

Ellis

Jacksonville Female Academy.

Illinois Conservatory of Music.

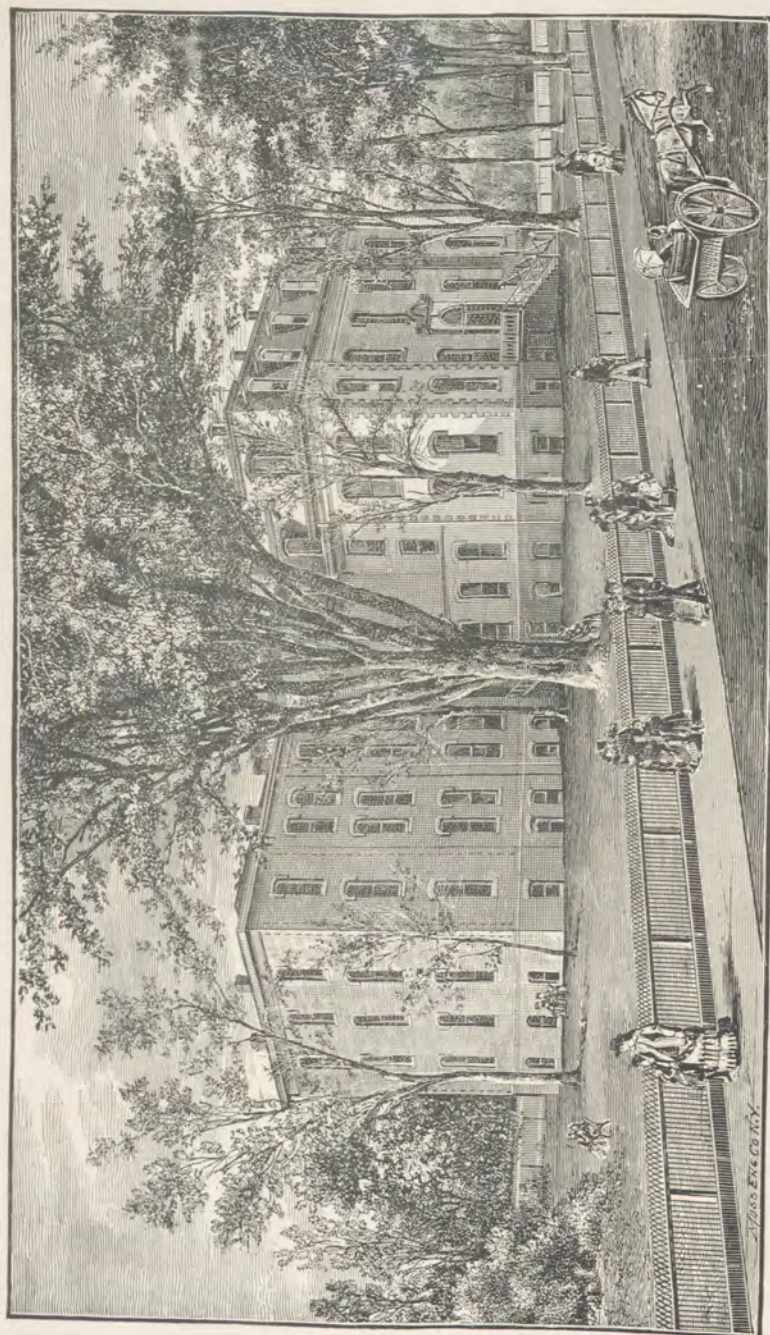
School of Fine Art.

1890-'91.

CATALOGUE
OF THE
OFFICERS AND PUPILS
OF THE
JACKSONVILLE FEMALE ACADEMY,
THE
ILLINOIS CONSERVATORY OF MUSIC
AND
SCHOOL OF FINE ART,
JACKSONVILLE, ILLINOIS.

1890-'91.

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PRINTED AT THE OFFICE OF THE DAILY JOURNAL,
1891.



JACKSONVILLE FEMALE ACADEMY—(ORGANIZED 1839).

—HARRIS & CO. N.Y.

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Elocution.

MISS LENA G. HUMPHREY, Secretary and Librarian.

SCHOOL OF FINE ART.

E. F. BULLARD, A. M., Superintendent.

PROF. JAMES W. PATTISON, Director.

MISS MARTHA E. MORSE, Assistant.

Drawing From Objects,
Drawing from Life,
Oil Painting,
Water Color,
Wood Carving,

Modeling in Clay,
Anatomy,
Composition,
China Painting,
Repousse Work.

THE SKETCH CLUB.

MRS. GATES STRAWN, President.

MRS. WM. K. MORLEY, Secretary.

The School of Fine Art is established in connection with the Illinois Conservatory of Music and the Jacksonville Female Academy, to meet the increasing demand, throughout the West, for the highest grade of instruction in this special department.

RELATION TO OTHER INSTITUTIONS.

The School of Fine Art is an independent and distinct institution, exclusively for the study of Fine Art, and holding the same relation to the other institutions of the city as the Illinois Conservatory of Music now does. To those who have already passed through the preparatory course, especially those desiring to prepare themselves for teaching, and to all classes of pupils, it intends to offer equal advantages with the leading schools of New York, Boston and other art centers.

NOTES.

NOTE 1.—This Catalogue is published to give full, definite and reliable information to parents who have daughters to educate. Nothing is added for display, and all uncertain and ambiguous statement is avoided.

Those seeking admission to these Institutions should thoroughly examine and understand all statements of regulations, requirements, terms, payment of bills, etc. These statements may be regarded the agreement to which the management may be held and one equally binding upon all patrons and pupils of these Institutions.

NOTE 2.—All pupils catalogued in the several departments have been in actual attendance during the year.

Conservatory pupils, though in many cases doing more than double work, are counted but once, while those pursuing no other than practice and class work are omitted.

NOTE 3 —To avoid an improper use of names by unauthorized persons, the names of patrons and post-office address are omitted.

The following states have been represented in the attendance during the year: Colorado, Connecticut, Dakota, Illinois, Iowa, Kansas, Minnesota, Missouri, Nebraska, New York, Ohio, Tennessee.

JACKSONVILLE FEMALE ACADEMY.

CATALOGUE OF STUDENTS.

SENIORS.

Kate M. Batchelder.	Henriette Hollowbush.	Alice Cary Pease.
Kittie Clotfelter.	Vertner J. Long.	Ida M. Powell.
Lucy A. Daniels.	H. Gertrude McDougall.	Edith Prince.
Georgia M. Fairbank.	Elsie Neil.	Ada M. Taylor.

JUNIORS.

Anna P. Barrows.	Emma N. Doying.	Marion J. Miller.
Hariet Bartlett.	Edith Drury.	Velura E. Powell.
Mary O. Bennett.	Mary S. Hall.	Nora F. Switzer.
Sarah E. Capps.	Ruth B. Joy.	Elizabeth Russel.
Jessie M. Cross.	Annabel Markoe.	Laura B. Young.
Lucile Cross.	Etta V. Mercer.	

SUB-JUNIOR CLASSES.

Virginia C. Alexander,	Zaida Eaton,	Josephine G. Morey,
Ella G. Beaty,	Carrie M. Elkins,	Rosalind Pires,
Mabel F. Brown,	Anna Bell Elliott,	Laura L. Pires,
Edith Capps,	Mary E. Frogley,	Kate C. Rawlings,
Blanch Cave,	Fannie E. Glenn,	Beatrice L. Salmon,
Martha M. Chambers,	Lou Gordon,	Margaret J. Stevenson,
Eleanor I. Chambers,	Emma M. Gruenewald,	Wilhelmina Vedder,
May F. Cluen,	Julia C. Gunder,	Nellie M. Turner,
Nellie Colby,	Stella M. Hastings,	Mary G. Waggoner,
M. Emma Daniels,	Eva Hensley,	Mary G. Walker,
Stella F. Duckett,	Robertine B. Matthews,	Edith Woods,
Mattie R. Duer,	Isabella A. McFarlaine,	
Clara R. Brown,	Lillie D. Haack,	Daisy T. May,
Maude M. Bullard,	Tilla E. Halsted,	Anna M. Moore,
Jennie D. Clark,	Winnifred Heaton,	Minnie M. Noyes,
Wilhelmina Coultas,	Martha Landreth,	Olive May Shepherd,
Blanch M. Fell,	Margaret A. Lennington,	Dora D. Van Deventer
Florence A. Freeman,		

PREPARATORY.

Josephine L. Brainard,	Mary A. Huntley,	M. Louise May,
Nebraska A. Evans,	Mary E. Lawrence,	Mary Nelson,
Gertrude M. Gee,	Gertrude R. Lennington,	Julia N. Waite,
Lydia I. Gruenewald,		

OPTIONAL.

