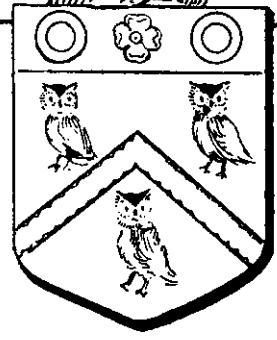


SAPERE AUDE



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FIDE SED. CUI VIDE

E. Elliott
D.R.

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MY DEAR GIRLS,

Your Editress has asked me to send you the last letter which will appear in this Magazine from me as your Head Mistress, and I do so with mingled feelings of pleasure and pain. It is impossible not to feel sad at the thought of leaving work which I have loved. Yet when I look back upon the happy days we have had together I feel that, indeed, I should rejoice and take courage for the future. I shall leave you with confidence in the care of Miss Clark and your teachers, whom you all love and trust. But I shall leave the school in your care. I can but repeat here what I have often said to you elsewhere, that a school is made by its scholars, not by its teachers or its buildings. Let your life at home and at school show that you realise your responsibilities, and are ready to fulfil them. I think you all know by this time one of my favourite texts, "Whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things." All things true, pure, honest, just, lovely, and of good report are possible to those who seek diligently to find them. Day by day our lives are made, our characters are formed. Let each day bring its little tale of good work done—the simple performance of the nearest duty—until that day shall come when we shall hear the Master's "Well done, thou good and faithful servant."

I trust that the future holds great things in store for our school. Some of you will go on to college when you leave here, and I shall expect to see your names prominent in the class lists of our universities; others will take up other equally honourable occupations, and help to maintain themselves and others; most of you will at some time have homes of your own. Whatever may be your lot in life, I trust that you will all be happy. I hope your mothers will not be angry if I say that, in a sense, I look upon you all as my children. If there is any way in which I can help you, now or in the future, I hope that you will remember the tie between us, and write to me about it. I do not expect to be in Oldham after Easter for some time, but I shall hope to see most of you again when I come to visit the school for a Speech Day or some similar function. It will always be a pleasure to see you girls, for I am proud to feel that we have always worked together cordially, heartily, and loyally.

Yours affectionately,

ALICE FOXALL

LECTURE ON ART.

On Tuesday, March 2nd, a lecture was delivered by Miss Semmens to the Upper School, illustrated by limelight views. The lecture consisted in a rapid survey of the great pictures of our own century. Miss Semmens explained at the beginning of the lecture that she could not do more than give a hurried glance at a few of the masterpieces of modern British art. She should be more than satisfied if she aroused in her audience a greater desire to see beautiful pictures and to understand something of their meaning. We realised, after seeing the pictures, that a picture is to be a means, not only of enjoyment, but of culture also, and may instil into our minds beautiful thoughts and ideals. The painter's art is his religion. Holman Hunt's picture, "The Light of the World," shows this more clearly than any I have yet seen. Watts' pictures, too, are great thoughts expressed on canvas. "Hope," for instance, is represented as blindfolded, seated above the world, holding a lyre, and still extracting music from it, even though there is but one string left. Ruskin was a great admirer of religious art. It was he who strongly supported Turner in his early days, when not appreciated by the people. Turner had been very severely criticised, but Ruskin's "Modern Painters" changed his position, and taught people to admire his work. The earlier painters painted things too unnatural in form to appeal to us very strongly. It was a great change for the better when Turner and Constable painted simple village scenes and beautiful sunsets. The pre-Raphaelites, a school of painters who flourished in the earlier part of this century, endeavoured to combine the care as to detail found in the old masters with more natural forms and scenery. The painters and sculptors considered it a point of duty to make every detail perfect, even if were the top of a pillar quite out of sight.

"In the elder days of Art
Builders wrought with greatest care
Each minute and unseen part,
For the gods see everywhere."

