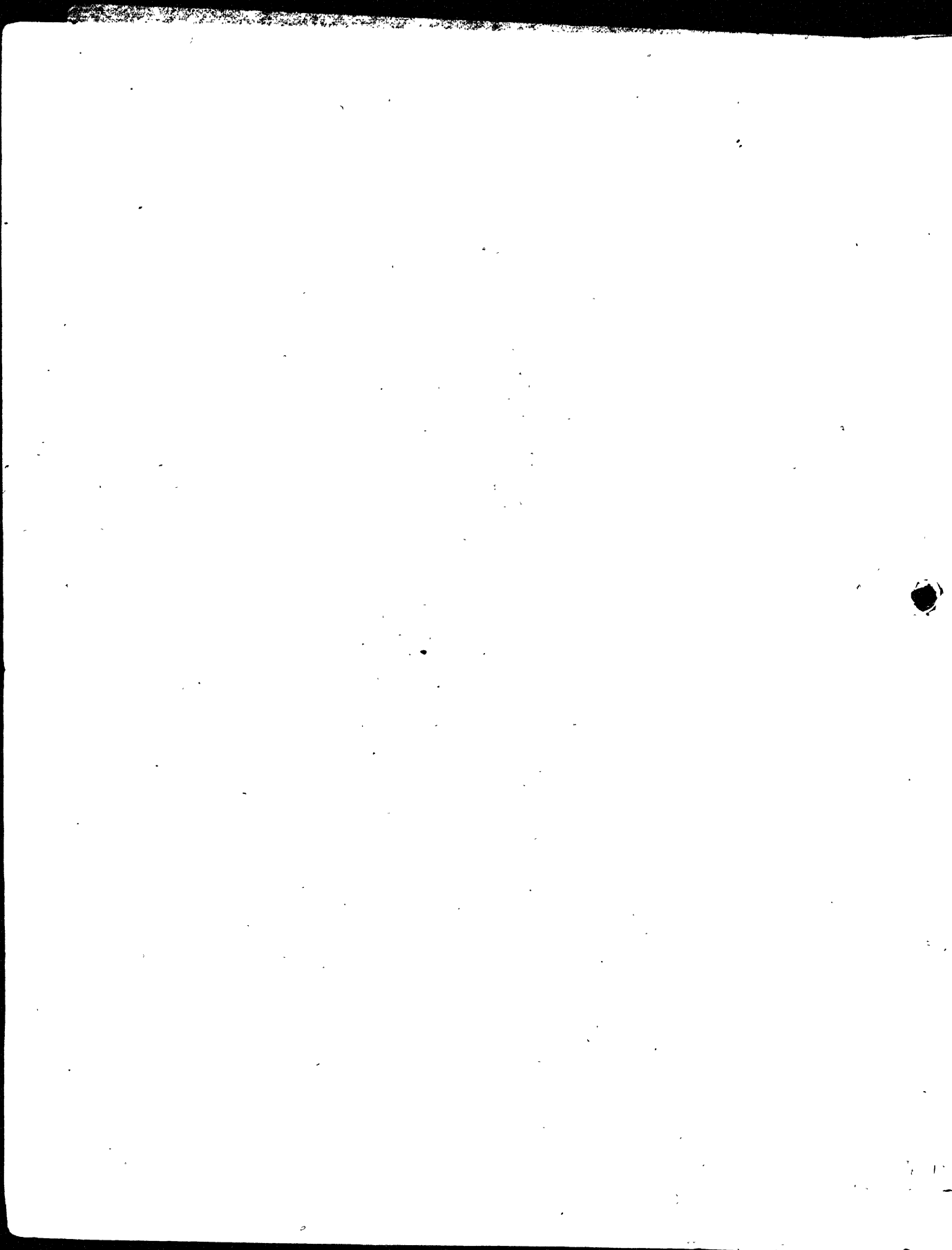
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*J. S. SEVEY*

HELLMUTH COLLEGE—Front View.

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# 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 Classics and Mental Philosophy:

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

*(Toronto University.)*

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.)*

English Subjects:

MRS. E. N. ENGLISH.

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.)*

English Literature and Elocution:

MISS ALBERTA OAKLEY.

*(Pupil of Dion Boucicault.)*

Shorthand and Book-keeping:

MISS M. MACBETH.

English Subjects:

MISS I. L. ENGLISH.

*(Graduate Eclectic School, H. C., and Governor General's Medallist.)*

## MUSICAL DEPARTMENT.

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

THOMAS MARTIN, ESQ.

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

Professor of Singing:

MISS NELDA VON SEYFRIED.

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

Professor of Piano, Organ and Harmony:

HERR WOLDEMAR ARTHUR BLÜTHNER.

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

Professor of Organ:

WILLIAM CAVEN BARRON, ESQ.

*(Pupil of Professor Herr Martin Krause, Critic; of Herr Capellmeister, Dr. Jadassohn; and of Professors Herren Paul Homeyer and Viehmeyer, of Leipzig; and Otto Bendix, Emery, Dunham and Elson, of Boston.)*

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## ART DEPARTMENT.

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

J. RUGGLES SEAVEY, ESQ.

*(Of European Schools of Art.)*

**ETIQUETTE, DEPARTMENT, PHYSICAL  
CULTURE, HYGIENE, ETC.**

Director:

MRS. E. N. ENGLISH.

Department and Esthetic Physical Culture:

MISS ALBERTA OAKLEY.

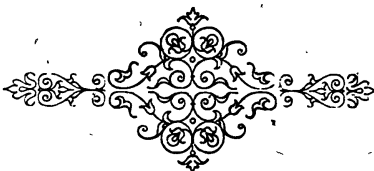
Dancing:

MR. G. B. DAYTON.

Riding and Driving:

MR. J. FULCHER.

*(Late of England.)*





# HELLMUTH COLLEGE



## AIM AND OBJECT.



THIS 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 limits of the City of London (population 30,000), which is about three and a-half hours from Detroit and Suspension Bridge, on a through-rail route (Grand Trunk and Canadian Pacific Railways) 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 Railways 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 southeast.

The building contains spacious *Class Rooms, Studios, Laboratory, 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 provided with transom ventilators.

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

The water supply is conveyed to the College in an iron pipe from an excellent spring, and is **FREE FROM ANY IMPURITY**.

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 plentifully 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.