Bessie Ainsworth,	S. Elsie Evans,	Harriet S. Tooker,
Rebecca A. Bassett,	Mattie E. Ewing,	Elizabeth H. Webber,
Mary S. Bullard,	Lucy Goddell,	Mada J. Williams,
Ora Chamberlain,	March Ritter,	Pamelia F. Woods,
Nellie C. Cunningham,	Amy E. Snider,	Lizzie York.
Anna A. Day,	Harriet D. Smith,	

ILLINOIS CONSERVATORY OF MUSIC.

CATALOGUE OF STUDENTS.

POST GRADUATE COURSE.

Mary S. Bullard,
Fannie Lusk,

Grace Carter,

Nellie W. Stewart,
Lena G. Humphrey.

GRADUATING CLASS.

Hettie Anderson, Piano, Harmony, History of Music.
Roxie Lynch, Piano, Harmony, History of Music.
Mame H. Masters, Piano, Harmony, History of Music.
Clara E. McDougall, Piano, Harmony, History of Music.
Nellie M. Stewart, Voice, Harmony, History of Music.
Harriett S. Taylor, Piano, Harmony, History of Music.

Georgia Brockman, Voice.

Blanche Cave, Piano.

Third and Fourth Grades.

Fannie M. Black,
Eleanor Boston,
Pauline Brace,
Virginia B. Christoe,
May Deweese,
Stella F. Duckett,
Mattie R. Duer,

Zaida Eaton,
S. Elsie Evans,
Hattie Flack,
Grace Graves,
Lillian H. Green,
Mamie Heaton,
Lucille Pauline Irvine,

Madge Kirk,
E. U. Kirkpatrick,
Annie Tanner,
Harriet S. Tooker,
Wilhelmina Vedder,
Anna L. Virgin.

First and Second Grades.

Nellie Ayers,
Ella G. Beaty,
Mary O. Bennett,
Josephine L. Brainard,
Hattie Buckles,
Maude M. Bullard,
Janett Capps,
Birdie Carriel,
Martha M. Chambers,
Agnes Chambers,
Eleanor I. Chambers,
Ora Chamberlain,
Effie Cherry,
Annie Clayton,
Minnie Clotfelter,
M. Emma Daniels,
Annabel Dearborn,
Hattie Eames,
Hattie Eastman,
Carrie M. Elkins,
Nebraska A. Evans,
Mattie E. Ewing,
Blanche M. Fell,
Florence A. Freeman,
Fannie E. Glenn,
Minnie M. Gochenour,
Alice Carey Grant,
Emma M. Gruenewald,

Julia C. Gunder,
Lillie D. Haack,
Ethel M. Hammond,
Laura A. Harmon,
Grace Heaton,
Eva Hensley,
Virginia Hockenhull,
Claudia Hockenhull,
Abbie L. Huffaker,
Abbie King,
May A. Lawrence,
Margaret A. Lennington,
Lena Long,
Fannie Lusk,
Sarah Jane Mathews,
Effaleen L. Marsh,
Mary Mason,
Anna M. Moore,
Flora Murray,
Mary Nelson,
Reon Osborne,
Roan Pennington,
Adaline Prairie,
Kate C. Rawlings,
Emma Rice,
Katie Robertson,
Bessie Robertson,

Lillian Robertson,
Beatrice L. Salmon,
Olive May Shepherd,
Mable Skinner,
Amy E. Snider,
Margaret J. Stevenson,
Eva B. Stewart,
Lillian Stewart,
Charlotte Stryker,
Louise Stryker,
Nellie Sturgis,
Laura Tanner,
Nellie M. Turner,
Sadie Turner,
Ida Vancil,
Dora D. VanDeventer,
Grace B. Ward,
Florence Wardhaugh,
Edna Wardhaugh,
Winnie J. Weaver,
Elizabeth H. Webber,
Lelia G. Whitten,
Mary E. Williams,
Anna Wiswell,
Pamelia F. Woods,
Jennie Wright,
Lizzie York.

VOCAL DEPARTMENT.

Grace Ayers,
Jessie Ayers,
Hattie Buckles,
Mary S. Bullard,
Sarah E. Capps,
Birdie Carriel,
Howard Carriel,
Kittie Carver,
Blanche Cave,
J. M. Clapp,
I. W. Davenport,
Cora Deweese,
Mattie E. Ewing,

S Maria Fairbank,
Fannie E. Glenn,
Lou Gordon,
G. W. Grant,
Lillie D. Haack,
Kathleen L. Herriott,
Mrs. John Hockenhull,
Urania Kirkpatrick,
Genevive A. Lowe,
Lottie C. Lurton,
Effaleen L. Marsh,
Anna M. Moore,
Kate C. Rawlings,

March Ritter,
Elizabeth Russel,
Mary Russel,
Amy E. Snider,
Lou Thompson,
Harriet S. Tooker,
Nellie M. Turner,
Ida Vancil,
Anna L. Virgin,
Winnie J. Weaver,
Iola Wight,
Mada J. Williams,
Lizzie York.

HARMONY.

Fannie M. Black,
Grace Graves,

Roxie Lynch,

Clara E. McDougall,
Harriett S. Taylor.

HISTORY OF MUSIC.

Hettie Anderson,
Ella G. Beaty,
Eleanor Boston,
Mattie R. Duer,

Grace Graves,
Roxie Lynch,
Effaleen L. Marsh,
Mame H. Masters,

Clara E. McDougall,
March Ritter,
Amy E. Snider,
Ida Vancil.

BANJO, GUITAR, MANDOLIN, VIOLIN.

Gordon Beesley,
Leonard Brown,
Mary S. Bullard,
Grace Carter,
A. D. Colby,
Nellie Colby,
J. Deach,
Edith Drury,
Carrie M. Elkins,
S. Elsie Evans,
Mattie E. Ewing,
P. F. Gillett,
Minnie M. Gochenour,

Lillian H. Green,
Grace Graves,
H. Harram,
Henriette Hollowbush,
Martha Landreth,
Mollie McDonald,
W. McDonald,
A. Moffatt,
F. Padgett,
W. Palmer,
Stella Pendleton,
Chas. Pilcher,
Will Pilcher,

Mayme Ransdell,
March Ritter,
Mamie Root,
Helen Sawyer,
Essie Stott,
Harriet S. Taylor,
Harriet S. Tooker,
Ida Vancil,
Chas. Weaver,
Mary J. Williams,
Chas. Wood,
Mary Ella Wright.

COLLEGE CLUB.

A. D. Black,
C. O. Boston,
T. Buckthorpe,
J. A. Capps,
W. T. Capps,

H. H. Carter,
W. T. Curtis,
J. M. Duer,
F. B. Fox,
C. R. Kirby,

H. W. Kirby,
M. B. Keplinger,
W. D. Robinson,
S. B. Stewart.

SCHOOL OF FINE ART.

Harriet Bartlett,	Gertrude Mary Gee,	Genevieve A. Lowe,
Kate M. Batchelder,	Lucy Goodell,	Etta V. Mercer,
Mary O. Bennett,	Amy Green,	Josephine G. Morey,
Clara R. Brown,	Lillian H. Green,	Mrs. Wm. K. Morley,
Mabel E. Cafky,	Lydia I. Gruenewald,	Rose Elizabeth Orr,
Minnie Clotfelter,	Libbie M. Hall,	Lizzie Osborne,
Wilhelmina Coultas,	Tilla E. Halsted,	Nora Forry Switzer,
Lizzie A. Deweese,	Lula Dell Hay,	Harriet S. Tooker,
Minnie Dinwiddie,	Lucile Pauline Irvine,	Wilhelmina Vedder,
Katherine Dummer,	Lulu Keplinger,	Mary G. Walker,
Dwight Beverley Eames,	Martha Landreth,	Vassie M. Willard,
Mattie M. Ewing,	Mary E. Lawrence,	Mary Ella Wright.
Mrs. Chas. L. French,		

SUMMARY.

JACKSONVILLE FEMALE ACADEMY.	
Seniors.....	12
Juniors.....	17
Sub-Juniors.....	51
Preparatory.....	10
Optional.....	17
Total.....	107

ILLINOIS CONSERVATORY OF MUSIC.	
Post-Graduate Course.....	5
Graduating Class.....	6
Partial Course.....	2
Instrumental—	20
Third and Fourth Grades.....	82
First and Second Grades.....	39
Vocal.....	17
Harmony and History.....	52
Stringed Instruments.....	223
Total.....	37
Names repeated.....	

SCHOOL OF FINE ART.	
Drawing, Work in Black and White, Color, China Painting, &c.....	37
Sketch Club.....	22
Total.....	59

JACKSONVILLE FEMALE ACADEMY.



THE ACADEMY was established in 1830, and consequently ranks first in order of time among the now numerous schools of the West for the education of young ladies. Its work has been quiet and unobtrusive, marked by steady growth, advancing reputation and prosperity. Its graduates number over four hundred, while thousands of others have enjoyed its advantages.

The Academy makes no display to deceive, no promises it cannot fulfill. Its policy is open and honest, its working quiet and earnest. It aims to confer the benefits of a thorough course of study, and to adorn with the graces of a Christian culture.

