

# THE GIRL GUIDES' GAZETTE

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## Table of Contents

	PAGE		PAGE
Coming Events . . . . .	2-3	Novels Illustrating Social Conditions in the Past. By Helen M. Cam . . . . .	13
The Bookshelf . . . . .	4-5	Feathered Acrobats of the Countryside. By Charles S. Bayne . . . . .	14-15
Headquarters' Notices . . . . .	6	How to Produce a Play. By Margaret B. Cross . . . . .	16-17
Letters to the Editor . . . . .	6	The Woodcraft Trail. By Marcus Woodward . . . . .	18-19
Wanted! Wanted! Wanted! Real Women and Girls. By R. K. Sorabji . . . . .	7	Gardening Notes. By B. Miall . . . . .	20
Guide Pluck in Canada . . . . .	7	Dr. Mensendieck's Foundational Exercises. By E. Denne . . . . .	20-21
The Brownie of the Golden Hand. By V. Rhys Davids . . . . .	8-9	Editorial Page . . . . .	22
The Chief Guide's Outlook . . . . .	10	Appointments . . . . .	23-24
Toy Symphonies. By Nora Byron . . . . .	12		



Commissioners, Guides and Brownies of Windhock, South Africa.





#### FOXLEASE NOTICES.

January 10-17. General Training.  
Entries closed.  
January 24-31. General Training.  
Entries closed.  
February 6-13. Brown Owls. Entries closed.  
February 19-26. General Training.  
Entries closed.  
March 4-11. Ranger Guiders.  
March 17-24. General Training. Waiting List only.  
March 28-April 4. Diploma Guiders' Conference.

April 10-23. General Training.  
April 29-May 6. Woodcraft.  
All applications for a training course should be made to the Guider in Charge, Foxlease, Lyndhurst, Hants, and must be accompanied by a deposit of 5s., which will only be returned if withdrawal is made over two full weeks before the date of the Course. No application for any course will be dealt with until an official notice has appeared in the GAZETTE.

NOTE.—Any Guider having already attended a Training Course at Foxlease and wishing to apply a second time will be entered on the waiting list only, in order that preference may be given to Guiders who have never been.

#### Fees.

Single rooms	...	...	£2 10 0
Double rooms	...	...	2 2 0
Rooms shared with others...	...	...	1 10 0
Single day	...	...	0 7 6

#### LONDON TRAINING SCHOOL.

London Scottish Drill Hall, Buckingham Gate, S.W.1.

Secretary, Miss S. J. Warner, 10, Brechin Place, S.W.7. (A stamped envelope should be enclosed with any letter requiring an answer.)

#### Spring Programme.

February 8th. 10.30 to 11, First Class Test in Heights, Weights, Distance and Numbers. 11 to 12, Preparation for Camp. 12 to 12.30, Second Class Work and Home Nursing.

February 15th.—10.30 to 11, Test in Physical Exercises Instruction and Compass Points. 11 to 12, The Chief Guide on "Foreign and Overseas Guiding." 12 to 12.30, Second Class Work and Home Nursing.

February 22nd. 10.30 to 11, First Class Test. 11 to 12, Miss Herbert: Games. 12 to 12.30, Second Class Work and Home Nursing.

February 29th. 10.30 to 11.15, First Class Test—Recruit Training. 11.15 to 12, Miss Walmisley: Nature. 12 to 12.30, Second Class Work and Home Nursing.

N.B.—Afternoon, Miss Walmisley will take Guiders to Kew Gardens for further Nature work.

March 7th. 10.30 to 11, First Class Test in History and Aims of the Guide Movement. 11 to 12, Company Work. 12 to 12.30, Second Class Work and Home Nursing.

March 14th. 10.30 to 11, Hints on making Rucksacks, Tents, etc. 11 to 12,

Dame Katharine Furse, G.B.E., R.R.C. 12 to 12.30, Second Class Work and Home Nursing.

March 21st. 10.30 to 11, First Class Test. 11 to 12, Practice in Taking Drill. 12 to 12.30, Second Class Work and First Class Work.

March 28th. 10.30 to 11, First Class Test. 11 to 12, Miss Grafton on Physical Drill Instruction with Test to follow. 12 to 12.30, Discussion.