The Sanitarium consists of two sunny, well ventilated apartments, entirely devoted to the use of students when indisposed, and is under the immediate and constant care of a lady who is *trained and certificated* as a Nurse.

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.

RARE ADVANTAGES are afforded in the various Departments of DRAWING; PAINTING IN OIL AND WATER COLOURS; PASTEL, AND CRAYON; DECORATION ON CHINA, PLUSH, VELVET, ETC.; 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 AND HYGIENE; (COOKERY, SEWING, DRESSMAKING AND MILLINERY, if desired).

The Jenness-Miller Exercises for Physical Culture are taught.

A COMPLETE COURSE of instruction in BOOK-KEEPING, 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, ESTHETIC PHYSICAL CULTURE, DANCING and OUT-DOOR SPORTS, RIDING, DRIVING, TENNIS, CROQUET, SKATING and TOBOGGANNING are provided for.

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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, 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.

Students *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 Collège 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 is ONE SPECIAL COURSE in which a CERTIFICATE is awarded, viz., the Business Course.

### STANDING OF STUDENTS.

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 *cramping* 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 Collège.

# → SCHOOL \* OF \* LITERATURE ←



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

*English Subjects*—MRS. E. N. ENGLISH.

*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.)

*English Literature*—MISS ALBERTA OAKLEY.

*English Subjects*—MISS M. MACBETH.

*English Subjects*—MISS I. L. ENGLISH (Graduate Eclectic School, H. C., and Governor-General's Medallist).

## 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—Gray.

*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—De Vere's Spanish Grammar; Tolon's Spanish Reader.

Latin—Harkness' Grammar; *Cæsar*, I.

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

Algebra—Smith.

Euclid—Book I.

Physics—Gage.

Zoology—Steele.

Chemistry—Steele.

### SECOND YEAR.

The Bible and Biblical Literature.

Reading.

Writing.

Arithmetic—Smith.



Dictation.  
 English Grammar.  
 Composition—Hart.  
 Philology—Earle.  
 Geography—Political and Physical.  
 Mythology—Beren's Hand-book.  
 Modern History—including especially English, Canadian and American History.  
 Literature—Welsh; 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 Geru-  
 salemme 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.  
 Trigonometry—Cherriman and Baker.  
 Physics—Gage.  
 Geology—Dana.  
 Chemistry—Steele.

### THIRD (SENIOR) YEAR.

Bible and Biblical Literature.  
 Composition and Rhetoric—Hart.  
 Philology—Earle.  
 Literature—Welsh; 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 Hand-book.  
 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, 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.  
 Political Economy—Fawcett.

## → SCHOOL † OF † MUSIC ←

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*Director, and Professor of Piano, Harmony and History of Music*—THOMAS MARTIN, ESQ., (Pupil of Herr Capellmeister, Dr. Carl Reinecke ; of Professors Herren Bruno Zwintscher, Otto Dresel and Alfred Richter, 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 Professor Herr W. Kalliwoda ; and of Professor Herr H. Harlacher, Director of the Opera at Carlsruhe, Germany).

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

*Organ*—WILLIAM CAVEN BARRON, ESQ., (Pupil of Professor Herr Martin Krause, Critic ; of Herr Capellmeister, Dr. Jadassohn ; and of Professors Herren Paul Homeyer and Viehmeyer, of Leipzig, and Otto Bendix, Emery, Dunham and Elson, of Boston.

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 students are held weekly.

*Two Grand Pianos, by Steinway*, afford the students 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 in *one* of the following:—Piano, Singing, Organ, and Violin; and to gain a moderate degree of knowledge in one of the remaining three.

## 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.

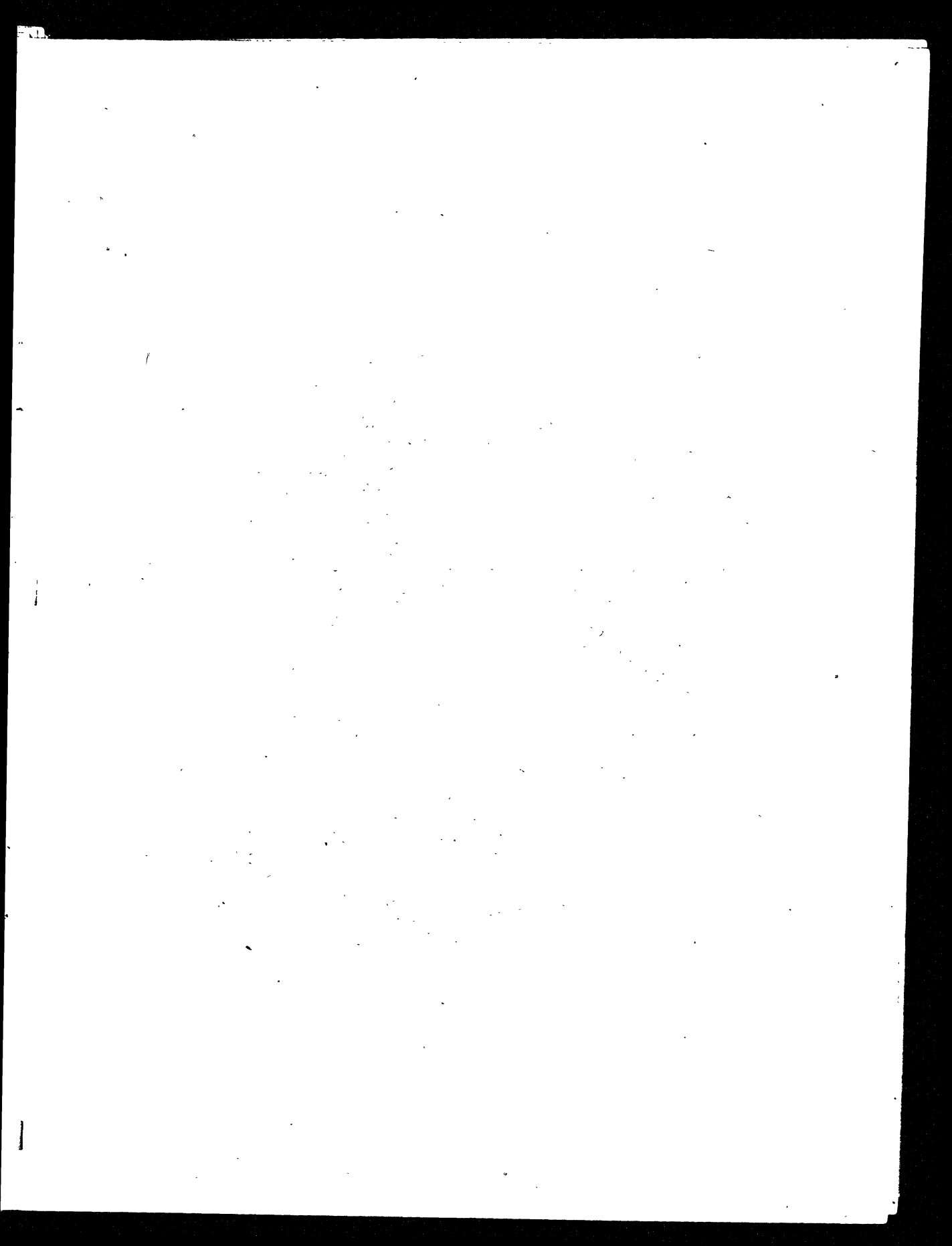
#### THIRD (SENIOR) YEAR.