During the past few years the Academy has made rapid and substantial gains in all that renders an institution of learning valuable to pupils. Its friends are justly proud of its record of SIXTY-ONE years of successful work.

Its standing is now second to no institution in the West in excellence of appointments and instruction, healthfulness and beauty of location, stability and independence of character, and command of a large and discriminating patronage.

The entire building is heated with steam, with an improved system of ventilation. Closets, bath rooms, hot and cold water, and other conveniences are placed on each floor. The city has an efficient fire department, including fire engines, hose, hook and ladder companies, with other appliances for prompt and effective work, with headquarters within instant call by telephone. Great care has been taken to make the Institution safe and complete in all its appointments and facilities for home life, school work and sanitary conditions.

COURSE OF STUDY.

ENGLISH, MODERN LANGUAGE.

PREPARATORY.

Spelling Exercises, Oral and Written.
Penmanship.
English Grammar and Composition.
Geography and Map Drawing.
Physical Training.

Arithmetic, Mental and Written.
Reading and Vocal Training.
Natural History of Animals.
United States History.
Physical Training.

COLLEGIATE.

FIRST YEAR.

Algebra.
Physiology.
English Language, Composition.
French, German, (Elective).

Algebra continued.
English History.
Physical Geography.
French, German, (Elective).

SECOND YEAR.

Algebra finished.
General History.
English Language, Composition.
French, German, (Elective).

Mythology.

Botany.
General History.
English Language, Composition.
French, German, (Elective).

JUNIOR YEAR.

Geometry.
Natural Philosophy.
Rhetoric and Composition.
French, German, (Elective).

Trigonometry.
Chemistry.
Science of Government.
French, German, (Elective).

SENIOR YEAR.

Mental Science.
Astronomy.
English Literature.

Political Economy.
English Literature.
Christian Evidences.

Moral Philosophy.
Fine Art
Review of Com. Eng. Braches.

The Modern Language Course will require one or more years, according to the ability of the student.

MODERN LANGUAGE COURSE.

The Course in Modern Languages embraces all the branches of the prescribed English Course, with the following German and French, or their equivalent.

GERMAN.

Das Deutsche Buch der Sauveus Schule, Boisen's German Prose, Deutsche Grammatik; Storm, Immense; Schiller's Maria Stuart, Jungfrau von Orleans; Schiller's Dorothea, Egmont; Goethe's Leben; Lessing, Nathan der Weise. Essays in German and German Prose Composition.

FRENCH.

Sauveur, La Parole Francaise, Contes Merveilleux, La Grammaire Francaise, Les Fables de La Fontaine. Selections from Corneille, Moliere, Racine and Modern French writers. Dictations and Compositions throughout the course. Translation of Lady of Lyons into French.

GENERAL.

Weekly recitations and Lectures on Bible Teaching and History.
Exercises in Elocution, Physical Training, Spelling, Writing and Composition and Mental Arithmetic are continued through the course.
Lectures on Physiology and the Laws of Health, Fine Art, Literary, Historical and Scientific subjects form a part of the instruction of each year.
Students desiring to pursue special and optional studies enter any class for which they are prepared.

Under ordinary circumstances, students are not allowed to take more than an equivalent for THREE FULL STUDIES (five recitations per week in each).

COURSE OF STUDY.

CLASSICAL.

JUNIOR PREPARATORY

Is uniform with the Preparatory English Course. See opposite page.

SENIOR PREPARATORY.

Algebra.
Physiology.
Jones' First Book in Latin.

Algebra.
Physical Geography.
Jones' First Book in Latin finished.

COLLEGIATE.

FIRST YEAR.

Algebra finished.
English History.
Cæsar (Four Books).

Mythology.

Botany.
Roman History.
Cicero (Four Orations) Latin Prose Comp.

SECOND YEAR.

Geometry.
General History.
Cicero (Four Orations).

Trigonometry.
General History.
Virgil (Two Books) Latin Prose Comp. finished.

JUNIOR YEAR.

Natural Philosophy.
Rhetoric
Virgil (Four Books), Prosody.

Science of Gov't.

Chemistry.
Political Economy.
Horace (Two Books), Prosody.

SENIOR YEAR.

Mental Science.
English Literature.
Astronomy.

Moral Philosophy.
Christian Evidence,
Review of Common English Branches.

Greek and Modern Languages elective, unless required as preparatory for Smith Wellesley, Vassar, or other colleges of higher grade.

Pupils are allowed to pursue an optional course in connection with Music, Fine Art, Elocution or other special work. In all cases studies are selected with the advice and under the direction of the Principal.

As preparatory for Smith, Wellesley, Vassar and other colleges of higher grade, the following is recommended: The prescribed English Course through the second year, except Botany, Zoology and Geology; the Latin Course complete, except Horace, with the addition of Greek, or French and German. Pupils completing this course are usually admitted to the above colleges on the certificate of the Principal.

An opportunity is provided for resident graduates of this and other institutions to pursue post graduate courses in the Languages, Literature, Music and Fine Art.

All general requirements are uniform with the English Course. See opposite page.



REPORTS.

In order to secure thoroughness in scholarship, strict habits of order and a lively interest and healthy competition among pupils, written reviews in all studies pursued are given at stated periods, the results averaged with the daily recitations, and the average, together with the deportment and attendance, is embodied in a general report and sent to the parents for inspection.

It will be observed that the above courses embrace the preparatory, Collegiate, (including the English, Classical and Modern Languages,) Optional, Post Graduate, and Preparatory for Eastern colleges.

Pupils may enter any regular class, at any time, provided they can furnish satisfactory proof of a thorough acquaintance with the previous studies requisite to such standing. Examination at time of entrance, or certificates from teachers under whom studies were pursued, will determine the standing in regular classes.

None, however, are admitted to graduation without having spent a year, at least, in the Institution, and without having passed satisfactory examinations in the previous studies of the course.

Pupils completing any one of the above named courses receive a diploma certifying the same.

MODERN LANGUAGES.

The course in Modern Languages is given a prominent place in the curriculum of study. A thoroughly competent teacher has the supervision and instruction of the department, teaching by what is known as the Natural Method, conducting all intercourse with pupils and recitation work in the language taught.

ELOCUTION AND PHYSICAL TRAINING.

The course in Elocution embraces Voice Culture, based upon physiological laws, Gesture, Oratorical Action and the Dramatic Art, as laid down in the Delsarte System of Expression, and a thorough drill in Articulation, Vowel Analysis, Quality, Pitch, Force, Time, Stress, Melody, Rhythmus and Emphasis.

The course in Physical Training embraces physiology, hygiene, physical development, dignity and grace of movement, calisthenics, etc. The department is under the private instruction of Miss Lucy Catlin, an experienced and successful teacher of the Sargent System, now so generally in use in the leading schools of the country. During the past year the class has averaged about twenty-four. The indications point to a lively interest in the work under Miss Catlin's instruction for the coming year.



SCIENTIFIC.

Due prominence is given to the Natural Sciences. Lectures, experiments and original investigations form a part of the Natural Science Course. The Museum of Natural History contains a large and rapidly increasing collection of mineral and zoological specimens, ancient pottery and other curiosities, all of which tend to increase the interest and facilitate the work of the department.



MUSIC AND FINE ART.

Pupils of the Academy have all the advantages of the Illinois Conservatory of Music and School of Fine Art. These are equal to the best found in the leading schools and conservatories of the large cities. A few select Music and Art pupils are received at the Academy under the same regulations and with the same home advantages as pupils in the Literary Course. The Conservatory is within five minutes walk of the Academy and the School of Fine Art is in the Academy building. These institutions offer to pupils of each the advantages of all, and are unsurpassed in the character of instruction and facilities for study.

For terms, see Illinois Conservatory of Music and School of Fine Art.

INSTRUCTION.

Teachers are selected with reference, first of all, to character, and then to other qualifications—scholarship, manners, prudence, aptness to communicate and capacity to govern. As the school is upon an exclusively Christian basis, persons of decided Christian character are sought to occupy the various posts of instruction and government. At the same time no sectarian tests are made either for teachers or pupils.

Teachers board in the Institution with pupils and have the supervision of their habits, manners, methods of study and music practice.

TEXT BOOKS.

Swinton's Word Book, Swinton's Series of Readers, English Classics, Swinton's English Grammars, Hill's Rhetoric, Warren's Geographies, Anderson's Histories, Robinson's Arithmetic, Wells' Algebra, Geometry, and Wells' Trigonometry, Steele, Rolfe and Gillett's Natural Sciences, Spencerian Copy Books, Gray's Botany, Townsend's Civil Government, Harkness' Latin Grammar, Jones' First Latin Book and Prose Composition, Whitney's French and German, Eysenbach's German Grammar, Shaw's English Literature, Hickok's Moral Philosophy, Hill's Mental Philosophy, Fisher's Evidence of Christianity; Dictionaries; Britanica, Edinburg, The Appleton's and Zell's Encyclopedias; Gazetteers, National Atlas, Official Reports, etc. Pupils should bring with them whatever text books they may have; also, books of English classics, poetry, etc.

