

are compelled to coincide in his condemnation of the wretched condition of the fine arts in this country as compared with France, Italy, or Germany. In æsthetic education individualism does not seem indeed qualified for success. We do not believe that in artistic capacity Englishmen are one whit inferior to Frenchmen or Germans; the reason, therefore, that the former make so poor a show beside the latter in many artistic pursuits, we can only look for in the entire absence in this country of any public organization for training the high natural powers which now run wild and waste. In France, in Germany, in Italy, the State undertakes systematically the artistic education of a limited number of the most gifted youth of both sexes. Hence there is never a deficiency of skilled teachers of music and the plastic arts in those countries; whereas in England, though we have some great artists, they are accidents, and we cannot in the present state of things, without an intelligent teaching body, expect any general diffusion of the principles of sound art throughout the country. This want is felt more especially in music, for our cathedrals and churches of all denominations require a constant supply of trained musicians, while the growing taste for music among all classes, ill-regulated as it unhappily has hitherto been, attracts an increasing number of teachers. The absence of some central body to guide the public taste in musical matters, and to train professors of the art, is becoming more and more a subject of complaint. The Society of Arts has recently taken the matter in hand. A Committee was appointed for the purpose of inquiring into the present condition of musical education in England, and comparing it with the continental system. The Prince of Wales was chairman, and several gentlemen, well known for their interest in questions of art, took a part in the investigation. The Committee's report has just been published, and is a very interesting and instructive document. It contains very copious details respecting the constitution and working of the various institutions for musical training, for the most part originated and supported by private persons at present existing in this country. These are the Royal Academy of Music, the National Colleges of Music, the London Academy of Music, the London Vocal Academy, and the Military School of Music. Reports are subjoined of the state and success of the musical institutions of Paris, Munich, Vienna, Prague, Leipzig, Berlin, Milan, Naples, Brussels, and Liège. The evidence of the chief professors, composers, and performers, as well as of some critics and gentlemen who have studied the question, is given at length; so that it will be seen ample materials have been provided to enable the public to form a judgment as to the expediency of the State interfering in the matter.

"The report itself is very brief, and merely gives an outline of the plan which the Committee would desire to see adopted. The Royal Academy of Music, which is organized under Royal Charter, and receives 500*l.* per annum from the State, would be the natural centre of a new system. The Committee would look for a considerable Parliamentary grant, under the control of the executive, as the first requisite for organizing afresh the musical education of the country. In this way gratuitous instruction, on the French plan, might be given to persons of great natural powers, who would engage to devote themselves to the public service as musical teachers, and who, after their education had been completed, would for some time receive support by means of scholarships given away by competitive examination. The institution would also be open, on payment of moderate fees, to the general public. The present premises of the Royal Academy of Music being unfit for their purpose, the Committee propose that a site should be obtained from the Crown, and buildings be erected by funds raised by subscription. It is believed, of course, that were these suggestions adopted, the lovers of music in England would co-operate most liberally to assist in providing a proper asylum for the new Academy. The present state of music in England is enough to show how urgent some step in advance is needed. If we glance over the names of the celebrated composers, singers, and performers of the day, we see many French, German, and Italian names for every English name; and this but faintly represents the immense defect of trained teachers and performers which is to be found in the lower ranks of the musical profession. We cannot go into the details of the foreign institutions which are given in the report, but one or two instances will be enough to show that, to account for the inferiority of England in musical skill, we need not assume that she is inferior in musical taste or power. Our entire State contribution to musical teaching is, be it remembered, 500*l.* a year. In France, the Government maintains the Conservatoire at Paris at a cost of nearly 8000*l.* per annum, besides giving subventions to various provincial places of instruction. Throughout Germany the musical academies, which are all well endowed, receive likewise State assistance to a large extent. In Italy, the three academies of Naples, Milan, and Florence receive in various proportions an annual grant from the State of more than 11,000*l.*

"The report is well worthy of public attention. It may be asked, what good result could the community in general expect from an increased expenditure, legislative or voluntary, in this direction? We cannot look, to be sure, for any material or immediate advantage; but surely there can be few who will refuse to acknowledge that, as you raise the taste of a nation, you withdraw them from debasing vices, and elevate them in the moral scale. England, moreover, has of late been so absorbed in the struggle for commercial and manufacturing supremacy, that she has neglected and lost her old fame as a land of music. Perhaps we can hardly go so far as to endorse the somewhat imaginative declaration of Mr. Chester, that "Merry England was musical England;" but we share with him the hope that the efforts of the Society of Arts may help us to make England musical again. We are not, in general, votaries of State subvention or State action where private and voluntary organization can possibly be made available; but we seem to be in exactly the same position with regard to music that we are with regard to literature. The State just give enough to affirm the principle of State patronage; not enough to be of the slightest practical service. By giving nothing, we should, at all events, save a trifle; by giving something substantial, we should, at least, accomplish a result; at present we sanction the vice of the worst kind of patronage without achieving any of the good purposes which a wise and practical patronage generally secures."—*Edu. z. tional Times*, London.

Physical Exercises and Recreation for Girls. (1)

In discussing this question, it is convenient to divide it into two parts: taking first, physical exercises, which do not profess to be play, though pleasure may be got out of them by the way, as out of other tasks dutifully performed; and secondly, recreation, in the sense of amusement, including all sorts of active sports. The distinction is not very definitely marked, but may be made sufficiently so for our present purpose.

The physical exercises practised by girls, and not professing to be play, are drilling, gymnastic and calisthenic exercises, dancing and walking. *Drilling* is not much esteemed in girls' schools. *Gymnastic* and *calisthenic* exercises have great merits in the way of giving strength and elasticity to the muscles, and it is very desirable that schools should be provided with the necessary appliances for them. The system of Dr. Roth and Mr. Tyler are excellent, and may be learned from the books published on the subject. These exercises may almost be regarded as play; there is at least no doubt that many girls enjoy them very much. This is especially the case when they are accompanied by music, which, however, is not essential. *Dancing* has merits of its own, especially that of cultivating the musical sense. Graceful motion—melodious, in that it is modulated to a tune, and harmonious, in that it is the common and mutual action of many performers—is beautiful in itself, and if pursued for its beauty, and not as an occasion of individual display, can scarcely fail to be beneficial to both mind and body. And though it counts among lessons, and the practice of steps is certainly irksome work, it may be made a dignified kind of play in play hours. *Walking* can scarcely be dispensed with, though, taken by itself, there is not much to be said in its favour. Its dullness may be got over by giving it an object, but that is difficult in schools. Schoolmistresses cannot be perpetually inventing errands, and the girls themselves are not likely to have many. Much of course depends on the locality. Where it is possible to get free country rambles, they may be made very enjoyable, but these are scarcely within reach of ordinary London schools.

The merely physical exercises seem all to share in one common deficiency; they want life and spirit. They would be more beneficial even to the body if they had more heart in them. When the body is languid or tired by study, a force of some kind is required, either that of persuasion or command, or a sense of duty, or the prospect of pleasurable excitement, to impel a girl to take exercise. She wants either to go on with her lessons or to do nothing. And considering how many things there are, in school life as in all life, which must be done as duties, it seems very desirable that whatever form of relaxation from mental work is adopted, it should be looked forward to as a pleasure, not as another and perhaps the most irksome task. In order to make play really interesting, it seems essential that it should be competitive. Either it must be a game with sides, in which one party or the other wins, or there must be something to be done, some feat to be performed. All the most popular games contain this element of struggle, and it is a most important point to bear in mind,

(1) The following paper is an epitome of the results obtained in discussion of the subject at a meeting of the London Association of Schoolmistresses, 10th May, 1866