



## THE PHYSICAL EDUCATION OF GIRLS.

By Mrs. WALLACE ARNOLD.

FROM the number of works existing on education it might be supposed that nothing fresh, or rather of interest, remained to be said on the subject; and doubtless this is true as far as regards the mental education of girls, which in late years has taken such immense strides. But there is one branch which appears to me not to have as yet received that attention which it deserves; need I say that I allude to their physical education, concerning which, as the title of my paper suggests, I would offer a few remarks?

Firstly, then, as to its necessity. In the case of boys we have but to look around us to see in what light it is regarded. A glance at any of the numerous school-magazines, or even the ordinary daily papers with their reports of athletic meetings, and accounts of football and cricket matches, etc., so often described in what seems to us so much unintelligible jargon, will assuredly testify that physical instruction is not forgotten or

neglected in scholastic life. Indeed, to some anxious parents it would seem as though mental acquirements were too often subordinated to physical superiority, and one of our leading novelists took this view of the question in a recent novel. At any rate, no school for boys now but has its athletic club, and few that are without a gymnasium.

If, then, the importance of duly training the body in conjunction with the mind is thus recognised in the cause of our boys, surely the future wives and mothers of England—for such is our girls' destiny—may lay claim to a no less share of attention in this respect.

One of the most beneficial results of a really good education is undoubtedly the equilibrium established between the respective powers, mental and physical. I might here quote that trite but ever true line of Juvenal, *Mens sana in corpore sano*, which many of our girls have doubtless read when examining the silver medals of the Oxford University Athletic Club, brought home and exhibited with manly pride by their brothers, or those brothers' friends, who are oftentimes of more interest in their eyes for the time being. I could add much more as to the necessity, but I have at least made out a primary case, and must pass on to more practical considerations, and the first of these that naturally presents itself is, at what age should this physical education commence? To which I reply, it can hardly begin too early, though of course all exercise should be proportionate to age. "Let children," says Rousseau, "have substantial nourishment; let them run and play in the open air and enjoy their liberty."

In these days of higher education for women we are apt to forget that, while

forcing the mental faculties to the utmost at an early age, the precious time is slipping away during which their figures are being formed, and that habits are too often engendered which in later years cannot be abandoned or remedied. Many an anxious mother must have observed with pain how many hours her daughter is compelled to sit at her studies, the greater portion of the time being occupied in writing, and that at a desk which compels an attitude that must result in a stooping form. If not engaged in writing, she is probably at the piano, where the back again, having no support, becomes weary, and sinks on one side; then to the drawing-board, where the same stooping position produces a like result, inducing too often a curvature of the spine, as many of our doctors can testify.

Moderate bodily exercise, taken under supervision, will do much to correct—nay, prevent—this mischief. Many of the subjects of the education of the day are matters which can be as well, or perhaps better and more thoroughly, acquired after the age of seventeen. Not so a naturally easy and graceful carriage. From infancy up to about the age I have mentioned our bodies are being formed, and with them our habits, gait, and deportment.

Habit is a frequent repetition of the same acts causing different modifications in the organisation. In youth habit has the privilege of modifying the original constitution, and if the habit be a bad one, of injuring it so powerfully as to render the injury thus caused incurable. How careful, then, should we be that during these few early years none but graceful, elegant, and healthy habits are acquired. Of course, I am speaking now more particularly of bodily habits, though the rule applies with equal force to all, whether physical or mental. It is useless to recommend a child already deformed to keep straight; she may endeavour to make the effort, but following the bent of the acquired organisation, she quickly resumes the position that has become habitual. These considerations bring us to the second practical object of my paper—the best means of obtaining a good physical education for our girls; and these are calisthenics, practised when possible under a qualified teacher.

Calisthenics, practised under proper super-



vision, are of incalculable benefit, not alone as a means of remedying defects already acquired, but as a preventive. Many of my readers doubtless attend some class connected with their school or independent of it, but it is not so much to these I would address my remarks as to those who, from distance or some other valid reason, are unable to avail themselves of professional instruction.