APPLICATION AND TERMS OF ADMISSION.

Application for admission should be made directly to the Principal and arrangements completed as early and with as little delay as possible.

Rooms are engaged by the payment of twenty dollars for each pupil, which will be deducted from the first payment, but forfeited in case of non-attendance.

It is understood that students enter *for the school year, unless for less time by special arrangement.*

Rooms are assigned in the order of application. Terms are made on the expectation that two pupils occupy one room.

No pupil will be received as an experiment, or if there be any uncertainty as to her plans and purposes in seeking admission to the Academy. A clear understanding of the work to be done and a settled purpose to pursue it with earnestness and diligence, are main conditions of happiness and success in school life and work.

No stranger is admitted without letters from responsible parties, certifying to good health, character and intentions. *So soon as it appears that the influence of any pupil is demoralizing, she will be promptly dismissed.*

AN EDUCATIONAL HOME.

It is the purpose of the management to realize in the Academy as nearly as possible the ideal educational home. While organization, system and restrictions are necessary in order for the best work and the formation of correct habits, they are but slightly felt by the honest, truthful student who aims to secure the largest benefits from the instruction and discipline of the school. The surroundings are kept neat and orderly, the building is home-like and attractive, the relations between teachers and pupils are unrestrained and happy, and the prevailing atmosphere is that of an attractive, refined, Christian home.

VISITING, CORRESPONDENCE, ENTERTAINMENTS, ETC.

No visiting is allowed on the Sabbath.

Pupils are not allowed to spend the Sabbath or the evening and night in the city unless accompanied by parents.

By special request of parents, pupils are permitted to visit family friends and relatives in the city, at suitable times. No visiting is allowed in the country or neighboring cities, unless pupils are accompanied by teachers or parents. In all cases parents should furnish the Principal, *at the time of entrance*, a list of such friends and relatives. *If no list is furnished, it is understood that pupils are to make no visits during the year outside the Institution.*

Pupils receive no calls from gentlemen residing in the city, and in no case from gentlemen from abroad without written request from parents to the Principal.

Brothers residing in the city may call upon sisters on Saturday evening, or at such other time as will suit the convenience of the Institution.

Pupils receive all calls in the parlors during recreation hours on Monday. Pupils are allowed to go into the city occasionally, accompanied by teachers, for necessary purchases.

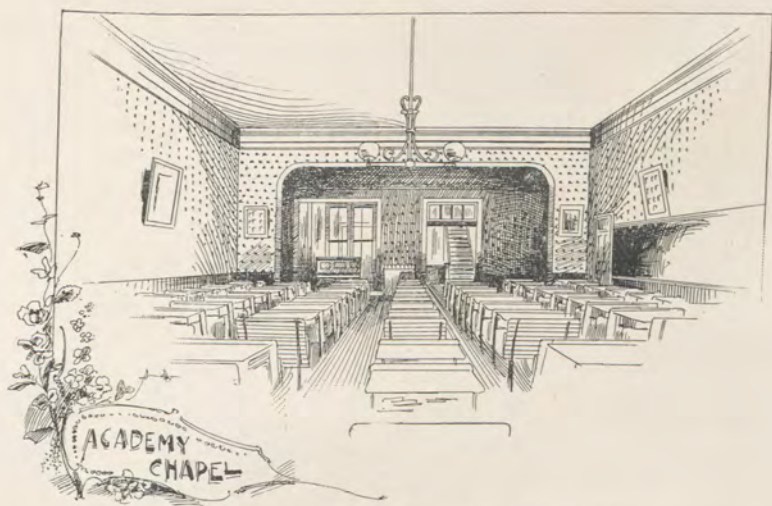
There are no other calls or visits than these here explained. Pupils whose standard of scholarship or deportment is not satisfactory, in consequence of neglect or carelessness in the observance of rules, forfeit these privileges.

Whenever parents desire pupils to go to their homes written request should be made directly to the Principal.

The school usually attends first-class entertainments, accompanied by teachers, but not promiscuous gatherings. *Exceptions are not made in favor of Individuals, allowing attendance at entertainments, and places when deemed improper or unwise for all to attend.*

Parents should furnish the Principal, at the time of entrance, a list of the correspondents of pupils. The list must be brief, confined to family friends, and not increased during the year. In no case do pupils correspond with parties living in the city, nor are they allowed to send messages by day pupils. All letters should be directed in care of the Institution. Letters of a suspicious character, and coming from unexpected quarters, are sent directly to parents. In case no list being furnished the principal will not be responsible for correspondence outside of the city.

Day pupils, while on the grounds or walks about the Academy, are subject to all rules and regulations of the school.



CHURCH AND SABBATH SCHOOL ATTENDANCE.

The school is, in no sense, sectarian. It recognizes independence of thought, devotion to principle, honesty in belief and conduct. When in health, all pupils are required to attend church and Sabbath school. It is better that all attend the same place, but when consistent, and requested by parents, at the time of entrance, pupils are allowed to attend morning services and Sabbath school at churches of which they are members. When pupils are once settled in church attendance, frequent change is not permitted.

In addition to the public services there are weekly lectures and various forms of Bible instruction in the Academy chapel, at which the presence of all pupils is required.

THE READING ROOM.

The following periodicals are supplied to pupils without charge: North American Review, Harper's monthly and Weekly, The Century, Wide-Awake, St. Nicholas, American Akademie, The Author, The Writer, Home Missionary Monthly, Woman's Work for Women, The Young Women's Christian Association Evangel, Current Literature, The Etude, The Musical Record, Boston Musical Herald, Frank Leslie's Illustrated Weekly, Ladies' Home Journal, The Interior, The Mid Continent, The Christian Union, The Golden Rule, The Sunday School Times, The Nation, The Critic, Public Opinion, New York Semi-Weekly Tribune, Chicago Daily Tribune, Globe-Democrat, Republic, Jacksonville Daily Journal, and numerous other occasional secular, educational and religious publications.

The Academy Library contains about 2,000 volumes of carefully selected books, and is increasing from year to year in number and value. It is intended that all reading matter supplied to pupils from whatever source shall be under the supervision and subject to the inspection of the lady principal.

The Academy is indebted to many friends for contributions of books, periodicals, lectures, &c., among whom are Prof. J. H. Woods, Prof. H. W. Johnston, Prof. James William Pattison, Rev. A. B. Morey, Rev. W. H. Milburn and others. Acknowledgment is also made to many friends for liberal contributions to the cabinet room.

Contributions in money, books, pictures, furnishings, &c., are needed and when made will be used exclusively for increasing the efficiency of the teaching force and rendering the buildings and grounds more attractive as an educational home.

As the work of the Academy enlarges its needs rapidly increase. Its friends are urgently solicited to co-operate with the Principal in making liberal provision for all needs and in sustaining the high standard of instruction and discipline for which the Academy is now so widely known.



TO PARENTS AND GUARDIANS.

When you place your daughters at the Academy, it is assumed you have received the catalogue and are familiar with the management, regulations and requirements, and that you propose to co-operate with the Principal in sustaining the same.

You are to leave teachers to advise and direct what is best in respect to studies, and to decide what regulations are necessary to secure order and harmony in the working of the school.

While in school your daughters are not to receive permission to visit, to receive company, to carry on correspondence in violation of general regulations. They are under the direction and control of the Institution, exceptions cannot be made, and teachers alone can take the responsibility of deportment, health and progress in study.

All purchases should be made and the wardrobe fully prepared before leaving home. This is not the place for pupils to attend to shopping and dressmaking, either for themselves or friends. Necessary purchases are made by the advice and under the supervision of the lady principal.

Costly jewelry, gold chains, rings bracelets, diamonds, satins and silks are not included in the "outfit."

The Institution will not be responsible for any article in the "Outfit," nor for clothing not distinctly marked, nor for money or other valuables not placed in its care, nor for any articles in the outfit left at the Institution unless placed in special care of the Principal.

Pupils from abroad are expected to board in the Institution, so far as they can be accommodated. By so doing they are relieved from much exposure to health, irregularity in attendance and interruption in study.

BOXES CONTAINING EATABLES, OTHER THAN FRESH FRUIT, WILL NOT KNOWINGLY BE RECEIVED AT THE ACADEMY. All boxes are opened by the matron or lady principal before being sent to pupils' rooms. All express package should be prepaid.

Should pupils, at any time, make complaint or express dissatisfaction from any cause, communicate directly and immediately with the Principal. Should they be taken sick, they will receive the best care and attention possible. In case of serious illness you will be notified at once by letter or telegram.

Private communications may be made to the lady principal, or to the lady in charge of the home department.

The government is mild and genial, but watchful and strict in the enforcement of all wholesome rules of study and propriety. It aims to secure prompt and cheerful obedience to rightful authority; to lead to right conduct from principle, and to discipline to truth and honesty in all the relations of life.

You should give this catalogue careful examination, and thoroughly understand all rules and regulations stated herein, before deciding to place your daughters under the care and instruction of the Institution.



EXPENSES FOR SCHOOL YEAR.

