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**MRS. SHELDON VESPER SPEAKER**

(Continued from page 1.)

richer and more rewardful as the years go by. The only one who says youth is the best time of life is one who has had some great misfortune to embitter their later years. Youth is the most important time of life for we have more time then, unless we live a purposeless life when we are older. Don't we really do the things we wish to do?" asked Mrs. Sheldon. "If we care supremely to do something, ninety-nine times out of a hundred we do it, whether it is joy or duty. The real gain in a person's life is when a person realizes this fact. We are all so busy doing things not worth doing—not bad, but not worth doing in comparison with what we could do. It is for each one to decide for her own individual case, what is worth doing.

"All that you do, do with your might,"  
 "For things done by halves are never done right."  
 Mrs. Sheldon added:  
 "Learn not what to do,  
 "And learn what to slight."  
 "Some things must be done right, some things are not worth doing at all, and some things are worth slighting. Teachers wear pupils out by insisting that many things which are not worth it, must be done thoroughly.

"Later in life is is hard to change our habits. No matter what course a person takes in school, whether it is a man or woman, a sense of sight and of hearing should be cultivated. Many college graduates have 'Eyes to see, and see not; ears to hear, and hear not;" and then they miss the great things of this universe. Aim to have a seeing eye and a hearing ear. If you have those, life never grows dull.

"It is more important to develop an inner sight, which is more rarely done. Take the culture studies, the fine arts. Read good literature and poetry, translations of the Illiad and Odessy, Vergil, Dante, Goethe, and Shakespeare, for there are very few of the best writers. Time is too precious to do anything but good reading.

"Old Hebrew literature, our Bible, is so rich and rewardful in its study. "Youth is the time for living but be sure that it is a profitable living. Have a good time—but do not waste it."

**REPORTERS' NOTICE**

The Cornhusker picture of the Daily Nebraskan staff will be taken at Townsend's on Saturday morning, January 22, at 10 o'clock.  
 No reporter whose work has not been kept up and whose name does not appear in the reportorial list at that time will be entitled to a place in the picture.  
 Those whose names have been dropped may be reinstated by seeing the managing editor and getting their "copy" in for the rest of the semester.  
 C. E. PAUL,  
 Managing Editor.

**IRISH FOLK SONGS THURSDAY**

Extended Program for This Week's Convocation—History of Irish Music

The Convocation program for Thursday morning is composed of Irish Folk Songs, and is as follows:  
 Chorus, "St. Patrick's Day."  
 Men's Chorus, "Brian the Brave."  
 Ladies' Chorus, "Believe me if all those endearing young charms."  
 Songs, "Killarney,"  
 "The Little Red Lark,"  
 "Munster Love Song."

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**ARMSTRONG'S**

"The harp that once thro' Tara's halls."  
 (Mrs. Raymond Murray)  
 Chorus, "The Girl I Left Behind Me."  
 Solo and Chorus, "Father O'Flynn."  
 (C. A. Anderson, soloist)  
 Chorus, "Evening."  
 Songs, "Down by the Sally Garden,"  
 "I Know Where I'm Goin'."  
 "The Last Rose of Summer."  
 (Mrs. Murray)  
 Chorus, "Wearing of the Green."

Music, as a cultivated art, assumed two forms in mediaeval times—the music of the church and of the minstrelsy. Church music developed from the music of the classical nations, with which it preserved a tenuous connection. Minstrelsy in all west European countries was the art of professional lay musicians—bards, glee men, jongleurs,—who sang the deeds and

adventures of lords and ladies. Eventually the two sources flowed together to form the richer stream of modern music.

There is small doubt that the minstrel's art reached a level of high cultivation earlier in Ireland than in any other portion of the British Isles,—probably earlier than on the Continent. Fragments of barbic poetry of ancient date are preserved in the saga literature of Ireland, along with vivid pictures of the social importance of the professional bard and the high estimate set upon his art. The harp was then, as now, the national instrument; though perhaps it is truer to say that the harp was national to all Western Europe in the Middle Ages, and has become the Symbolic instrument of Ireland chiefly through its more conservative retention there. ancient in Ireland, the Irish songs. But while minstrelsy is undoubtedly

known to us are mainly of recent date, none of them being certainly so old as the older English and Scottish songs,—despite the claims of enthusiasts, who sometimes exaggerate the antiquity of the Irish traditional songs.

Of the quality of Irish music, Ernest Walker says: "Few musicians have been found to question the assertion that Irish folk-music is, on the whole, the finest that exists, it ranges with wonderful ease over the whole gamut of human emotion from the cradle to the battelfield, and is unsurpassed in poetical and artistic charm. If musical composition meant nothing more than tunes sixteen bars long, Ireland could claim some of the greatest composers that have ever lived; for in their miniature form the best Irish folk-tunes are gems of absolutely flawless lustre, and though of course, some of them are relatively undistinctive, it is very rare to meet

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