In a properly-constructed gymnasium there are, of course, a number of fixed appliances which, while of immense value in themselves, are not only out of place, but impossible to be utilised at home. There are, however, some exercises which require either no appliances at all, or else such as, not being fixtures, are easily obtainable and simple in their use.\* First among these comes the chest-expander, which can be procured at any surgeon's mechanist's or indiarubber warehouse. It consists of a strip of indiarubber secured at each end to a handle; the indiarubber varies in strength, and care should be taken in choosing an expander to select one proportioned to the age and strength of the girl. In the best makes the indiarubber is concealed by a long band of goffered silk, and the handles consist of shaped flat pieces of ebony or walnut having holes pierced for the fingers. I will now proceed to describe a few of the more simple forms of its use.

The first easy exercise is as follows :—

The girl must stand with her heels together, toes turned slightly outwards, knees straight, waist drawn, chest out, head up, shoulders down, and arms straight downward in front of the body, holding the expander loose, *i.e.*, without using its elasticity, the knuckles being turned slightly inwards (fig. 1.); then slowly raise the arms until the expander, still unstretched, is on a line with the chest, in the meantime counting four (figs. 2 and 3).

2. Slowly raise the arms, counting four again, until they are over the head (fig. 4), the expander still unstretched, the arms perfectly straight, and the knuckles turned towards each other.

3. Pass the arms sideways, holding them quite stiff and straight, and bring the expander, now fully extended, behind the body until it is on a line with the shoulders (figs. 5 and 11), taking care to clear the head and back, counting as before.

\* For young children, skipping practised backwards forms a capital exercise combined with pleasure, developing the chest, and giving full play to all the limbs.

4. Drop the arms straight down behind as far as possible, allowing the expander to contract and hang loosely, the knuckles slightly turned towards each other, and counting four, as in the previous passes (fig. 6).

Then reverse the movements, counting as before. Care must be taken that a perfectly upright position is maintained throughout the whole exercise, the chin and waist being kept well drawn in and the heels together.

This exercise should be continued for about five minutes, which will represent twenty complete repetitions of the exercise, from front to back and back to front being reckoned as one.

For a beginner this will be found sufficient during the first month's practice, as nothing is more injurious than to carry on any exercise until fatigue is experienced. After that period, when the muscles have become more strengthened and the joints more supple, the time may be increased, but in no case sufficiently to induce fatigue or a laborious habit of breathing.

When the pupil has thoroughly mastered this exercise so as to perform it easily and without effort, she may then advance to

Exercise No. 2. This is similar to No. 1, but two only are counted between each pass.

Exercise No. 3. The movements in this are also similar, but the pupil counts only one between each pass or eight to the whole exercise.

In all three care must be taken that the action is steady, uniform, and continuous, and not done in jerks or spasmodically.

Exercise No. 4. The pupil commences as in No. 1, raising the expander while counting four until it is on a line with the chest, then over the head; then pass the expander behind, lowering the right hand, and raising the left until the expander is in a diagonal line across



the body (figs. 7, 8, 10); now, keeping the right arm extended downward, bring the left one down sharply to the side, the thumb touching the shoulder, and the elbow close into the body (fig. 9). Repeat this action of the left arm twelve times, or less if this number is found too fatiguing, and return the expander in front, as in No. 1.

Exercise No. 5 is the same as No. 4, but in this the left arm is extended downward and the right arm worked.

As from habit the right arm is almost invariably the stronger, exercise No. 4 should be practised much oftener than No. 5, to induce as far as possible an equilibrium between the two members.

Exercise No. 6 is somewhat similar to the two preceding, but instead of bringing the expander diagonally across the body, it is stretched across the shoulders, as in No. 1; and both arms are worked into the side and out again, making the fingers touch the shoulders, and taking care to keep the expander as far as possible clear of the back (figs. 11, 12).



There are other and more complicated exercises with the expander, but those I have endeavoured to describe are the most essential, and my space warns me that I must draw these remarks to a close.

In conclusion, I would add that the exercises I have described, and which I can so confidently recommend, should be practised for ten minutes every morning, while still in the dressing-gown and slippers, before leaving the bedroom.

## NEW MUSIC.

ROBERT COCKS.