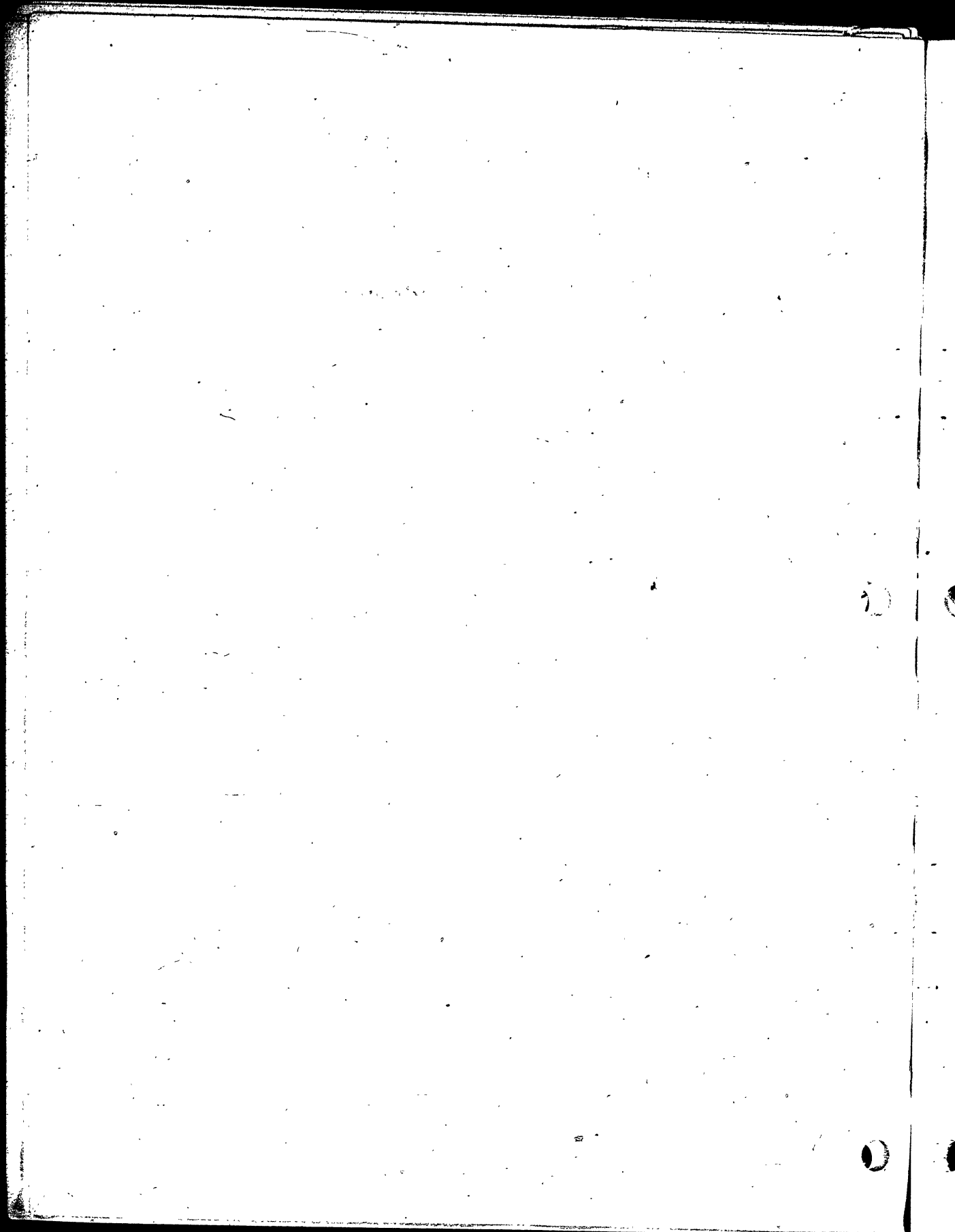
Counterpoint, Canon, and Fugue, with examples from the great Masters and Choral works.