Rossetti was one of the pre-Raphaelites. He lost his wife soon after his marriage, and, being very fond of the study of Danté, he compared his fate to that of the poet and Beatrice. The "Beata Beatrice" is very beautiful in idea, and shows very clearly the feeling of the artist. Beatrice is being gently wafted away from earth; close by is a sundial, and in the background are seen the figures of Danté and Love. Burne-Jones is another pre-Raphaelite. His pictures were not liked at first, but after he had exhibited them in the Grosvenor Gallery he became "the rage" for a time, and yellow and green, his favourite colours, became the fashion. It must have been very funny to see would-be artistic people carrying bouquets of huge sunflowers. The æsthetic craze, as it was called, was sufficiently widespread to be constantly criticised in *Punch*—e.g., "Greenery-gallery, Grosvenor Gallery." One of the earliest of our British artists was Hogarth. He was called the "Pictorial Moraliser" because his pictures, though not exactly beautiful, were useful in improving the morals of the people. A series of pictures, "The Story of Thomas Idle and Francis Goodchild," was thrown on the sheet. Idle neglected his work, was dismissed from his employment, and the last picture shows him standing in the dock convicted of a great crime. Francis Goodchild did his work diligently, went to church regularly, married his master's daughter, and finally became Lord Mayor of London. Quite a different style of painting is that of the Impressionists. Miss Semmens shewed a small Impressionist picture. On a near view it looked a perfect daub, but from a little distance it gave a wonderfully bright picture of a flower market. Nevertheless, I cannot say that I care for Impressionist pictures. Many other things of interest Miss Semmens told us, and after the lecture we saw engravings of various pictures by Watts, Millais, Burne-Jones, and other artists.

N. ANDERTON (IV A).

The long-expected fitting up of the Gymnasium has caused great excitement. The Hockey Club has not had much practice this term, for the Gymnasium has attracted the members' attention. Members should support the Hockey Club by playing more, especially in the dinner hour.

GIRL LIFE IN PARIS.

I suppose we have all of us in our nature just a little tinge of inquisitiveness which prompts us to regard with interest the affairs of those around us, and perhaps that curiosity may extend in some of us to an interest in the customs and lives of our young neighbours across the Channel, so like our own in many ways, and yet so unlike in others. Quite the youngest of them look strangely like English children. They can roar as lustily, and smile as sweetly. It is only when they begin to talk that the difference becomes apparent, and then what strange sounds we hear! They actually talk French as easily and fluently as our little ones speak English. Sweet baby French it is, too, at first. Their nurse is called "nounou;" instead of a gee-gee, they ride a "da-da;" and when kind old bon-papa comes to lunch they clamour for a "nanan." Nor are they satisfied until he brings out his bon-bon box, and pops into their mouths a chocolate or "réglisse" (liquorice). They torment their poor long-suffering "tou-tou" or fight mimic battles (generally against the Germans) with their brave tin "piou-piou" (soldiers). Many of these young people have no gardens of their own in which to play, so on fine days they are taken by their nurses to the nearest park or boulevard, or to the "Children's Paradise" in the Champ Elysées; sometimes to the Jardin des Tuileries, the site of that magnificent old palace destroyed during the Communist riots which followed the disastrous Franco-German war. There they meet their young friends to play the games which all young folk love; to join the ever-admiring crowd round the "guignots" or Punch and Judy show; to take long rides on the "chevaux de bois," and spend their sous on "sucre d'orge," or "pain d'épice," which, being interpreted, means barley sugar and gingerbread.

Young girls, as a rule, do not go to school. "Oh, how lovely," you exclaim. Perhaps. But wait a little. How would you like to spend your days, as many little French girls do, in lessons and preparation from eight o'clock till twelve; out of doors for two hours after lunch; work again from four o'clock till seven; and, worst of all, no holiday on Saturday? Then how does such a custom as this commend itself to your minds as a substitute for school life? As soon as the children have acquired a reasonable knowledge of the three R's with their governess at home they join a "cours," or class, consisting of some twenty or thirty children, conducted by a well-qualified mistress and her assistant. Each child receives a syllabus of the work to be gone through during the sessions, a certain portion of which must be carefully prepared each week at home. When the "cours" meets the girls take their places round a long table; the mamas and governesses who have brought them sit round the room. Each child has, in addition to her inkstand and blotter, a little wooden tray, or bowl, to hold the counters with which each correct answer is rewarded. These counters, added up at the end of the class, represent the number of good marks, or "bons points," they have earned. Then, at the end of the year, a medal or book is awarded to the most diligent pupil; while others have small photographs of famous pictures, or reward cards, as they deserve them. Much to be pitied, indeed, is the luckless child who gives a foolish or ignorant answer; for, not only do all the ladies present make merry at her expense on the spot, but she may expect a severe reproof on the way home.

The supreme day of a girl's life is that on which she makes her first communion. All the candidates are dressed entirely in white, even to their shoes and the covers of their "livres de messe." They may wear no jewellery except, perhaps, the single pearls that so many wear as earrings. (French girls are as fond of jewellery as English children of the present day seem to be). You may wonder, perhaps, how the very poor children procure their white dresses, for this rule is as binding on the poorest as on the rich. Collections are made in the churches for the purpose, and often a girl will "dress" one or more of her poorer sisters. Their dresses are made quite long, just to clear the ground; their hair is quite hidden under a bonnet, over which a large white muslin veil is pinned. Very fair and innocent do these little "brides of the church" look when, for the first time, they are admitted to share that holy mystery, the culminating point of their faith. But this privilege is not won without much hard work. Many pages must be learnt by heart and many "analyses" of instructions given by the priests be written during the two years of preparation which should be gone through before the age of twelve years.