*Prize Day.* A cantata for ladies' voices. Written by Jessie Moir. Music by Charles Marshall.—The first part is an introduction and chorus announcing the "Prize Day," when the Kaiser's prize is to be competed for by two equally successful students, who are crowned with flowers, according to an old Greek tradition. Solos for soprano and contralto, with duets for the same voices and choruses for the whole of the students, follow. There is also a pretty trio for soprano, mezzo-soprano, and contralto. The accompaniments are very good, and the cantata as a whole most enjoyable. It is printed well and clearly, although in a small-sized book.

*Two Duettinos,* for equal voices. Words by Theo. Marzials. Music by Ch. Gounod.—"Arithmetic" is the title of one, and "Our Letters" is another. Both are easy and of small compass.

METZLER AND CO.

*Household Words.* Written and composed by Cotsford Dick.—The song is written in three keys: No. 1 in D, for contralto or bass; No. 2 in F, mezzo-soprano or baritone; No. 3, soprano or tenor. Although this is by no means one of Cotsford Dick's best songs, it is smooth and pleasing.

*Unbidden.* Words by Jetty Vogel. Music by Alfred J. Caldicott.—This song is also written for contralto, mezzo-soprano, and soprano voices. A simple song without pretension or difficulty for singer or accompanist.

*Sunshine.* Words by Alice Lowthian. Music by Caroline Lowthian.—A pleasant little song, both as regards words and music. The accompaniment is light and graceful.

*Sing to Me.* Ballad. Words by Dowager Marchioness of Downshire. Music by Lady Arthur Hill.—The words breathe a tone of sadness and disappointment, and the music is in Lady Hill's usual style. The song is written in three keys—E flat, F, and A flat.

*Lingering Fancies.* Words by Robert Anthony. Music by F. Rivenhall.—The usual love song, not very original, but one easily sung and of moderate compass.

*Love must Make or Mar.* Written and composed by William A. Aiken.—The style is bold and sustained, with an accompaniment to suit the words.

*My Heart's Beloved.* Words by Mary Mark Lemon. Music by Hugh Clendon.—A pretty song for a high soprano, with an accompaniment that requires smooth and skilful playing.

*Rigaudon.* Par Joachim Raff. Pour piano et violin.—A good study, and one that will be appreciated by the admirers of this popular artist.

*Little Treasures.* A selection of popular melodies arranged as pianoforte solos. By Michael Watson.—No. 13, "Au Printemps," is an easy arrangement of Waldteufel's charming waltz, especially adapted for small fingers. We recommend it to our young girls.

*Ave Maria.* By Schubert. Arranged for the American organ by Louis Engel.—This talented artist has been particularly happy in the arrangement of the favourite and well-

known melody before us. It is one of six from the old masters, all equally adapted to the lover of this instrument.

*Three Melodious Sketches* for the pianoforte. By Eugene Woycke. Morning, Noon, and Night are separately treated with musical expression. No. 1, "Morning" (*moderato cantabile* in G), is smooth and soft, as an awakening to the day's work and duties. No. 2, "Noon" (*allegretto gioioso* in A), is more stirring and brilliant, requiring good playing, but not difficult. No. 3, "Night" (*andante con moto* in D), is quiet and more restful, gradually passing from the time of activity to the time of repose. Each sketch is sold separately.

*Die Fussgarde.* Quick March. Composed by Alois Volkmer.—A brisk, clanking march, suitable for young pianoforte players, written in the key of C, without any unmanageable stretches or difficulties.

*Pas de Pierrots.* Pour le piano. By Hugh Clendon.—A very easy and pleasing little lesson for the student of the pianoforte, short and quickly learnt.

SWAN AND CO.

*To a Flower.* Poetry by Barry Cornwall. Music by V. H. Zaverfall.—This is some of Barry Cornwall's pretty poetry set to suitable music. The accompaniment is very nice, requiring delicate playing and taste.

*A Broad and Limpid Stream.* From the Spanish, by J. G. Lockhart. Music by V. H. Zaverfall.—A quiet song, with guitar-like accompaniment; without difficulty for either player or singer. The air is pretty.

*Sunshine.* Trio for soprano, mezzo-soprano, and contralto. Poetry by Mary Howitt. Music by V. H. Zaverfall.—A well-arranged trio, needing good and careful singing.