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

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

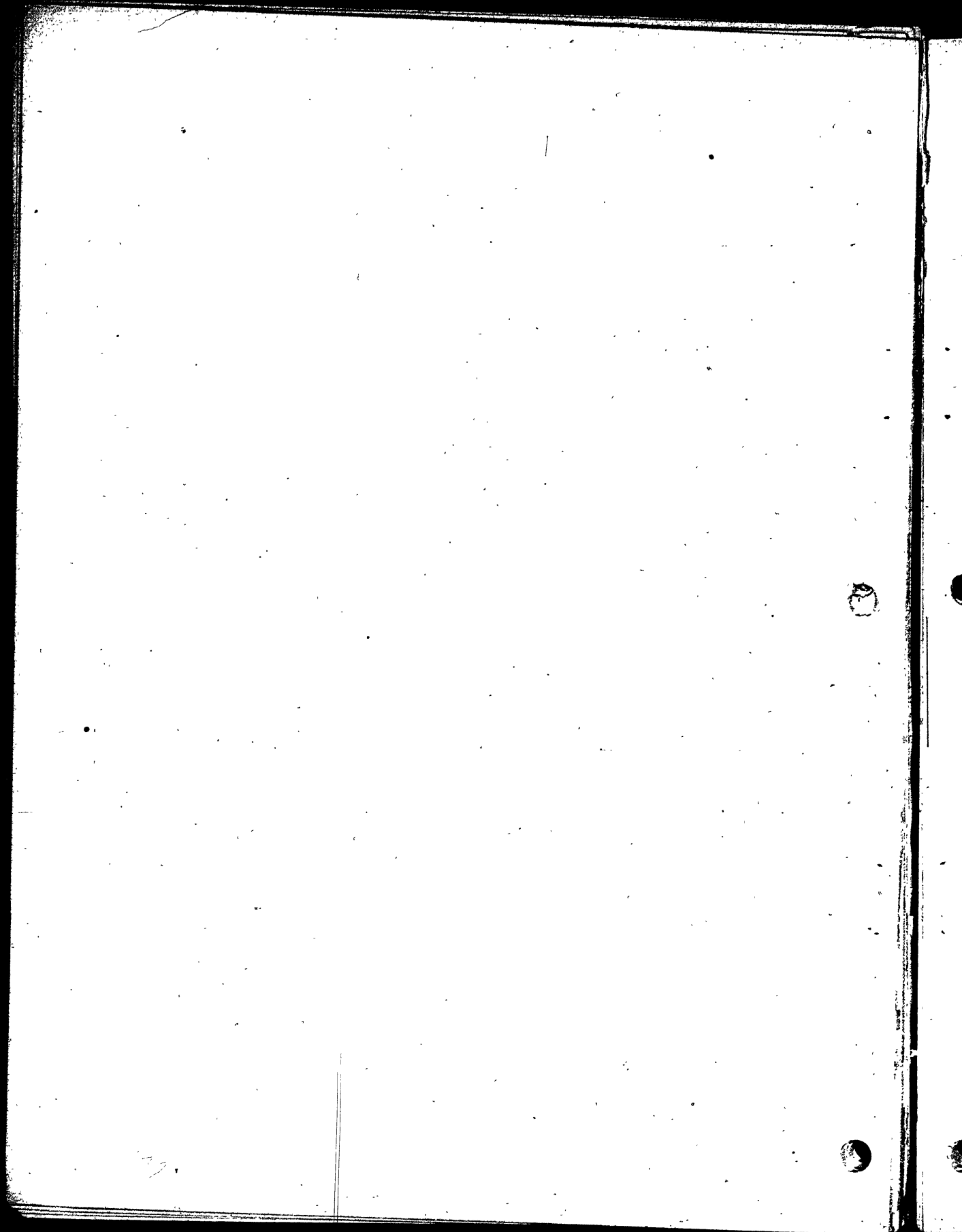
Pupils will be required to report each lecture in an extended form; keep careful lists of all compositions studied, and heard in Recitals, in alphabetical order; and also write a short explanation and criticism of each lecture and recital.







MUSIC



## PIANO.

### FIRST YEAR.

PREPARATORY PIANO STUDIES.—Schmitt, Czerny, etc. 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, etc. 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 student 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 student 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 student.

A special feature of this year is the practising of Duets by great Masters for one or two pianos, and the accustoming of the students 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 students while learning and performing the Compositions.

All selections studied by the students are performed in the Recitals by the Director and the staff, and in the Rehearsals by the students.

#### 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, etc.

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.

Panzeron'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, etc.

Arpeggios and Slow Trill.

Exercises for rapid execution.

Chromatic Scales, Trills, Turns, and Musical Accent.

Study of difficult Italian Solfeggios.

Sight Singing.

Lablache 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, etc.

Operatic Quartets, Quintets, etc.

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 students is held.

This Organ is an excellent one, with pedals and the latest modern improvements.

Students are trained so as to become competent Church organists.

#### FIRST YEAR.

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

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, etc.

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

One Rhapsodie by Saint-Saens.

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, etc.

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

One of the six Organ Sonatas by Mendelssohn.

One Concerto, by Bach, Handel, 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, etc., and Orchestral Playing.

### PIANO TUNING.

Students 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 students 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 at 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). Cherubini'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.—Proust's Primer of Instrumentation (1). Berlioz's Orchestration (1). (*For reference.*)

Banister's Text Book of Music.

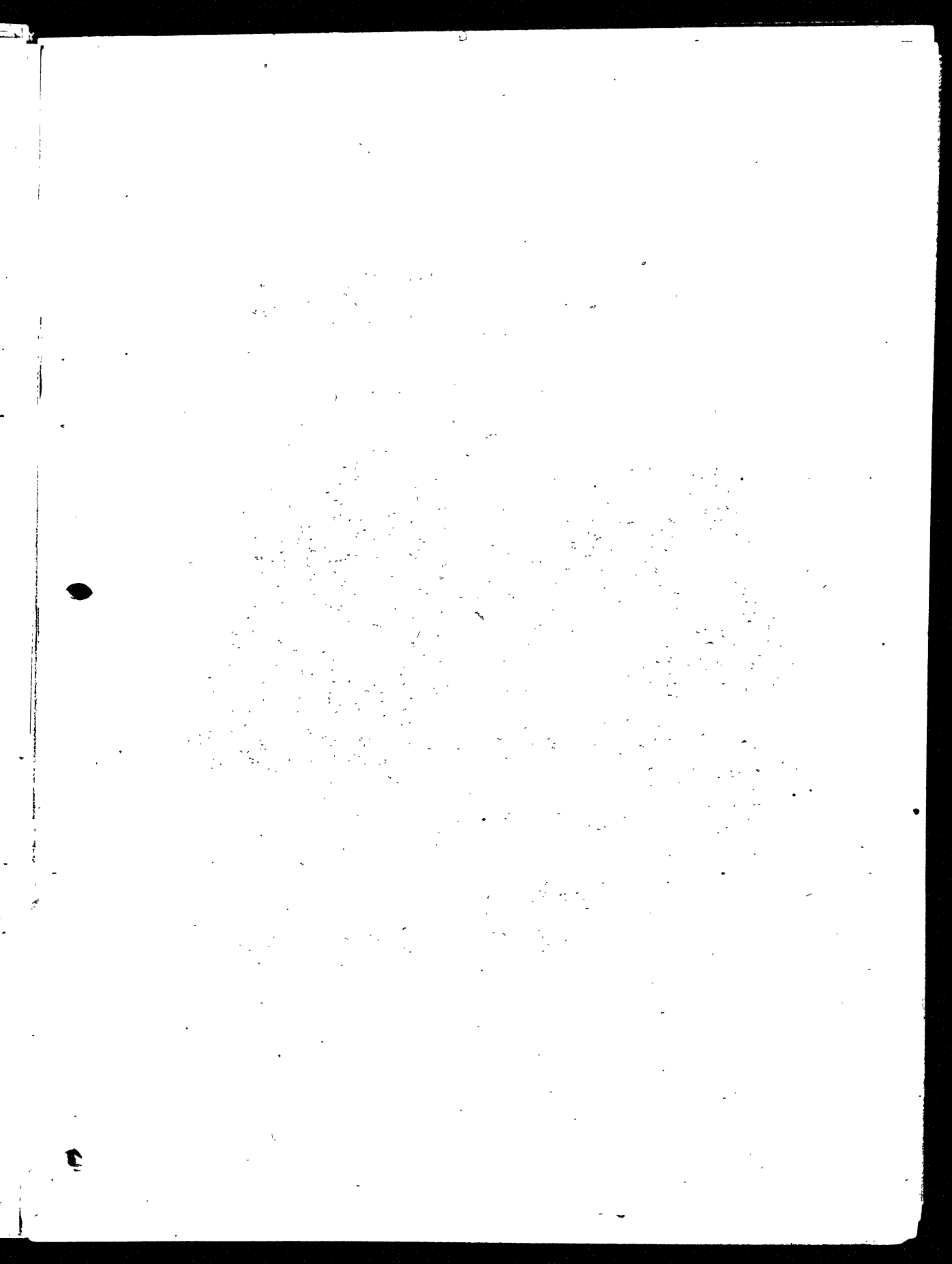
Score of some selected work, of which due notice will be given.