FROM SEPT. 9TH, 1891, TO JUNE 2D, 1892.

Per School Year, - - - - - \$275.00.

In order that there be no complication and *extra* charges, except for Music and Art, we place the expense of the year in the one item, which includes Board, Tuition (in all English branches, German, French, Chorus Class, Class Elocution and Physical Culture), neatly furnished room, heat, lights, use of library and reading room, all necessary school stationery, and one dozen plain washing per week (not including dresses and skirts or starched pieces), payable in two equal installments at the beginning of each term.—Tuition for day pupils per year \$50.00.

Extra Washing at laundry prices.
There is positively no other charge, except \$15 per term for single room and \$10 to each member of the senior class for graduating expenses. Terms are made on the basis and with the understanding that all bills will be paid promptly at the times named. Bills not so paid are subject to interest or addition, at the discretion of the Principal.

Free Advantages—Admission to classes in chorus singing, concerts and lectures under the instruction and direction of the Illinois Conservatory of Music, lectures and exhibitions under the direction of Prof. Pattison's School of Fine Art.

By application to the Principal, provision can be made for the payment of tuition in the literary department, for the daughters of ministers and a few other pupils, who are preparing for any department of educational or religious work.

Terms for Music.—See Illinois Conservatory of Music.

Terms for Fine Art.—See School of Fine Art.

In case of payment, in advance, for the *entire* year a discount of *ten per cent.* is made on the payment for the second term. This privilege of advance payment with discount for second term is confined exclusively to boarding pupils.

Pupils are not allowed to incur large incidental expenses, nor contract debts in the city, nor make purchases without the approval of parents or teachers.

Parents may deposit money with the Principal or any city bank for payment of incidental expenses.

Damage done to rooms or furniture will be repaired immediately at the expense of the pupil.

Meals served in rooms and all unusual service will be charged to bill as extras, or paid for at the time by pupils.

Books, art material, sheet music, etc., are supplied at the Institution or obtained at the stores at established prices.

ABSENCE AND DEDUCTION.

No deduction is made for those entering a few weeks after the opening of the year, nor for those leaving or being absent at any time during the year, *except in cases of protracted illness*, when the loss will be equally divided between the Institution and the patron. In no case is deduction made for a less time than two weeks, and for no time previous to notice to the Principal of the intention of the pupil to withdraw from the school.

From the above statements and explanations, the *actual cost* of educating a pupil at this Institution is easily determined.

The first general charge might be lower, as is often the case, but in all such statements, the deficiencies are made up by "extras," concealed or otherwise. It has proved more satisfactory to all concerned to include everything in one charge and abolish extras, as is now done.

The matter of expense in the education of young ladies is of serious consideration, and justly so. But it is a poor economy that leads to no other consideration than *cheapness*, for it tends not only to a waste of the money and time expended, but to undo any good work already accomplished. The law of compensation holds in schools as elsewhere. Good appointments, home comforts and competent teachers cannot be secured at small expense, and no school of character pretends to so provide them. Long standing, high character, modest claims and fair terms should be carefully considered by parents in making choice of a school.

The Academy is on an independent and permanent basis. Its successful financial management enables it to command the best on the most favorable terms, and this it provides to pupils at the lowest rates. While it renders aid and encouragement to worthy and deserving pupils, it will not compete with *cheap* schools. The terms of the best schools throughout the West are nearly uniform, and a lower standard of rates may be taken as an indication of inferiority.



OUTFIT.

Each student furnishes her own napkins ($\frac{1}{2}$ dozen) and ring, towels ($\frac{1}{2}$ dozen) and toilet soap, three sheets and three pillow cases ($1\frac{1}{8}$ yards in length, $\frac{5}{8}$ in width), coverlet and blankets, so that two pupils may furnish all needed bed clothing. Also silver fork and spoon, distinctly marked with *family name*, Bible and hymn book. Extra charge will be made for articles of the outfit furnished by the Institution.

The dress should be simple and inexpensive, and so complete as to avoid the necessity for frequent purchases in the term time. *All articles belonging to pupils must be distinctly marked with the family name.*

HEALTH.

The preservation of health is justly considered of first importance in connection with the care and education of the young. Much of the ill-health of school girls is caused by eating confectionery, sweetmeats, etc., sent in unknown to the Principal and contrary to positive rules. Parents hold the Institution responsible for the health of pupils, at the same time unknowingly or otherwise, often conspire to defeat efforts to preserve it. Both parents and pupils should co-operate in sustaining all sanitary regulations. The attention to sanitary conditions, the regular habit and careful oversight have, in the past, secured for the inmates of the Academy an unusual freedom from serious illness.

LOCATION.


Jacksonville is a beautiful city of about 14,000 inhabitants, located in Central Illinois, easy of access from all principal points. It is widely and favorably known as an educational center; for its numerous churches, public and private schools, benevolent institutions and literary societies. All these, with their varied interests, attract a society of scholars whose association and influence add increased value to its educational work. It would be difficult to find a point in which are centered larger educational interests, and where the educating forces are more numerous and effective. The long standing of the Academy, the beauty of its situation, and its cherished associations, give it a prominent place in this constellation of benevolent and Christian institutions, and endow it with advantages rarely found in schools for young ladies.

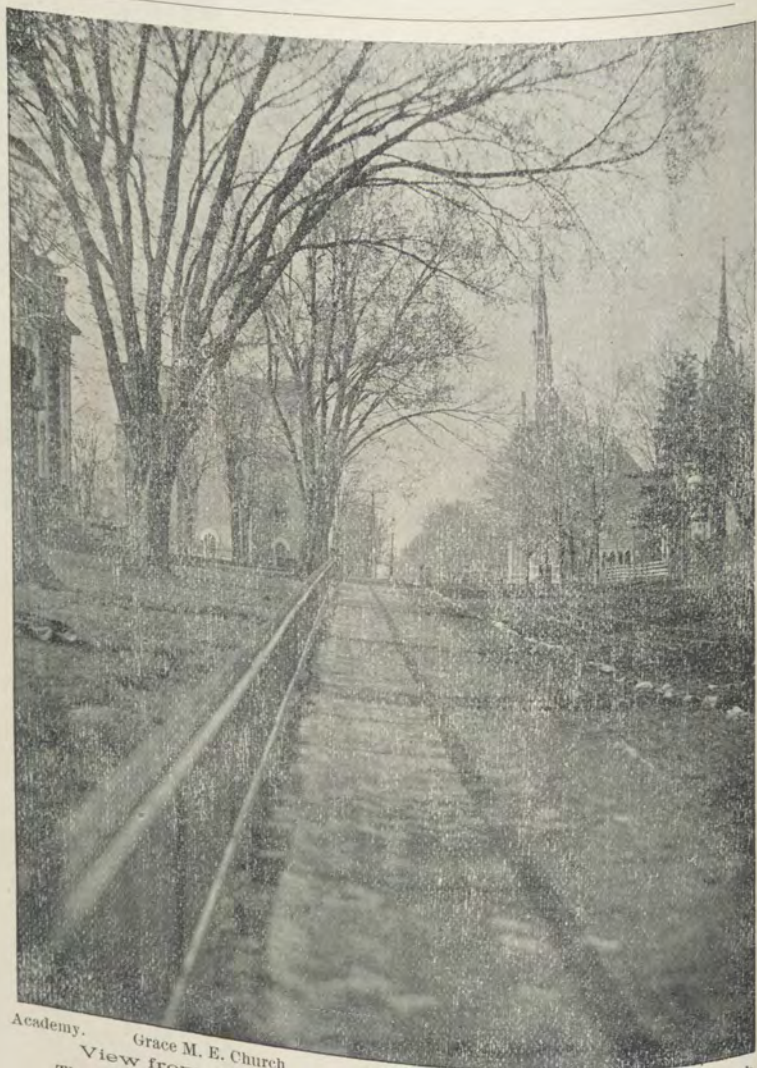
CALENDAR FOR 1891-'92.

First Term of half year opens Wednesday, September 9th, 1891, and closes Saturday, January 23d, 1892.

Second Term of half year opens Tuesday, January 21st, 1892, and closes with Anniversary Exercises, Tuesday, May 31st, 1892.

Holiday vacation from Friday, December 18th, 1891, to Tuesday, January 5th, 1892. No other vacation occurs during the year.

 When you have examined this Catalogue, please circulate it among your friends who have daughters to educate.



Academy.

Grace M. E. Church.

State St. Presb. Trinity Church.

View from the Academy Grounds Looking North.

The Academy Campus contains about four acres of beautiful lawn, shaded by shrubbery and magnificent trees. It is located on Church Street, between West State and College Avenue. Easy of access from churches, depots, hotels, and all points of interest in the city. It is in all respects a delightful educational home.



ILLINOIS CONSERVATORY OF MUSIC.

OFFICERS OF THE BOARD OF TRUSTEES.

HON. E. P. KIRBY, LL. D., President.

WM. PATERSON, Secretary.