April 4th. 10.30 to 12.30, "Brownie" Training Day, Miss M. E. Straight, Eagle Owl.

April 11th. 10.30 to 12.30, Final Tests, Games, etc.

N.B.—All Guiders wishing to take the First Class Tests from 10.30 to 11 should (1) obtain their District Commissioner's permission to take the Tests; (2) be at the school not later than 10.15.

#### LONDON GUIDERS' CONFERENCE.

The London and Greater London Guiders' Conference will be held in the Council Chamber of Denison House, Vauxhall Bridge Road, on Saturday, February 2nd, 1924, from 3 to 7 p.m. Only Guiders in uniform possessing an Agenda form will be admitted. Agendas, price 3d. each, must be secured beforehand, as no money can be taken at the door.

Special arrangements are again being made for tea at the A.B.C. Shop at the corner of Ashley Gardens, where Guiders will be able to get tea quickly served during the Conference tea interval. Tea tickets at 6d. each should be applied for from your District Commissioner at the same time as application is made for the Agenda forms.

#### BROWNIE TRAINING.

The Brownie Training Evenings in January will be as follows:—

On Thursday, January 10th, 7 to 9 p.m. at St. Andrew's Institute, Viaduct Street, Bethnal Green Road (nearest Underground Station, Whitechapel; Omnibuses Nos. 8 and 39 to Viaduct Street).

On Wednesday, January 16th at the L.C.C. Schools, Caldecot Road, Camberwell, 7.30 to 9.30 p.m. Fee for either evening 6d.

#### GLASGOW.

The next monthly Training Day for Guiders will be held at 4, Burnbank Terrace, on Thursday, January 17th. The programme will consist of Brownie games, ceremonials and stories, from 10.30 a.m. till 12.30 and from 2 till 3 p.m. From 3 till 4.30 p.m. there will be Guide Camp Fire songs, rounds, etc.

A special Brownie Pack Meeting has been arranged for Wednesday, January 16th, in Garnetbank School, Renfrew Street, at 7.30 p.m. All Guiders welcome. Trainer for both day and evening, Miss Alison, Diploma'd Guider, Perth. Please note change of date.

Secretary, Glasgow General Training, Miss M. L. Martin, 4, Burnbank Terrace.

#### WELSH CONFERENCE.

The Welsh Conference of 1924 has been arranged to take place at the Queen's Hotel, Old Colwyn, N. Wales, from the evening of Friday, March 21st to Tuesday, March 25th. Full details and application forms may be obtained from the Welsh County Secretaries, or from the Conference Secretary, Miss Preece, Cefn Rhos, Carnarvon.

#### WELSH NATIONAL EISTEDDFFOD, PONTYPOOL, 1924. Guide Competition.

A CHALLENGE STANDARD is being offered for Folk Singing, to be competed for each year.

The following are the songs for the 1924 competition, all of which are obtainable from Messrs. Hughes & Son, Wrexham:—

(a) "Y Gelynen." English or Welsh words. From "Folk Songs from Anglesey," price 1s. 6d., post 1s. 8d.

(b) "Y Cobler du Bach." English or Welsh words. From "Caneuon Gwerin" (Dr. Mary Davies), price 2s., post 2s. 2d.

(c) "Y Gog Lwydilas." Welsh words only, and unaccompanied. Verses 1 and 4. Price 2d., post 2½d.

The Choir may be composed of Guides from a single Company, or from several Companies in the District, the Choirs to consist of from fifteen to twenty voices, members to be under seventeen years of age.

Entry forms can be obtained from the Eisteddfod General Secretary, R. Stephen, Esq., M.A., 1, Victoria Road, Pontypool, Mon., and must be filled up and sent, together with the fee of 10s. 6d., to him between the dates of May 1st and May 9th, 1924.

#### LONDON AND GREATER LONDON CAMP AND TRAINING CENTRE.

Grey Towers, Hornchurch, Essex.  
WEEK-END TRAINING COURSES FOR GUIDERS.

(Open to all counties.)

The following courses have been arranged:—

January 18-21. Ranger Guiders.

February 1-4. General Training. Miss Hamerton.