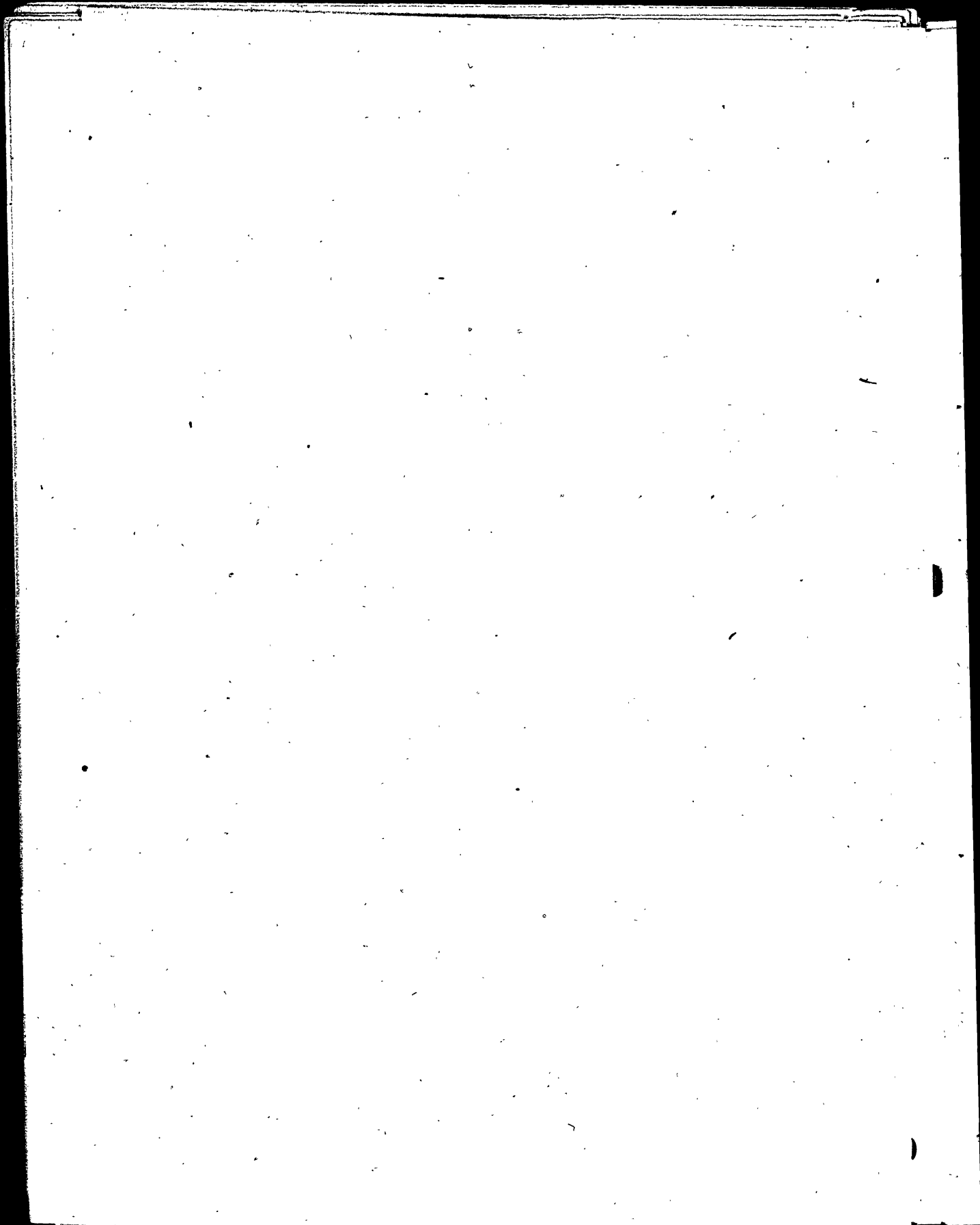
(1) Novello. Ewer & Co.

(2) Oliver, Ditson & Co., Boston.

(3) Deighton & Bell, Cambridge.