But what becomes of girls when their school life is ended? They cannot, of course, look forward to a college career, the ambition of so many English girls. The freedom and independence of such a life would be the height of impropriety to a well-bred French girl, who you remember, must on no account be seen out of doors unattended. Many, of course, share the domestic and social duties of their mothers; others continue their favourite studies—languages, painting, or music, as their individual tastes dictate—until their marriage to the husband, not of their own, but their parents' choice, when we must take leave of them, for they are girls no longer.

“NARN-HODO.”

ROCHESTER AND ITS ASSOCIATIONS.

The city of Rochester and the neighbouring town of Chatham are situated on the old Roman road, 29 miles from London Bridge. Chatham is a rather dirty town, with narrow streets and long rows of unpleasant, yellow-looking houses. It is only interesting as a great naval and military town.

Mr. Pickwick says:—“The principal productions of these towns appear to be soldiers, sailors, Jews, chalk, shrimps, officers, and dockyard men. The commodities chiefly exposed for sale in the public streets are marine stores, hardbake, apples, flat fish, and oysters.”

Rochester is old, picturesque, and historical. It has a celebrated old castle built by Bishop Gundulph, architect of the Tower of London, and a cathedral full of interesting monuments. Old houses and narrow streets are general, and an air of antiquity seems to pervade the city. “A drowsy city, whose inhabitants seem to suppose, with an inconsistency more strange than rare, that all its changes lie behind it, and that there are no more to come.”

Dickens' father removed from Portsmouth to Chatham when Charles was five years of age. Here he lived for five years, and it is gathered from his books that this was the happiest period of his boyhood. At the age of eight Dickens was sent to a school kept by a Mr. William Giles, in Chatham. There is an old rhyme, remembered by many people of Rochester and Chatham, about the four principal schools of these towns of fifty years ago. It runs thus—

“Baker's Bulldogs,
Giles' Cats,
New Road Scrubbers,
Troy Town Rats.”

The boys of these schools used to meet to settle their differences in a field at the back of Fort Pitt. It was on this spot where Mr. Winkle and Doctor Slammer were to have fought their famous duel. Dickens was a delicate boy, and did not take part in the games of the other boys, but he gained the reputation of being a good story teller. Mr. Giles had a good opinion of his literary abilities, and when Dickens had published “Sketches by Boz” and “Pickwick Papers” he sent him a snuffbox with this inscription—

“To the Inimitable Boy.”

Many of the experiences of this period of his life were made use of in his literary work. Within five minutes' walk from Dickens' home was the High Street Branch of the Ebenezer Sunday School, held in a large loft over a boat builder's shed, which was superintended by a Mr. Higgins. Possibly Dickens' knowledge of this school led to the account of Mr. Higgins and the “Brick Lane Branch of the Ebenezer Temperance Association,” found in “Pickwick Papers.”

Many of the girl and boy characters in Dickens' books are more or less taken from his own childhood. Mr. Forster, his great friend, says:—“I have often heard him say that in leaving the neighbourhood of Rochester he was leaving everything that had given his ailing little life its picturesqueness or sunshine. He was to be taken to London inside the stage

coach, and Kentish woods and fields, Cobham Park and Hall, Rochester Cathedral and castles, and all the wonderful romance together, including the red-cheeked baby he had been wildly in love with, were to vanish like a dream."

Dickens' second connection with Rochester commenced with the purchase of Gad's Hill House. Gad's Hill is supposed to have been the scene of Dick Turpin's adventures. Near to Gad's Hill House is the Falstaff Inn, celebrated by Shakspeare in his play of "Henry IV." Dickens was passing Gad's Hill House with his sub-editor, and said to him, "You see that house? When I was a small boy in these parts my father used to bring me to look at it, and he used to say that if ever I grew up to be a clever man perhaps I might own it." A few days afterwards his friend accidentally heard that the house was for sale. Dickens purchased it, and lived there for the remainder of his life.