February 15-18. Brown and Tawny Owls. Miss Straight.

February 29-March 3. General Training. Miss Colman.

Charge for each course, 12s. 6d. (inclusive).

A General Training Course for the Christmas holidays has been arranged by request from January 11th to 14th. Application should be sent to the Secretary as soon as possible.

These courses commence on Friday evenings and will be under the direction of diploma'd Guiders. Arrangements will be made to enable Guiders to catch the early business trains to Liverpool Street from Romford on Monday morning.

Application should be made to the Secretary, Grey Towers, and should be accompanied by a deposit fee of 5s.



**THE ROYAL DRAWING SOCIETY.**

The Annual Exhibition for 1924 of the Royal Drawing Society will be held from April 5th to 14th, and the usual regulations apply for Guide entries.

Eight sheets of work may be sent in gratis.

The sheets should contain three drawings mounted if possible on stiff cardboard (21 by 14 in.), with a label (obtainable from the R.D.S.) stating that the work is drawn from something seen by the exhibitor and not from anything in a picture or other drawing. These must be sent in to the Girl Guide Headquarters by **February 28th**. The Society offers for competition for holders of the Artist's Badge, a Gold, Silver and Bronze Star, designed by H.R.H. Princess Louise, Duchess of Argyll.

Further details (see the Exhibition Report of 1923) are obtainable from the Secretary, Royal Drawing Society, 18, Queen Anne's Gate, London, S.W.1.

**SCHOOL OF WOMEN SIGNALERS,**

St. Andrew's Hall, Carlisle Place, S.W.1.

Spring term classes begin on Thursday, February 7th, and will be held every Thursday until April 10th, with the exception of Thursday, April 3rd, when there will be no class, either morning or evening.

*Morning Class*, 11 a.m.-1 p.m. Signalling Drill and Ceremonial. Fee 6d.

*Evening Class*, 6-7.30 p.m. Signalling, Elementary and Advanced. Fee 3d.

**COUNTRY DANCING.**

COUNTRY DANCE CLASSES have been arranged as follows: Fridays, beginning Friday, February 1st, to Friday, April 4th inclusive, at the London Scottish Drill Hall, Buckingham Gate, S.W.1. Advanced class, 2.30 to 3.30; Elementary class, 3.30 to 4.30. Instructor, Mrs. Kennedy North of the English Folk Dance Society. Fee 12s. for the course of ten classes, or for those who can only attend occasionally, 1s. 6d. a class.

Applications, with fees for the course, should be sent in advance to Miss A. M. Keith, 11, Stafford Terrace, W.8. Applicants are asked to state which class they wish to join. Only those who have attended Mrs. North's classes for two terms or who already hold the elementary certificate are eligible for the advanced class. Both classes are open to non-Guides.

**EXTENSION LONE GUIDE DANCE.**

THE date of the dance in aid of the Extension Lone Guides was, owing to a printer's error, incorrectly stated in the December GAZETTE. It will be held on **February 18th** at the (small) Chelsea Town Hall, from 8.30 to 12 p.m. Applications for tickets should be made to Miss Goda Dunstan, 38, Cranley Gardens, S.W.7.

**COUNTRY DANCING.**

THE English Folk Dance Society has very kindly furnished us with a list of their certificate holders in the various counties, who may be of great help to Guides.

These lists have been forwarded to the County Secretaries concerned, and particulars may be obtained from them on application.

The list embraces Wales, Scotland and the Channel Islands.

**CAROLS.**

A CAROL SINGING, conducted by Mr. Martin Shaw, will be held in St. Martin's-in-the-Fields on Saturday, January 10th, at 3.30 p.m. The carols will be taken from the "English Carol Book" (Mowbray), and Mr. Shaw hopes that the Guiders and Guides who come will learn the following numbers—1, 2 (1st tune), 8, 9, 11 (2nd tune), 14, 16, 18, 20, 25, 28, 29. Entrance by ticket, which may be obtained by post from Miss Addison, 18, Hans Road, S.W.3, or in person from the Guide Shop, 27, Buckingham Palace Road, S.W.1. Doors will be open at 3 p.m.