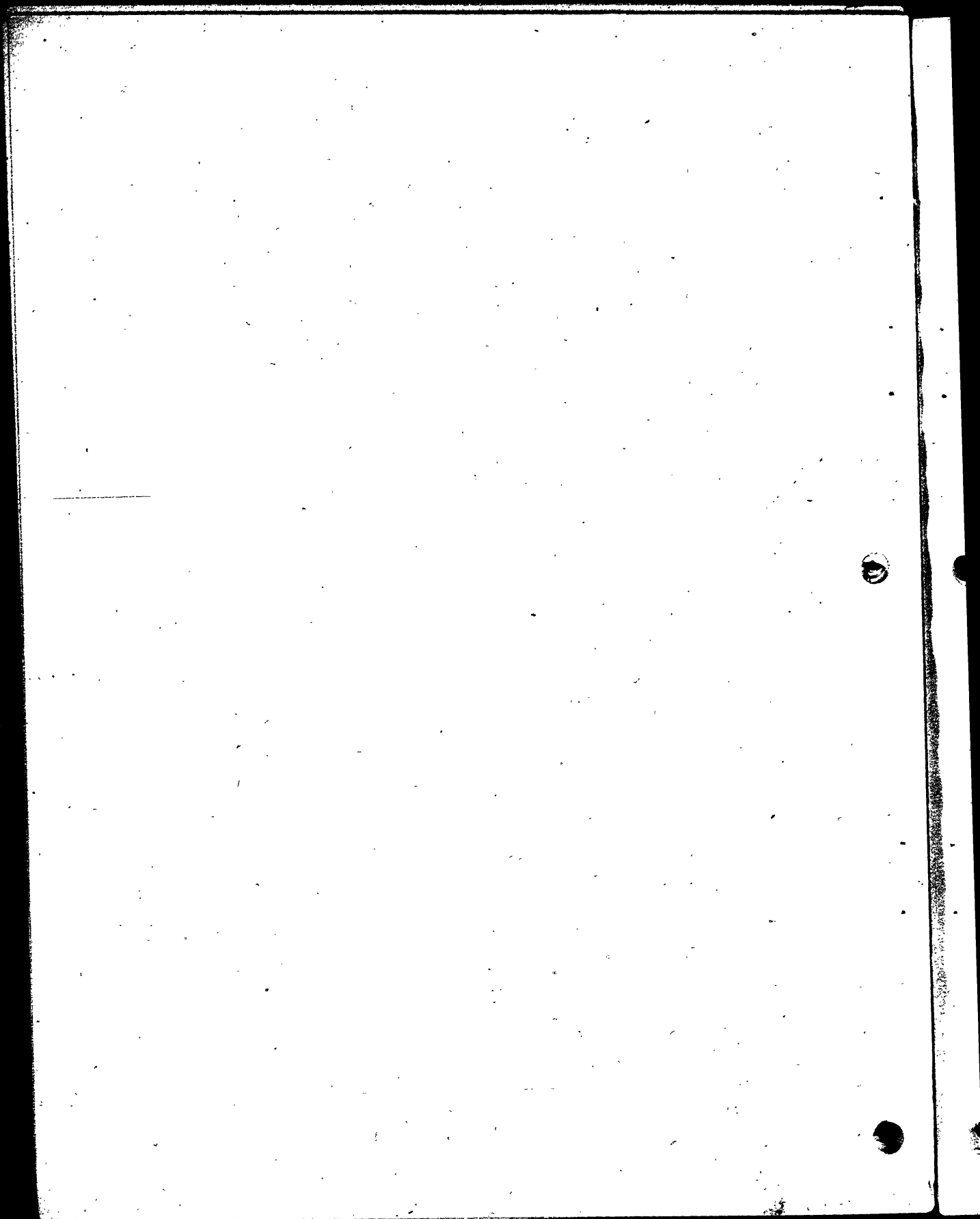
(4) Clarendon Press, Oxford.





# ART





# —❖ SCHOOL \* OF \* ART ❖—



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

The efficiency of this department is of the highest order, and the studios and appointments most complete. 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 on modern art, decorative work and design, and to collect copies and material for the classes.

The Lectures on Perspective, Artistic Anatomy, and the History of Art, are thoroughly *practical* and *useful*, and are illustrated with Photographs from the great works of the old masters.

The several studios for drawing, painting and carving, are large, well-lighted, and thoroughly furnished with copies, models, lay figure, etc., and are open all the time.

*Each student works under the personal supervision of the Director.*

## COURSE OF STUDY.

### FIRST YEAR.

Drawing from the Flat, Cast and Round.

Perspective, and History of Ancient Art—Julia B. de Forest.

### SECOND YEAR.

Painting in Water-Colours.

Painting in Oil.

Sketching from Nature.

Decorative Art — (Painting on China, Royal Worcester Decoration, Doulton; Silk and Satin; Repoussé, etc.)

Perspective, Artistic Anatomy and History of Medieval Art. Julia B. de Forest.



THIRD (SENIOR) YEAR.

Original Painting in Water-Colours, Pastel, or Etching.

Original Painting in Oil.

Figure Painting from Life, and Portraiture in Oil, Water-Colours, or Pastel.

Wood Carving and Modelling.

Perspective, Artistic Anatomy and History of Modern Art—Julia B. de Forest.

Special Course in Industrial Design (including Carpets, Wall Papers, and Stained Glass), Painting from Life, Painting and Sketching from Nature, Tapestry Painting, Ornamental Wood Carving, Modelling and Portraiture.



# →: SCHOOL : OF : ELOCUTION :←



*Director.*—Rev. E. N. English, M. A.

*Vocal Culture and Expression.*—Miss Alberta Oakley (Pupil of Dion Boucicault).

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

## JUNIOR YEAR.

English Grammar.

Composition—Hart.

Philology—Earle.

Literature—Welsh; 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—Esthetic Physical Culture and Ladies’ Drill.

## SENIOR YEAR.

Composition and Rhetoric—Hart.

Literature—Welsh; 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—Esthetic Physical Culture and Ladies’ Drill.

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Lectures and Class Exercises are given to all students taking this course.

*The Development of the Voice for Conversation, and Defects of Voice, Pronunciation, and Manner, 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.



## → 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.  
Type-writing.  
Shorthand—(Optional.)



## DIPLOMAS, MEDALS, SCHOLARSHIPS AND PRIZES.

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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 Medal.

School of Music—The Bishop Hellmuth Gold Medal.

School of Literature—The Principal's Gold Medal.

School of Elocution—Silver Medal.

Eclectic School—Silver Medal.

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

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

*Divinity Gold Medal*—For proficiency in the Divinity subjects.

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

*English Composition Silver Medal*—For the best English Composition.

*English Verse Silver Medal*—For the best English Verse.