From that time he became closely connected with Rochester, and introduced numberless scenes and characters from the neighbourhood into his later works. In the "Uncommercial Traveller" Rochester is called Dulborough Town, and Dickens tells us how it looked to him after many years of absence:—"Of course, the town had shrunk fearfully since I was a child there. I found the High Street little better than a lane. There was a public clock in it, which I had supposed to be the finest clock in the world, whereas it now turned out to be as inexpressive, moon-faced, and weak a clock as ever I saw." The greengrocer whom he knew as a child would not take any notice of him, but Doctor Specks was more hospitable, and introduced one of Dickens' old playmates as his wife. "We talked immensely, Specks, and Mrs. Specks, and I, and we spoke of our old selves as though our old selves were dead and gone; and, indeed, they were."

Soon after Dickens' return to Rochester "Great Expectations" was published. The opening scene is Cooling Churchyard, near Rochester. The convict ships are still remembered by the old inhabitants of Rochester, and the gravestones of little Pip's sisters and brothers exist in the churchyard. Pip describes his return to Rochester, after realising for a time his great expectations:—"It was interesting to be in the quiet old town once more, and it was not disagreeable to be here and there suddenly recognised and stared after. One or two of the tradespeople even darted out of their shops, and went a little way down the street before me, that they might turn, as if they had forgotten something, and pass me face to face—on which occasions I don't know whether they or I made the most pretence; they at not doing it, or I of not seeing it." The Guildhall, under which Hogarth played "hopscotch," is the Town Hall, where Pip was taken to become an apprentice. "The hall was a queer place, I thought, with higher pews in it than a church . . . and with mighty justices leaning back in chairs, with folded arms, or taking snuff, or going to sleep, or writing, or reading newspapers." The Blue Boar is intended for the Bull Hotel in the High Street, upon which is still exhibited a sign with the inscription—

"Good house. Nice Beds.
Vide Pickwick."

Tats House is the beautiful house called Restoration House, in the Vines (formerly the vineyard of the monks), where Richard Watts entertained Queen Elizabeth. The scene of Dickens' last and unfinished work, "Edwin Drood," is also laid in Rochester. The Nun's House of the tale is Eastgate House, in the High Street. "In the midst of Cloisterham stands the Nun's House, a venerable brick edifice, whose present appellation is doubtless derived from the legend of its conventional uses. On the trim gate enclosing its old courtyard is a resplendent brass plate flashing forth the legend—

'Seminary for Young Ladies. Miss Twinkleton.'

The house is so old and worn, and the brass plate is so shining and staring, that the general result has reminded imaginative strangers of a battered old beau with a large modern eyeglass stuck in his blind eye." The title of the book was taken from a former landlord of the Falstaff, Edwin Trood. Another old house made famous by Dickens in the High Street is that described in the Christmas tale of "The Seven Poor Travellers." The inscription over the door runs thus—

“RICHARD WATTS, ESQ.,
by his Will dated 22 Aug., 1579,
founded this Charity
for Six poor Travellers,
who not being Rogues or Proctors,
may receive gratis for one night,
Lodging, Entertainment,
and Fourpence each.”

Everybody asks who were the proctors. Mr. Langton tells us:—“The Proctors, who were not to participate in the charity, were a set of mendicants who swarmed everywhere in the south of England under the pretence of collecting alms for the support of leper houses, at a time, too, when these hospitals had fortunately become unnecessary.” Dickens’ love for Rochester and its neighbourhood is shown throughout his works. He died at Gad’s Hill on the 8th of June, 1870.

VERA PHILLIPS.

BIRDS’ NESTS IN AN OLDHAM GARDEN.

In our garden one spring, in a hawthorn hedge, we found a bird’s nest. We saw it first when there were four eggs in it. By-and-bye the eggs were hatched, and the four little birds looked very comical without any feathers. When we went near them, when the mother was out, they opened their mouths wide as if expecting worms. We watched them as they grew larger and more covered with feathers. At last, after some time, they disappeared, having, most likely, grown old enough to leave the nest and get married. One rather warm day we carried our canary outside, and put it in its cage on the grass, and then went a little way off. It soon began to chirp, and presently an answering chirp came from a tree not far off. Soon a little bird came nearer the cage, hopping from tree to tree. It at last perched on a bush not a yard off, and the two birds chirped to each other as if carrying on a conversation. Whether the bird would have come any nearer we do not know, for we had to go inside and take the canary, too. We once found a bird’s nest just under the roof of an old hayloft. The nest was in a hole between two bricks, and there were four or six eggs in it. We have sometimes come across quite empty nests. Once we found one in the centre of a thick elder bush; this nest was perfectly round. We have often found little eggs lying on the ground, which must have dropped from the nests. As our garden is only just on the edge of smoky Oldham, it is curious for so many birds to build in it.

S. C. L. (Form IV B).

REPORT OF THE HULME GRAMMAR SCHOOL LITERARY SOCIETY.