Copies of the "English Carol Book" (1st Series) price 2s. 6d. words and music, can be obtained from the Girl Guide Shop. Words only, 3d.

**SOUTHERN TRAINING SCHOOL.**

THE above school opens at 34, Woodside, Wimbledon, from February 21st to 28th for a period of one week's residential training in diploma and second class work. Examinations for the diploma will be held, but untrained Guiders are welcomed for the week or for daily training.

Apply, with stamped addressed envelope to Miss Maynard, 34, Woodside, Wimbledon, S.W.

**VERSE COMPETITION**

JUDGE—Mr. Alfred Noyes, author of "The Forest of Wild Thyme," "Forty Singing Seamen," etc.

Two prizes will be awarded for the two best original lyrics, each not to exceed forty lines.

MSS. must bear the name and address of the competitor, and should if possible be typewritten. MSS. cannot be returned unless a stamped addressed envelope is enclosed.

Entries should reach the Editor, Girl Guide Headquarters, 25, Buckingham Palace Road, S.W.1, not later than February 1st, 1924, marked "Verse Competition" on the envelope.

The prizes will take the form of two of Mr. Noyes' books, autographed by himself.

**ESSEX.**

A GUIDERS' TRAINING WEEK will be held at Grey Towers, Hornechurch, Essex, on February 20th to 27th. Fees 27s. Apply to Miss Butler, Birch Cottage, Broomfield, Chelmsford, enclosing deposit 5s.

**QUIET AFTERNOON.**

A QUIET AFTERNOON for Guiders will be held at St. George's Retreat House, 6, North Hill, Highgate, N.6, on Saturday, January 12th from 3 to 9 p.m., conducted by the Rev. J. W. Shipley.

For all particulars apply the Secretary, The Retreat House, enclosing stamp.

**MERIONETHSHIRE.**

A GUIDERS' TRAINING WEEK will be held at the Maesllan Hotel, Barmouth, from February 6th to 13th. Fee, 8s. 6d. per day. Trainer, Mrs. Janson Potts. Applications to be made to the Training Week Secretary, Miss Hampshire, Colleshe, Aberdovey, enclosing 5s. deposit.

**SEA GUIDES.**

A WEEK-END CONFERENCE for Sea Guiders will be held in London on April 5th and 6th, 1924. The place of the Conference will be announced later, when it is known how many are likely to attend.

A visit to a Training Ship will be arranged, if possible, for the members of the Conference on Monday, April 7th. Hospitality from the Friday night can be offered to Sea Guiders who come from a distance. Conference fee, 5s.

All Sea Guiders (Captains and Lieutenants) are eligible to attend the Conference. Prospective Sea Guiders and Commissioners interested in this branch of Guiding will be welcome. Applications in all cases to be sent as soon as possible to Miss d'Avigdor, Assistant Head, 6, Drayton Gardens, S.W. Each applicant is asked to state whether she requires hospitality and to enclose 2s. deposit fee, which will be returned should the application be cancelled before date of Conference.

On the Sunday evening a meeting will be arranged which will be open to Sea Guides of all ranks, to be addressed by Dame Katharine Furse, Head of Sea Guides. To ensure sufficient accommodation Sea Guide Captains wishing to bring their companies to this meeting (probable hour 6 p.m.) are asked to let Miss d'Avigdor know approximate numbers at least a month beforehand.

**Proposed Programme for Sea Guide Conference.**

*Saturday, April 5th, 1924.*

- 10.30. Opening by Head of Sea Guides, followed by Open Session.
- 12.0. Sea Scout Games. Rev. L. Spiller, Sea Scout Commissioner, Middlesex.
- 2.30. Address by Chief Guide.
- 3.15. Miss Bewley, Head of Rangers, Guiding for Older Girls.
- 4.45. Ships and Rigging.
- 5.45. Hornpipe.
- 8.0. Sea Chanties.

*Sunday, April 6th.*

Morning free.

- 2.30. Naval History. Miss M. Currey.
- 3.30. Open Session. Company Yarns.
- 6.0. General Meeting of Sea Guides. Address by Head of Sea Guides.





# THE BOOKSHELF

we see how, once for all, Truth put on the Cloak of Legend, so that even the children might understand. R. H.