*Languages Silver Medal*—For proficiency in Languages.

*Mathematics Silver Medal*—For proficiency in the Mathematical Group.

*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.

*Choir Silver Medal*—Presented by Miss N. Von Seyfried.

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	\$15 00	\$25 00
Music, “ “ “	15 00	25 00
Art, “ “ “	15 00	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. 1891-92.

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

Michaelmas Term—Wednesday, September 9th—December 1st.

(The College will be open for boarders on Tuesday, September 8th.)

Winter Term—December 2nd—December 15th, and January 6th—March 15th.

Easter Term—March 16th—Wednesday before Easter, and Thursday after Easter—June 15th.

Commencement Day—Wednesday, June 15th, A. D. 1892.



## —♦— FEES —♦—

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

There are three terms in the scholastic year.

Students 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, (\$5.00 per week),	\$60 00
Laundry (1½ dozen per week allowed),	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 Course in School of Literature: (See pages 9 and 10.) 35 00

*This fee covers all subjects in Course mentioned on pages 9 and 10.*

If, however, only individual Subjects are desired, the charges are as follows:

French (three lessons per week),	10 00
German " " " " " " " "	10 00
Other Subjects (on pages 9 and 10), each,	5 00

*(If subjects aggregating \$35.00 per term are taken, any additional ones mentioned on pages 9 and 10 may be taken without further charge.)*

Lessons in Elocution (one per week, private)	15 00
Literary Studies in the Elocution Course, each	5 00

*(Literary Studies occurring in the Courses of both the School of Literature and that of Elocution, if paid for in one course, are not charged for in the other.)*

Book-keeping and Shorthand, each,	10 00
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### 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 Professor,	25 00
"    "    (one " ) " " " " " "	14 00
Class " (two " ) " " " " " "	14 00

	PER TERM.
Singing—Private lessons (two per week),	\$25 00
"    "    (one    "    ),	14 00
Class    "    (two    "    ),	14 00
Harmony and Theory,	8 00
History of Music,	5 00
Organ—Private lessons (two per week),	25 00
"    "    (one    "    ),	14 00
Violin—Private lessons (two per week),	25 00
Guitar, Mandolin or Banjo (two lessons per week),	15 00
Practice—Use of Piano up to two hours per day, per hour,	3 00
"    "    over the two hours per day, per hour,	2 00
Entire use of Piano,	20 00
Half    "    "    "	10 00
(These charges cover tuning four times during the school year. Extra tunings or breakages at the student's expense.)	
Use of Chapel Pipe Organ, one hour per day,	9 00
Use of Technicon,	1 00

#### ART.

Instruction is given personally by the Director.

(*Per Term of 24 Lessons—two Lessons per week.*)

Drawing from Flat, Cast, Round, each,	10 00
Painting in Oil and Water-Colours, each,	12 00
Sketching from Nature, in Oil or Water-Colours,	12 00
Painting from Life (Portraiture and Figures),	15 00
Decorative Art (Painting on China, Royal Worcester, Doulton, Silk and Satin, Repoussé),	15 00
Wood Carving, Etching, and Pastel, each,	15 00
Modelling,	10 00
Design (special course in),	12 00
History of Art, Perspective and Anatomy,	5 00

#### SUNDRY FEES.

For <i>careful oversight</i> of health by a <i>Trained and Certificated Nurse</i> (payable by all students),	2 00
<i>Special course</i> of lessons in the Etiquette of Social Observances for home and society, the care of the health, etc.,	5 00
Lessons in Department, and Esthetic Physical Culture,	3 00
Ladies' Drill,	1 00
(All students are expected to attend the classes in Ladies' Drill. If Department and Esthetic Physical Culture are taken, there is no extra charge for Ladies' Drill.)	
Dancing lessons, twelve lessons,	6 00



SUNDRY FEES—(Continued.)

	PER TERM.
*Riding lessons (and horse), twelve lessons, - - - - -	\$20 00
Chemicals and Use of Apparatus in Laboratory, - - - - -	5 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.

Meals carried up from Dining Room, extra.

Special damage or breakages are chargeable to students.

Students may remain in the College during the Christmas, Easter and Summer vacations at a charge of \$5.75 per week for board, etc., and laundry.

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.

Bills for sundries, rendered monthly.

All fees are payable strictly in advance, and bills due when rendered.

All accounts overdue are subject to draft.

If a student is necessarily withdrawn during a term (or year arranged for, see Yearly Rate below), the patron is permitted to send another student for the unexpired portion of the period paid for.

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YEARLY RATE.

When fees for a year are paid in advance, ten per cent. discount is allowed on all except Sundry Fees.

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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. on all except Sundry Fees.

Reduction to *sisters*, ten per cent. on the same.

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

## REGULATIONS REGARDING THE RESERVING OF ROOMS.

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Rooms may be reserved for the following September term on and after May 1st.

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

Rooms accommodate two, three, and four students.

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Students' reports sent monthly.

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

An Omnibus runs between the College and the City. Fare, 10c.; round trip, 15c.

The parents and friends of students cannot be accommodated at the College, but they will find the Tecumseh House (close to the Grand Trunk R. R. Station) in the city comfortable and satisfactory.

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### —❖ DRESS ❖—

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

Students 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.

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N. B.—Satisfactory references are required from students entering the College. *Students of frivolous tastes or improper behaviour are not desired.* The College reserves the right at any time to terminate the attendance here of any student 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, Department,  
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 the Musical Director.)
23. Silver Medallist in English Composition.
24. Silver Medallist in 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.
31. Silver Medallist in Current Topics.
32. Silver Medallist in Choir.
33. Silver Medallist in English Verse.