This Society met last term on October 6th and 27th, November 27th, and December 8th. There was an unusually large attendance at the first meeting. The numbers have kept up well, and the average attendance has been about 40. The Committee for this year is:—Miss Foxall, President; Vice-President, Miss E. B. Elliott; Secretary, Miss N. Nield; Treasurer, Miss Kerly; Committee, Misses Semmens, S. Thackeray, S. Fletcher, D. Mellalfeu, A. Sugden, A. Jagger, and S. Fletcher (replacing Ada Wormald, who left us last term).

On October 6th recitations and extracts were given from Macaulay’s “Lays of Ancient Rome.”

At the second meeting scenes from “Julius Cæsar” were given by some of the girls, and the story of the play discussed with reference to Plutarch’s “Lives of Cæsar and Brutus.”

A very exciting meeting was held November 27th, when L. Lee proposed “That the New Woman is a decided improvement to the Old, and that every sphere of usefulness should be open to her, provided she has the necessary ability.” The opener drew graphic pictures, not

only of the present "New Woman," but also of her ancestress the "Old Woman." The new, as drawn in the comic papers of the day, she believed, scarcely existed. Women should have a wider sphere of work than tending babies and making puddings. Miss Semmens opposed the motion, and said that our grandmothers had led very happy and useful lives. She thought that every girl ought to know how to bake, cook, &c. Many other members spoke either in defence of, or in opposition to, the motion. Miss Foxall, in summing up, said that it was usual to think of the "Old Woman" as living in a very sheltered atmosphere, thinking very little if anything outside her immediate surroundings. The women of the present had a keener interest in the questions of the day—the suffering of the poor and their own condition. The proposition was then put to the vote, and carried by a majority of 12.

The Vice-President took the chair at the last meeting in the term. The discussion of Christmas in Dickens' "Christmas Carol" was a pleasant reminder that the Christmas holidays were drawing near. A life of Dickens was read, and, after several extracts and a short discussion, the meeting concluded with the National Anthem.

N. NIELD.

THINGS EDITORIAL.

It is with great regret we publish our Head's farewell letter to the School. We should like to offer her, through these pages, the warmest wishes for her happiness on behalf of the staff and all the pupils of the School, both past and present. We hope she will not cease to be a contributor to our pages when she has left the School.

* * *

The following was accidentally omitted from the "School Notes" of last issue:—"The Committee of the Literary Club presented Hettie Thackeray with two volumes of R. Browning's works in recognition of her willing help as our first Secretary." Harriet Thackeray left us last July.

* * *

Letters from old pupils must be addressed to the Editor before May 30th. Any old pupil may obtain copies of the Magazine by application to the Editor, or to A. SERGEANT, Sub-Editor, at the School.

SCHOOL NOTES.

On Wednesday, December 16th, the Annual School Speech Day was held. When Miss Foxall had read her report speeches were made by Sir John Hibbert, Mr. Emmott, Dr. Wilkins, and others. Lady Hibbert then distributed the prizes.

* * *

The following day an entertainment was given by the members, on behalf of the League of Pity. The programme included a play, "The Absent Professor," songs, &c., and a scene from "Julia Cæsar." The evening was very successful.

* * *

On Friday, February 11th, Miss Foxall gave the School Party. Many of the girls came in fancy dress, making a very lively and pretty picture in the hall.

* * *

Most of the forms have chosen mottoes for this term. Form IV B began with a verse of Kingsley's. Forms II and III are now decorated with gems of thought also.

The First Form Library is in a very flourishing condition. It contains over 30 books, many of which have been given by the members, especially D. Viner, C. Powell, and M. Maw. Forms IV B and III have also started libraries this term. They are a great success.

* * *

The Literary Club Library continues to increase. New arrangements have been made for borrowing books, and a catalogue placed in each form room.

* * *

Miss Bott has kindly presented us with Church's "Stories from Livy" and "Stories from Herodotus." Many other new books have been added to the Library.

* * *

Two meetings of the Literary Club have been held this term. They will be reported in the next Magazine.

* * *

On Tuesday, March 2nd, the Upper School had an unexpected treat, when Miss Semmens lectured on "Modern Art." The lecture was illustrated by lantern slides of many famous pictures.

* * *

The School turned out the other day to be photographed. Three groups were taken—The Upper School, Lower School, and the Mistresses. The proofs are very good. Girls are to get copies at Jackson's, if they want them.

O. GARFITT, Upper School Correspondent.
S. THACKERAY, „ „ „
E. WARDLE, Lower School „ „

All communications for the Magazine should be addressed:—

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HULME GRAMMAR SCHOOL FOR GIRLS,

OLDHAM.