## EDUCATIONAL

*Children's Stories and How to tell Them.* By Woutrina A. Bone. (Christophers. 4s. 6d. net.) Stocked in the Shop.

There is only one thing to be done with this book, and that is to get it. This advice is given wholly in a spirit of thankfulness, for while many books are written on this absorbing subject, most of them are either too technical for the ordinary Guider, or too expensive. Moreover, they are nearly all controversial on that most important question, the fairy tale. Here we have a book which approaches the Realm of Faerie as the land of our inheritance, a land full of beauty and romance, but having its dangerous places. It is brought home to us that the responsibility for avoiding these dangerous places rests with ourselves. If in our story-telling we overburden a child's mind with images of fear and terror—giants, ogres, prisons, and dire enchantments—then *la belle Dame sans merci* will hold that soul in thrall. But if we use our power rightly, we can open the gates of Fairyland and lead the child through the mist of legend, over the mountains of adventure, beyond Valhalla and Asgard and Olympus, to the Vale of Avalon, where the Quest of the Grail shall take us out into life as it is, and the adventurer who started out with a nursery rhyme comes home from his travels a knight. One of the most fascinating things in the book is a description of a Chart of Fairyland, which shows how this journey may be accomplished. "Here they do Magick," we are told; and further on: "Below these starres lyeth the Lost Citie of Atlantis." Who would not follow? The first two chapters are given to origins of myths, folklore and fairy tales. All the old familiar names pass in their turn, and while we are shown their true value we are never oppressed by too much explanation. Indeed, the author quotes a child's warning: "I can understand if you do not explain so much." There is a chapter on the place of stories in a child's life, which reveals their true significance, and the following one on the art of story-telling lets us into that secret in the simplest possible way. At the end, too, there is an excellent bibliography, of real use to Guiders. But the chief fascination of the book lies in the charm of the writer. She captures us and makes us free of a wider fairyland than many of us will own—a land which contains Adam and Eve, and Pallas Athene, Pan the Shepherd, the little Hiawatha, Odin, Greathart, Galahad and Robin Hood. And as we pass through that country, East of the Sun and West of the Moon, we find ourselves on a bare hillside where the stars shine over Bethlehem, and in that place which is the heart of Fairyland,

## INFANT WELFARE

*Lessons on the Care of Infants.* For use in schools. By Mrs. Watson. (Longmans, Green. 6d.)

A very simply written little book which should be of real value to teachers and others, and although dealing with the infant, and consequently outside the 2-5 years' range in the Guide's Child Nurse test, should not be disregarded by Guiders for that reason. In a preface by Mr. Broadbent, the point is emphasised that the proper time to teach girls about babies is from 10 to 13 years of age, and the writer records the vivid and living interest of girls of that age in the subject of infant welfare, when given a regular course of teaching in an ordinary elementary Council School. The question was asked, "Which of your lessons do you like best?" and the unanimous answer was briefly, "Babies." The Guide Movement should take a strong lead in infant and child welfare, and every publication that is of value to such education must not be overlooked.

## NATURAL HISTORY

*Tiny Toilers and their Work.* By G. Glenwood Clark. (Harrap. 3s. 6d.)

This particularly fascinating book is devoted to tales of such insects as wasps, ants, spiders and caterpillars, and all manner of others about which we know very little, told in a simple and charming way, which thoroughly awakens our interest and keeps us absorbed chapter by chapter. The quaint stories of "Babies that live upside-down, and their Nurses" (wasps), a unique dressmaker (the Psyche moth), an extreme feminist (Mrs. Spider) are well worth reading, and the book is packed with real information from cover to cover. It should be of very great value and enjoyment to the Guider in her natural history studies. It is attractively illustrated in line.

*Kari the Elephant.* By Dhan Gopal Mukerji. (Dent. 6s. net.)