# GRADUATES SINCE A. D. 1883.



## SCHOOL OF LITERATURE.

### YEAR OF GRADUATION.

1890.—Anderson, Kate	1, 6, 20.
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.
1890.—Jackson, Rosalie	1, 7, 18, 30.
1890.—Kerr, Eugenia	
1885.—Laing, Lila	8, 18, 20.
1886.—Laing, Florence	1, 7, 18, 20, 23.
1884.—Miel, Frances	
1889.—McCammon, Edith	1, 6, 8, 18, 20, 28.
1885.—Reed, May	1, 19.
1884.—Russel, Mary W.	1.
1890.—Schereschewsky, Caroline	1, 19.
1888.—Seidle, Virginia M.	1, 7, 20.
1890.—Shoup, Jennie	
1884.—Smith, Bertha	
1889.—Smith, Florian	1, 7, 18, 20.
1884.—Taylor, Ada	18.
1890.—Wilson, Louise	17, 31.
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, 24, 26.
1889.—Field, Minnie	27.
1886.—Gable, Elinor	2, 9, 26.
1887.—Gray, Mabel	2, 10, 22.
1890.—Hagerman, Lizzie	32.
1887.—Hall, Lois	

1886.—Hamilton, May S.	2, 10, 22, 26.
1888.—Herr, Etta	2, 10.
1888.—Herr, Ruby E.	2, 9, 22, 24.
1889.—Hetfield, Della	2, 10.
1886.—Lye, Pauline	
1889.—Miner, Mabel	
1889.—Morphy, Evelyn	2, 9, 22.
1889.—McCammon, Edith	
1885.—MacDonald, Flora	2, 9.
1889.—Seabourne, Alice	24.
1889.—Seidle, Virginia M.	
1890.—Smith, Blanche	2, 9, 22, 27.
1888.—Weir, Clara	
1890.—Williams, Marietta	2, 10.

### 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.
1889.—Gunn, Emily	3, 21.
1889.—Hall, Edna	3, 12.
1887.—Hamilton, Minnie	
1890.—Kimbrough, Eugenia	3, 11, 21.
1886.—Seabourne, Elise	6, 21.
1889.—Steele, Janet	
1888.—Stevenson, Lulu B.	3, 11, 21.
1889.—Thompson, Minnie	
1889.—Towar, Madge	3, 11, 21.
1888.—Wardell, Lizzie A.	3, 12.
1887.—West, Lettie	3, 11, 21.

### SCHOOL OF ELOCUTION.

1890.—Harrington, Mabel	
1889.—Hopkins, Cornelia	4, 14, 23.
1890.—Kerr, Eugenia	
1890.—Schereschewsky, Caroline	4, 13.
1890.—Taylor, Inez	
1890.—Wilson, Louise	4, 14, 23.

## ECLECTIC SCHOOL.

1889.—Albers, May .. . . .	10.
1887.—Baldwin, Louisa .. . . .	
1888.—Ball, Kathleen .. . . .	19.
1888.—Chapman, Pauline .. . . .	5.
1888.—Coleman, Hattie M. .. . . .	
1888.—Comstock, Carrie .. . . .	5, 15.
1886.—English, Ida L. .. . . .	29.
1888.—Field, Minnie .. . . .	
1889.—Gibbons, Mamie .. . . .	
1886.—Hall, Lois .. . . .	5, 16.
1890.—Harrington, Mabel .. . . .	5, 16.
1889.—Iredell, Florence .. . . .	5, 15, 27.
1887.—Jackson, Mary R. .. . . .	
1889.—Jackson, Nora .. . . .	5, 16.
1887.—Lilley, Maud .. . . .	5, 15, 19, 20.
1887.—Lord, Kate .. . . .	
1887.—McCammon, Edith .. . . .	
1886.—Seabourne, Elise .. . . .	
1887.—Snyder, Jessie .. . . .	
1887.—Towar, Belle .. . . .	5, 16.
1886.—Wadleigh, Maude .. . . .	5, 15.
1888.—Whigham, Lulu .. . . .	

## CERTIFICATES.

1888.—Etiquette, Department, Physical Culture, Hygiene, etc. :—	
English, Ida L. .. . . .	17.
1888.—Singing :—	
Field, Minnie .. . . .	
Lord, Kate .. . . .	27.
Wardell, Lizzie .. . . .	
1889.—Business Course :—	
Clarke, Mabel .. . . .	
Villiers, Belle .. . . .	

## AS QUALIFIED TO TEACH.

1888.—French, German, English Grammar and Literature :—	
Ball, Kathleen .. . . .	
1888.—Piano and Harmony :—	
Brown, Mrs. J. J. .. . . .	
1889.—Piano :—	
Raymond, Minnie .. . . .	

## ↻STUDENTS, 1890-91.↻

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Congdon, Emma	" " " "	" "
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Davison, Harriet	" " " "	" "
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Gardner, Nellie	Carl Sheldon, Esq.	Houghton, Mich.
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Hodgson, Kathryn.....	" " " " " "	" " " " " "
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Holwell, Ethel Louise.....	" " " " " "	" " " " " "
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Lee, Edna.....	" " " " " "	" " " " " "
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# Hellmuth College, London, Ont.

## DAILY ROUTINE.

TIME.	SUNDAY.	TIME.	MONDAY.	TUESDAY.	WEDNESDAY.	THURSDAY.	FRIDAY.	SATURDAY.
8 a. m.	Rising Bell.	6.30 a. m.	Rising Bell.					7.30
8.45-9	Silence for Private Devotions.	7-7.15	Silence for Private Devotions.					8-8.15
9.00	Roll Call.	7.15	Roll Call.					8.15
9.05	Breakfast.	7.20-7.30	Chapel.					8.20-8.30
10.30	Half-hour Bell before Morning Prayer.	7.30	Breakfast.					8.30
		8.15-8.40	Out-Door Recreation					
		9-9.15 (First Hour.)						
		9.50-10.40 (Second Hour.)						
		10.40-11.30 (Third Hour.)						
11.00	MORNING PRAYER.	11.30-12.20 (Fourth Hour.)						HOLIDAY.
		12.20-1.20 p. m.	Dinner.					1 p. m.
1 p. m.	Dinner.	1.20-2.10 (Fifth Hour.)						
2.30	Half-hour Bell before Litany.	2.10-3 (Sixth Hour.)						
		3-3.50 (Seventh Hour.)						
3.00	LITANY.	3.50-4.55 (Eighth Hour.)	Out-Door Recreation					
		4.55-5.50 (Ninth Hour.)	Study.					
		6.00	Roll Call.					
5.30	Tea.	6.05-6.15	Chapel.					
		6.15	Tea.					
9.00	Retiring Bell.	7.30-8.30 (Tenth Hour.)	Study.				REHEARSAL.	HOLIDAY.
		9	Retiring Bell.					
9.30-9.45	Silence for Private Devotions.	9.30-9.45	Silence for Private Devotions.					
9.45	Lights Out.	9.45	Lights Out.					