B. F. BEESLEY, Esq., Treasurer.

BOARD OF MANAGEMENT AND INSTRUCTION.

E. F. BULLARD, A. M., Superintendent.

PROF. J. H. DAVIS, Musical Director.

MISS MARY L. ADAMS,

MRS. A. W. FREEMAN,

MISS HELEN J. AYERS,

MISS ANNIE E. SMITH,

MISS LENA G. HUMPHREY,

MISS ALICE S. RHOADS,

MISS EMMA MARIE PHEATT.

MISS JESSIE L. JONES,

MISS ADA M. PEART,

Languages.

Elocution.

MISS LENA G. HUMPHREY. Secretary and Librarian.

RELATIONS TO OTHER INSTITUTIONS.

Young men and women attending the various educational institutions of Jacksonville, can avail themselves of the advantages of the Conservatory. The management fully intends to realize the idea of the founder in making it the school of music, not only of Jacksonville, but for the great State of Illinois.

THE ILLINOIS CONSERVATORY OF MUSIC, THE JACKSONVILLE FEMALE ACADEMY AND THE SCHOOL OF FINE ART are now under one management, offering to the pupils of each the advantages of all. The facilities for study in these institutions are not surpassed, and the association of so large a number of educating forces tends largely to increase the value of each. In addition to the series of concerts there is usually given, during the year, in Conservatory Hall, a course of lectures, public readings and exhibitions, all of which are open to pupils of these Institutions.

SPECIAL ADVANTAGES OF THE CONSERVATORY METHOD.

The Conservatory is a College of Music, with liberal provision for instruction in Elocution, Modern Languages and such other branches as are related to this art. While those pursuing literary courses in other institutions are admitted, the Conservatory itself is distinctly and exclusively musical in its purposes, instruction and associations, thus affording a stimulus and inspiring an enthusiasm not usual in schools of mixed instruction.

The Conservatory brings the highest order of instruction within the reach of all. Instruction, which costs from \$3 to \$5 per lesson in the large cities, is furnished by the class method at a nominal cost.

The Conservatory meets all the demands for musical instruction in all its various departments in a manner which no school, making musical instruction merely incidental, can afford to do.

By thorough classification and division of labor, the Conservatory secures to pupils the highest order of talent and skill, in the various departments. Among the numerous teachers of the Conservatory is found an individual excellence and an adaptation to each department that is rarely found combined in any single teacher.

Class instruction in the various departments is a leading feature of the Conservatory method. Note some of its advantages:

It operates as a stimulus to the attention, interest and ambition of the pupil.

It secures confidence and freedom in playing before others not acquired by the usual method.

It confers a critical knowledge and taste, as each has the benefit of the instruction and criticism given to all.

The Conservatory, in bringing together a large number of musical instructors and pupils affords opportunities for lectures, class exercises, concerts, and other efficient means of musical culture, that is rarely found when musical instruction is merely incidental. It is this association of common aims and interests that inspire and sustain a love and an appreciation for the highest and best in musical art and culture. It is only by such means the Royal Conservatories of Europe have become such a power in the musical world.

MUSICAL LIBRARY.

About two hundred dollars has been expended in making a beginning of a musical library. Upwards of one hundred volumes of the choicest books are already secured, and it is intended to increase the number from time to time until a complete library of musical works shall be permanently established.

PAST AND FUTURE.

The institution, established in 1872, is intended to bring together the best resources and to accomplish the best results of the great Musical Conservatories at home and abroad. It has now completed its nineteenth year of continuous work. At no time has its Board of Instruction been wanting in distinguished musical talent, giving dignity and stability in character and insuring success in its work. The results of the past year are most satisfactory. If numbered accord-

CONSERVATORY HALL AND BUSINESS OFFICE.



Conservatory will be filled at the opening of the next school year, but under any circumstances the management will be prepared to fully meet the public demand.

ing to the usual method, the record would show an attendance of over two hundred and fifty pupils.

The prospect for the future is highly encouraging. With increasing patronage will come enlarged facilities for instruction and study and a wider field for usefulness. From present indications, it is fair to conclude that the entire capacity of the

POSITIONS FOR GRADUATES.

While the management makes no guarantees, it has facilities for securing good positions for those well qualified to fill them, and it will exercise energy, judgment and care in behalf of those completing the course of study at either of these Institutions.

COURSES OF STUDY.

FOR THE PIANO FORTE.

FIRST GRADE.

Correct manual position, and movement, acquaintance with the different kinds of touch, explanation of the Major, Minor and Chromatic Scales, Arpeggios of the Common Chords, Chords of the Seventh, etc. Plaidy Technique, Book 1 and 2; Loeschorn, Op. 84, Book 1 and 2; Op. 66, Book 1 and 2; Pieces, instructive and pleasing, from good composers.

SECOND GRADE.

Beren, Op. 61, Book 1 and 2; Plaidy Technique, Book 3; Czerny, Op. 229, Book 2; Heller, Op. 46, Book 1 and 2; Krause, Op. 5, Book 1 and 2; Czerny, Op. 740, Book 1 and 2; Selections from Mendelssohn's Songs without Words, Sonates by Haydn, Mozart, Clementi, etc., and pieces of medium difficulty from Standard, Modern and Classical Composers.

THIRD GRADE.

Cramer, Book 1 and 2, (Von Bulow Ed.); Loeschorn, Op. 136, Book 3; Clementi, Gradus Ad Parnassum, (selections from Tausing Ed.); Plaidy Technique, Book 4; Loeschorn, Op. 118, Book 1; selections from Sonates of Beethoven, Weber, Scarlatti, etc. Pieces by Hummel, Bach, Schubert, Schumann, Thalberg, Hiller, Raff, Merkel, etc.

FOURTH GRADE.

Moscheles, Op. 70, Book 1; Mayer, Op. 129, Books 1 and 2; Chopin, Op. 10; Kullak Seven Octave Studies; Selections from Bach's Well-tempered Clavichord, with continued study of Sonates, Concertos and Concert Pieces by Beethoven, Mendelssohn, Chopin, Rubinstein, Liszt, Henselt and all standard works, both modern and classical.

For the Organ.

FIRST GRADE.

Pupils beginning the study of the organ, without a knowledge of the Piano Forte, must understand the rudiments of music, i. e. the position of the letters on the staves in treble and bass cleffs; also, on the leger lines above and below the staff, the various kinds of tempo and rhythm, some knowledge of the scales, etc. Best's Thirty Studies; Lemmen's Organ School Book 1; Rink's Organ School Book 1. Pupils of this grade can study on a Cabinet Organ.

SECOND GRADE.

Pupils having completed the first grade on a Cabinet Organ, will, in this grade, commence the study of Pipe Organ with the use of Pedals, registration, etc., and pupils having sufficient knowledge of the Piano Forte, with none of the Organ, can enter this grade without going through the first. Whiting's First Six Months on the Organ; Rink's Organ School Book 2, 3 and 4; Whiting's Five Preludes; Buck's Studies in Pedal Phrasing, Book 1 and 2; selections from good composers of music of medium difficulty suitable for church service.

THIRD GRADE.

The Organist, by Southard and Whiting (used particularly for the practice of registration); Lemmen's Organ School Book 2; Rink's Organ School Book 5; "Arrangements from the Scores of the Great Masters," by Best; Easy Preludes and Fugues with Pedal Obligato, by Bach, Mendelssohn and others; the study of accompaniments for solo and chorus singing; introduction to extempore playing.

FOURTH GRADE.

Pupils must have studied Harmony for one year at least, before they can commence this grade. Mendelssohn's Six Organ Sonates; Concert Studies, Preludes, Fugues, Sonates, Fantasies, Arrangements, etc., by Best, Bach, Rink, Mendelssohn, Guilmant, Schumann. Merkel, Rheinberger, Saint Saens and other standard composers, both modern and classical; continued study of extempore playing; a knowledge of the interior construction of the Organ and the compass, character of tone, and the methods of writing for the different registers of an Organ.

For the Voice.

FIRST GRADE.

Rules for breathing, and their practical application to the formation of simple pure tones, of uniform force; action of vocal organs; independence of tongue and jaw; technical work aiming solely for form; vowel sounds on different degrees of the scale; study of the slow trill; registers and glottic action explained; Bonaldi Exercises; Concone Exercises, Op. 1, Book 1, (White, Smith & Co. Ed., with words.

SECOND GRADE.

Continued study of Technique as in first grade; Arpeggios on Double Scales; Minor Scales; Study of the trill. Concone Exercises, Op. 11, may replace the Bonaldi Exercises when those are completed. Concone, Op. 10 and 12, for Soprano and Tenor Voices, and Concone, Op. 17, for Contralto and Bass Voices may be used with vowel sound, *ah*, to replace Concone, Op. 9. English Songs, with direct reference to articulation and phrasing.

THIRD GRADE.