There is something irresistibly appealing about the sagacity of elephants and the inconsequence of monkeys. Those classics among jungle tales—"Toomai of the Elephants" and the "Bander-Log of the Cold Lairs"—never lose their fascination, and the story of Kari and the mischievous Kopee and their strange encounters on the edge of the jungle with tigers, cobras and even fire, has the same attraction. The book purports to be written by Kari's young master, who

from the age of nine looked after his great charge with the devotion of a brother, talking to him "in his ear, for elephants understand words as well as children," feeding him with his daily forty pounds of carefully chosen twigs, washing and rubbing him in the river, and travelling long miles alone with him into the jungle. It is full of delightfully descriptive touches about Kari, and is written simply with a naive charm of expression. For instance, "Once in a great while as a special treat we would massage his chest with straw and he would squeal with joy and lie on his back as best he could with his fat legs, staring at the sun." Then there is the account of the elephant's first visit to Benares when he "put out his trunk and took a peacock fan out of a lady's hand as she leant against the railing of the balcony," and ended by humiliating his little master who had been so "very proud of him and his behaviour" by seeing a mouse, curling up his trunk, putting it in his mouth and running! "Elephants are not afraid of anything except mice," we are told, "for a mouse can crawl into his trunk and disappear in his head." Kopee the monkey leaps in and out of the story too; teasing Kari, thieving mangoes, he is as empty-headed as the great elephant is wise. Dhan Gopal Mukerji has the Eastern gift of imagery to bring to his tale. His descriptions of the jungle are vivid and real and create the atmosphere of the wild with all the poetic mystery of the East.

*The Open Air.* The Magazine for Lovers of Nature and Outdoor Life. Published monthly. (1s.)

We have no hesitation in again recommending Guiders to take in this excellent magazine, which has now run for six months with increasing popularity. There is much in each number not only to interest but also to be of real benefit to campers, animal lovers, and "fresh-air fiends" of all ages. Every month it is full of excellent photographs and amusing or instructive articles—always light in treatment and generally original in form. A correspondent writes: "I feel there may be some Guiders who don't know *Open Air*. I have only recently discovered its value, and am sure there are many who would revel in the articles."

## PLAYS

*Mechanical Jane.* A one-act play. (French. 1s.)

It is amusing to find an ancestress of the terrible Robots in our old friend "Mechanical Jane." This ingenious little play is still a favourite and is always amusing and worth doing. There are three parts only, and the play is



## GIRL GUIDES' GAZETTE

admirably suited for three Rangers, with whom we hear it is always a favourite.

*Black Magic and other Plays.* Words by Leonard Spiller, music by Harman Howland. (Wells, Gardner, Darton, 2s. 6d.)

Here are five short musical plays that can well be added to the list already recommended in these columns. The music is bright and tuneful, well adapted to young voices, and strong in gay and rhythmic dance tunes. Perhaps as a whole none of these plays are quite so well balanced or constructed as "Fairy Fay" by the same author (stocked in the Shop), and as a matter of personal taste we do not care for the version of "Cinderella," although it has distinctly good points. But "Zippity Zoppt," the second one-act play, would act exceedingly well, is good fun, and has delightful music. "Daffodil Fairies" would be pretty and attractive for Brownies, and the music is graceful and charming. "The Lost Diamond" wants good character acting. "Black Magic" itself is a "rag," and quite good fun. Altogether there is a good deal of originality in this collection, and the plays are evidently put together by a practical man who has a good sense of stage effect and the capacity of young actors. The musical scores can be hired from the composer, and all particulars are given in the book. M. B. C.

*The Snow Queen.* By Elizabeth Grimball. (The Woman's Press, New York. 50 cents.)

This fairy play for children in two acts, dramatised from Hans Christian Andersen's story, should be acted by as many Scouts, Guides, Brownies and Cubs as can possibly combine together to give an entertainment. The time is winter and the place the Kingdom of Youth, wherein the Snow Queen, Bad Goblin, Little Goblins, Gerda, Kay, Village Children, Flowers, Robber Girl, Little Robbers, Angels, Icicles, Snowflakes, Witch and Crow (everybody will want to be the Crow for the fun of beginning every sentence with "krah, krah" in their throat) all set out to prove the ever-recurring fact to us that the old fairy stories are the best in a world of modern fantasies. The entire play can be set against a background of grey drapery, and full directions are given for caste, costume and lighting. And what is best of all, both words and music are so natural and easy that they are like the voice of an old friend; Miss Grimball is to be thanked for recapturing the real atmosphere of Hans Andersen. (How many Guides and Brownies know the story of Little Kay?) The play is obtainable only from The Woman's Press, 600, Lexington Avenue, New York City, U.S.A., a royalty of three dollars being payable to Miss Grimball on production. Suggestions for costumes and production and the musical score of the songs are included in the book. A. M. K.