*Souvenir d'Helensbourg.* Mazurka. By V. H. Zaverfall.—A brilliant mazurka, well marked, the character of the dance kept prominently throughout.

*Fantasia Scozzese.* By V. H. Zaverfall.—A collection of well-known Scotch airs, easily arranged and quickly acquired.

WEEKES AND CO.

*Fantasia Brillante.* By C. T. West.—A showy drawing-room piece in five flats, not difficult for a moderately advanced pianoforte player.

## WORK FOR ALL.

CLERKS, BOOK-KEEPERS, ETC.



LERICAL work, being in its nature quiet and sedentary, is very suitable to young women; indeed, they do it with so much satisfaction to themselves and to their employers that a tradesman who has once had the services of a thoroughly efficient female book-keeper, not only desires to retain her, or, if she marries or for other family reasons has to leave, to replace her by another girl, but recommends his friend to employ a female book-keeper, assuring him that she will be found as efficient and more generally satisfactory than the young man he can get for the same salary.

For a book-keeper, accountant, or commercial clerk the most important qualifications are trustworthiness, punctuality, and steady discharge of duty, with a quiet and self-possessed deportment. Her handwriting must

be firm and legible, her figures well made and unmistakable. The value and importance of a good hand can scarcely be overrated; clerks almost invariably have to make application for a situation by letter, and the girl who writes the best letter is pretty sure to be selected—a carelessly written or ill-expressed letter being almost certainly fatal.

A clerk must be able to say what she has to say concisely and clearly: she should therefore be well practised in English composition, and accustomed to think clearly and accurately. It is a decided advantage to a clerk or book-keeper to be versed in the art of stenography, for employers not unfrequently prefer to dictate their letters, which the clerk takes down in shorthand, and copies out at leisure.

A knowledge of French and German is also a great advantage, as in many trades there is a large foreign correspondence. It will be seen from these observations that the subjects commonly taught in schools are precisely those which are most essential to the clerk or book-keeper—good arithmetic, grammatical study of language, and careful and accurate expression. In some of the middle class schools the technicalities of book-keeping are taught, and in all particular attention is given to arithmetic and English composition. It follows, then, that a girl who has successfully passed the Oxford or Cambridge local examination, or the third class College of Preceptors, is in a position to get up the technicalities of her calling without difficulty. There are excellent book-keeping classes in London at the Colleges for Working Women, 29, Queen-square, Bloomsbury, and 7, Fitzroy-street, Fitzroy-square; at the Birkbeck Institute, and in various other places; while the Society for the Employment of Women, 22, Berners-street, has for more than twenty years given a thorough and systematic training in book-keeping in all its branches, to girls who desire to seek employment as clerks or book-keepers, and when they have passed a satisfactory examination, the society does its best to find them suitable situations.

Trained women are, as a rule, quick workers, and the salaries of those who are skilled in office work average from twenty shillings to thirty shillings a week. The hours indeed are long, but as the occupation is sedentary, they are able to bear them without excessive fatigue.

The period necessary for the special study of book-keeping is from four to six months; and it is very desirable that the student should join a class, private study from a book seldom being so effectual. The learner should make her books, the items being dictated by the teacher, as they would occur in a house of business, and arranged by the student under their respective heads—an exercise of great value, as it familiarises her with the principles and minutiae of trade, and she can hardly attain skill in this exercise if she be teaching herself from a book. A certificate from a well-known authority is of immense advantage to a book-keeper when she is first seeking employment. Our witty neighbours' mot: *Ce n'est que le premier pas qui coûte*, is never truer of anything than of the book-keeper's start in life; a good introduction generally securing her steady and fairly remunerated employment for the rest of her business life.

Shorthand is taught at the School of Stenography, Lonsdale-chambers, Chancery-lane. Pitman's manuals, which can be procured of any bookseller, are very clearly drawn up, and it is not at all impossible for a student to acquire the art by herself; but her progress will be much more rapid if she can join a class, as the teacher will naturally explain difficulties as they occur, and will dictate distinctly at a steady rate a certain number of words a minute.