Ponofka, Op. 81; Sieber, Op. 78, for Soprano; Op. 81 for Tenor; Sieber, Op. 80, for Alto; Op. 83 for Bass; (also, Sieber, Op. 79, for Mezzo-Soprano or Op. 82 for Baritone). Continued Study of the Trill and Chromatic Scale. Oratorios may be studied entire. Recitative form as existing in opera and oratorio. English, German, French and Italian Songs.

FOURTH GRADE.

This grade is a perfecting of everything in the preceding grades. It includes a thorough understanding of all that has been taught with clearness of execution and accuracy of rendering. Special attention will be given to the study of Opera, Oratorio and German Songs. The student completing this grade must be able to sing anything which belongs to his or her voice.

To this course will be added, from time to time, at the discretion of the teacher, the study of Duets; Trios and part singing; also, recreations in the form of simple ballads and songs, selected according to the ability and progress of the pupils, so that they will not interfere with the regular and more severe prescribed study.

One year's course in History of Music is a part of the requirements for graduation. The text-book used is "Lessons in Musical History," by J. C. Fillmore. The work of the first term embraces the rise and growth of Music from its beginning as a Fine Art, following this, the study of biographies of the Great Musicians, with lectures upon their lives and their influence upon music illustrated by selections from their works.

A well selected Library is free of access to all Conservatory pupils.

A course of study for the Violin, Guitar, Banjo, Mandolin, etc., will be arranged, and for any who may desire, special facilities will be afforded for the study of orchestral instruments.

CONDITIONS FOR GRADUATION.

The completion of some one of the above courses, including the study of Harmony and History of music for a term of not less than one year.

Of the time given for study, not less than one year must be spent with the Musical Director, excepting pupils in the course for Voice.

Satisfactorily passing, at stated times, such examinations as shall be prescribed and approved by the Superintendent and Musical Director.

Good moral character and a faithful compliance with all established conditions and requirements during the whole time of connection with the Institution.

EXAMINATIONS.

At the time of entrance, pupils will pass an examination to test their knowledge and degree of advancement, and will then be assigned to such a grade and to such teachers as the Musical Director may advise.

Examinations will be held at frequent intervals, during the course, to test the diligence, thoroughness and progress of pupils in their work.

All candidates for graduation will pass final examinations in all the studies of the course, under the inspection of a competent board of examiners and according to fixed standards of excellence.

ADVANCED COURSE.

An advanced course has been arranged for those who may desire to continue their studies after graduation from this or other institutions of like grade. The course requires a thorough study of concert music, composed for the piano, organ or voice, and for the study of counterpoint, fugue and composition. The course is intended for the accommodation and benefit of those desiring special preparation for teaching and public performance.

FREE INSTRUCTION.

Pupils will be entitled to, at least, one class exercise per week without extra charge. These class exercises will include lectures on Musical Theory and History, Analysis of Music, Musical Form, Chorus Practice, Sight Singing and Reading, etc.

CONCERTS.

Pupils' concerts will be given once each month, during the year, in which all pupils sufficiently advanced will participate.

Two public concerts will be given during the year, in which only the more advanced pupils will participate.

The Musical Director, assisted by members of the faculty, will give concerts at frequent intervals during the year for the benefit of pupils. All concerts given by the faculty will be free to pupils of the Conservatory.

TIME.

The prescribed course in each department is for four years, and it will require this time, for the ordinary pupil to complete it. But equivalents are allowed and advancement made according to the diligence, aptness and the time devoted to study on the part of the pupil. But in no case are diplomas conferred upon pupils who have not studied at the Conservatory for a term of one year, at least.

ADMISSION AND CLASSIFICATION.

The office of the Conservatory is open daily for the reception of pupils; and while they may enter at any time during the term, it is desirable that they be present at the opening to attend all preliminaries, such as registration, grading, time of lesson, payment of bills, etc.

Pupils may enter at any stage of advancement, but classification will be made at the time of entrance, so far as it can be determined by examination. The course of instruction is divided into four grades and further division will be made according to the need of pupils.

All matters connected with the reception of pupils, statement and payment of bills, arrangement and assignment of classes, change of hours and from one teacher to another, will be attended to at the office of the Superintendent, and not with individual teachers.

THE ACADEMY AND SCHOOL OF FINE ART.

It will be observed that these Institution are under the same management as the Conservatory, and all their advantages are offered to its pupils, making a combination rarely found. The instruction, appointments, facilities for study and associations of these Institutions are of the highest character, and equal to the best found East or West.

WHAT WILL IT COST?

The first inquiry usually made, and properly so, is, "What will it cost?" Any intelligent person can find a clear and full answer to the inquiry by a careful examination of the following statement regarding expenses.

FOR BOARD.

The expense, outside of the actual cost of instruction, depends largely upon the habits, tastes and means of pupils. The Superintendent will engage to provide good board and home in private families at an expense ranging from \$4.00 to \$5.00 per week. On early application a limited number of Conservatory pupils can find a desirable home at the Academy, on the same conditions and with all the advantages offered to pupils in the regular literary course.

Prompt and careful attention will be given to all inquiries concerning expenses, boarding places, and all other matters of interest.

INSTRUMENTS, STUDIES, SHEET MUSIC, INSTRUCTION, ETC.

Pupils are supplied by the Conservatory with its own instruments, or those which it can command, at the lowest possible rates. The expense varies according to the grade of instrument and the manner and time rented. For exclusive use of an instrument, the usual terms range from \$4 to \$6 per month, including expense of moving one way. The Conservatory charge for a piano for practice two divisions of forty minutes each per day is \$10 per term, \$20 per year. For one division or more than two, the charge is pro rata.

Pupils practice from one to six hours per day, according to age, strength, ambition, advancement, time set apart for musical studies, and advice of teachers.

Arrangements have been made with the Music House of Tindale, Brown & Co., next door east of the Conservatory, whereby all pupils of the Conservatory are able to obtain all musical supplies at the same rate of discounts heretofore made to teachers. The management of the Conservatory will undertake to secure, at all times, these advantages for pupils in the purchase of musical supplies.

Instruction is given in classes or private, according to fitness and desire of pupils. The cost depends upon grade, teacher, amount required, time, or whether given in class or as private. An exact statement of expense cannot be given without a full knowledge of all these particulars.

ABSENCE AND DEDUCTION.

No deductions will be made for those entering a few weeks after the opening of the term, nor for those leaving or being absent at any time during the term, except in cases of protracted illness, when the loss will be equally divided between the Institution and the patron. But in no case will deduction be made for a less time than two weeks, and for no time previous to notice to the Superintendent of the intention of the pupil to withdraw from the Institution, nor for absence during the holiday vacation.

Boarding pupils receive their instruction and have all music practice in rooms at the Academy, thereby relieving them of frequent visits to the Conservatory.

TEACHING HOURS.

AT THE CONSERVATORY.

9:00 to 9:40 A.M.	1:10 to 1:50 P.M.
9:40 to 10:20 "	1:50 to 2:30 "
10:20 to 11:00 "	2:30 to 3:10 "
11:00 to 11:40 "	3:10 to 3:50 "

AT THE ACADEMY.

8:30 to 9:30 A.M.	1:00 to 1:40 P.M.
9:30 to 10:10 "	1:40 to 2:20 "
10:10 to 10:50 "	2:20 to 3:00 "
10:50 to 11:30 "	3:00 to 3:40 "

STATEMENT OF TERMS FOR INSTRUCTION.

IN FOURTH GRADE.

With Prof. Davis.

Piano, Organ, Harmony.

	Quarter.	Term.	Year.
Private—one pupil having full time of teacher....	\$30.00	\$55.00	\$100.00
In class of two—time divided between two pupils..	25.00	45.00	80.00
In class of three—“ “ “ three “ ..	20.00	40.00	70.00
In class of four—“ “ “ four “ ..	15.00	30.00	55.00

IN THIRD AND FOURTH GRADES.

With First Assistants.

Voice, Piano, Organ.

	Quarter.	Term.	Year.
Private—one pupil having full time of teacher....	\$28.00	\$50.00	\$ 90.00
In class of two—time divided between two pupils..	20.00	35.00	60.00
In class of three—“ “ “ three “ ..	15.00	20.00	45.00
In class of four—“ “ “ four “ ..	12.00	18.00	35.00

IN FIRST, SECOND AND THIRD GRADES.

With Second Assistants.

Voice, Organ.

	Quarter.	Term.	Year.
Private—one pupil having full time of teacher....	\$20.00	\$35.00	\$ 60.00
In class of two—time divided between two pupils..	15.00	25.00	45.00
In class of three—“ “ “ three “ ..	12.00	20.00	40.00
In class of four—“ “ “ four “ ..	10.00	18.00	30.00

Terms for *Violin, Guitar, Mandolin, Banjo*, will be uniform with instruction for piano and voice in first and second grades.

It will be seen that terms for Harmony are uniform with those of private and class for piano. See Fourth Grade. Chorus Singing, Concerts, Lectures, &c., under the direction of the faculty are without extra charge.

There will be a charge of \$10 for each pupil for the year's course in History of Music.

Single lessons vary in terms from \$1.00 to \$2.00 per lesson, according to the grade of instruction.

There may be a variation in the several grades, according to teacher, when preference is expressed by pupil.

The above statement of terms is made, in all cases, for two lessons of forty minutes each per week. For one lesson, or for a greater number than two, the charge is pro rata. In all cases, terms will be made as low as is consistent with first-class instruction and efficiency in all the departments of study.

Terms for all kind of instruction, such as piano, organ, voice, orchestral instruments, etc., are uniform with the same teacher. The charge in each case is made for the *time*, and there is no variation in terms on account of *kind* of instruction given.

For terms less than one quarter the charge will be at the rate for single lessons. There will be an extra charge of ten dollars to each member of the senior class to meet graduating expenses.

From the statement of terms, it will be seen that the expense decreases as the time increases, but in order to have the advantage of reduction for length of time, all payments must be made in advance for the full time, and all other conditions be strictly complied with.

TERMS IN ADVANCE.

Terms are made on the basis and with the expectation that all bills will be paid strictly in advance. The prosperity of an institution depends upon a prompt compliance with all financial conditions, and pupils will not be admitted to instruction until these have been complied with, unless by special agreement. Bills not paid when due will be subject to interest or addition at the discretion of the Superintendent.

CALENDAR FOR 1891-'92.

The school year is equally divided into two terms, varying from eighteen to twenty weeks. Each term is equally divided, making two quarters per term and four for the school year.

First Term opens Wednesday, September 9, 1891, and closes Saturday, January 23, 1892. Second Term opens Tuesday, January 26, 1892, and closes with the Anniversary Concert and Graduating Exercises, Monday evening, May 30, 1892. First quarter opens Wednesday, September 19, 1891, and closes Saturday, November 14, 1891. Second quarter opens Tuesday, November 17, 1891, and closes Saturday, January 23, 1892. Third quarter opens Tuesday, January 26, 1892, and closes Wednesday, March 30, 1892. Fourth quarter opens Thursday, March 31, and closes Monday, May 30, 1892. Holiday vacation from December 18, 1891, to January 5, 1892.

APPLICATION.

Application should be made early and directly to the Superintendent. Registration will proceed in order of application, and those first in order will have the choice of instruments, rooms, boarding places, etc., under the control of the Conservatory.

For catalogues, circulars, or any desired information, apply to

E. F. BULLARD, A. M., Superintendent.

SCHOOL OF FINE ART.

E. F. BULLARD, A. M., Superintendent.

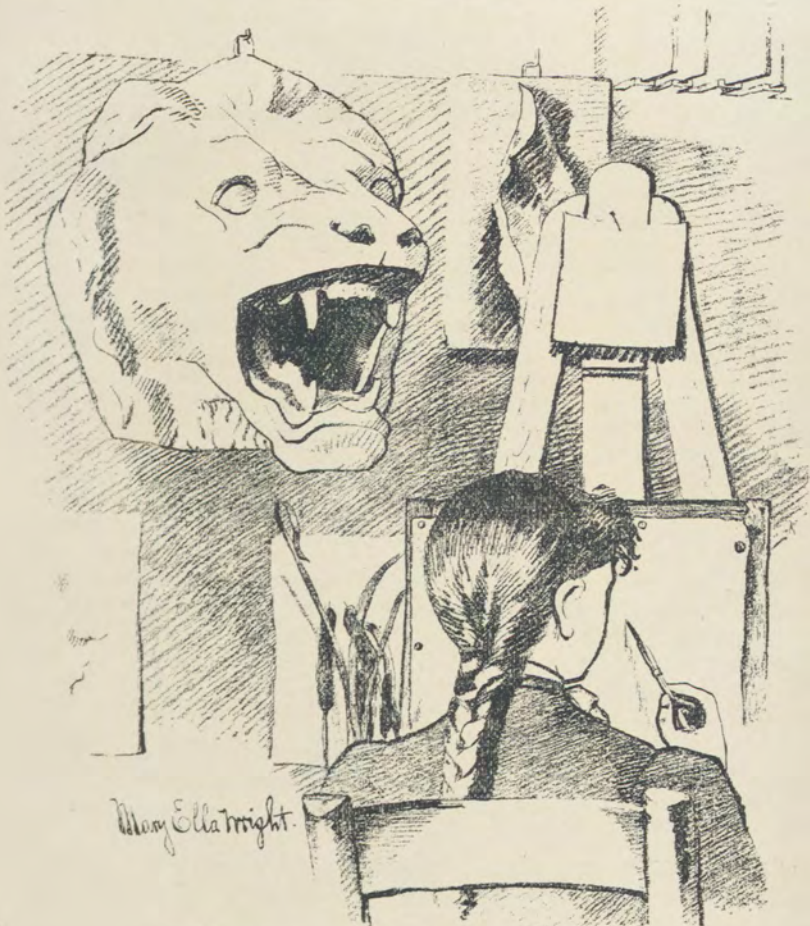
PROF. JAMES W. PATTISON, Director.

MISS MATTIE E. MORSE, Assistant.

THE SKETCH CLUB.

MRS. GATES STRAWN, President.

MRS. W. K. MORLEY, Secretary.



Process Reproduction of Work by a Pupil of the Art School.

The sixth year of the present direction of the School of Fine Art has now closed. Prof. Pattison has brought to this work his own thorough training as an artist, and his wide experience as an instructor. Having spent nearly three years in Germany and seven years in Paris, at first in the severe study exacted by European masters and finally in the practice of his profession, and having been for a series of years regularly accepted at the Salon, as well as other European exhibitions, he returned to New York to become a contributor to the National Academy of Design and the American Water Color Society, as well as numerous other exhibitions.

CHARACTER AND PLAN OF STUDY.

The course embraces the various departments of art work and is nearly uniform with the best schools at home and abroad. It is classified, graded and progressive, beginning with the simplest elements and sketching from natural objects, and proceeding to the more difficult and elaborate work in Charcoal and Crayon Drawing, Painting in Oil and Water Color, Decorative Work, Sketching from Nature, etc. The following outline is only suggestive. Elementary Instruction—in classes; Object Drawing—from simple forms; Advanced Drawing—larger casts, still-life studies, groups of flowers, decorative work in black and white, drawing from life.

Painting in oil and water colors, pastelle, sketching from nature in black and white or colors, decorative work in colors, painting from animal life, landscape, etc.

EXHIBITIONS AND LECTURES.

Frequent exhibitions of art works of a high standard of excellence, with explanations and criticisms of the same, are indispensable means of the best art-culture. Professor Pattison will have constantly on exhibition, in his rooms, a collection of his own works in the various departments, and of other leading home and foreign artists. The Art Association, in addition to its annual exhibition, has constantly on hand a large collection of rare and valuable works, a fine art library, which, together with its meetings, lectures, criticisms and informal discussions, to all of which the pupils of the School of Fine Art are admitted, afford a means of art-culture rarely offered to any class of pupils.

TIME OF ENTRANCE.

Pupils may enter the Art School at any time, and devote a whole or a part of their time to art study, but, as in all other departments of educational work, it is desirable and to the advantage of all, that pupils enter at the opening of the term and pursue a regular, systematic course, giving as much time as possible to the work.

EXPENSES.

Pupils of the School of Fine Art are provided with board and home in the Academy, so far as they can be accommodated, at regular rates to pupils in the literary course. Boarding in private families and boarding houses in the city may be secured at rates ranging from \$4.00 to \$5.00 per week.

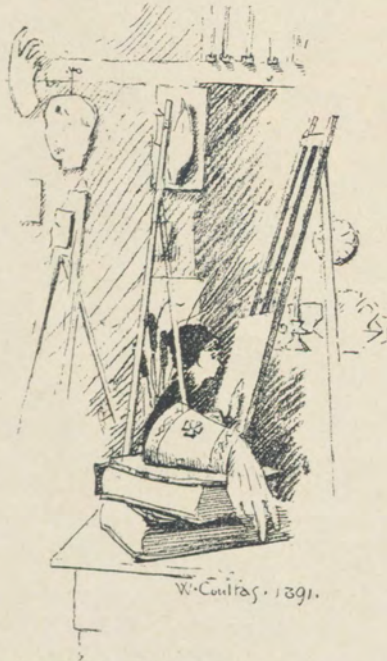
STATEMENT OF TERMS.

For the Entire Year, ten times per week.....	\$100
“ Half “ “ “ “ “	55
“ Quarter “ “ “ “ “	30
“ Month “ “ “ “ “	20
“ Entire Year, five times per week.....	55
“ Half “ “ “ “ “	30
“ Quarter “ “ “ “ “	18
“ Month “ “ “ “ “	12
Private lessons \$1.25 each.	

Terms for China Painting, Wood Carving, etc., will be at usual rates.

The reduction for long periods is made with the understanding that bill for the full time for which one enters be paid in advance. The rules governing the payment of bills, absence, deductions, etc., are uniform with those of the Academy and Conservatory of Music.

The calendar is uniform with the Academy and Conservatory of Music.



Process Reproduction of Work by a Pupil of the Art School.