*The Green Jug.* A Play of Fairies, Wishes, Dreams and some ordinary Mortals. By W. E. Cule. (Heywood. 6d.)

This pretty and graceful play—a variant on the King and the Beggar Maid theme—is written with a good deal of charm, and the episodes are well contrived and dramatically interesting. It shows affinity with the ancient and honourable lineage of the Morality Play,

but it has no trace of priggishness, that besetting sin of plays written for the young. There are ten characters and many fairies. The play is procurable from Messrs. Abel Heywood and Son, Ltd., 47-61, Lever Street, Manchester. M. B. C.

*The Pork Pie Hat.* A Victorian Play in Two Acts. By Grace James. (French. 2s.)

A big Company of Guides prepared to give a good deal of time to the acquisition of very early Victorian manners, and to the preparation of very early Victorian costumes, would find scope in this quaint and carefully written play. The dances and songs give plenty of opportunity for picturesque effects and bright performance, but the whole needs careful production and intelligent rehearsal to preserve the old-fashioned daintiness which is its particular charm. There are twelve characters, and Ranger Guides should find this play the very one they are looking for. M. B. C.

## FICTION

*The Rover.* By Joseph Conrad. (Fisher Unwin. 7s. 6d. net.)

To those who anticipate great things of Mr. Conrad's new novel realisation will bring no disappointment. The old rover Peyrol, who has spent his youth in all adventure and danger between all the ports in the world during the latter days of the French Revolution, is a real old seaman, imperturbably restless as the sea itself, with a dogged patience and courage that adversity has bred in him. The background of the story of himself and those of whose life he became a part, is the coast of Southern France and the Mediterranean. Here he came in search of peace for his old age, and here, in spite of a certain quietude of spirit, adventure and peril still dogged his steps. Arleth, the pitiful figure of a girl haunted by memories too horrible to contemplate; her love, and how it redeemed her wandering mind; her lover, Lieutenant Réal; for a moment Nelson and his fleet—all are woven together into a romance to which the touch of Mr. Conrad gives life, beauty and charm. I. D.

*Riceyman Steps.* By Arnold Bennett. (Cassell. 7s. 6d. net.)

Mr. Bennett exercises in his latest, as he did in his earlier work, the power of showing from all angles both his characters and the situations into which he precipitates them. He draws here a picture of the humble everyday life of a second-hand book dealer in Clerkenwell, Mr. Earlforward, who is inherently a miser; a widow with a small confectionery business and a taste for economy whom he marries; a charwoman with the tenderest, most whimsical charm of character; and a few minor characters who merely flit in and out. He makes us shiver with their penury and starvation; he warms us by the steam of Elsie—the charwoman's—hot water; and we feel desolate indeed as the miser, dying—his wife already dead in the institution to which she has been removed for an operation—lies deserted and to the last adamant against the costly impedimenta that might have saved him. But Elsie we love for her great heart and her gentle soul; and Clerkenwell is henceforth for us peopled with the spirits that have lived for a while in our consciousness and our affection. I. D.

*Told by an Idiot.* By Rose Macaulay. (Collins. 7s. 6d. net.)

Miss Macaulay has surpassed herself in her latest novel. We know what to expect from her pen, but in "Told by an Idiot," her wit dazzles by its brilliance, and though it is not humanly possible to keep up to the pitch set in her first few chapters, she continues on a note sufficiently high to leave us amazed at her powers of vivid humour. She takes the Garden family—from parents almost to great grandchildren—through the last fifty years, with deft and delicate touch sketching—as distinct from caricaturing—the characteristics of each decade, political, social, artistic or domestic. The recurring note is, in a word, that there is nothing new under the sun. That though kingdoms rise and fall, the Press will continue to reprint its solemn or shrieking comments as the case may be. That the young women of to-day who bestride motor bicycles and try to swim the channel, are no whit different from their prototypes of forty years ago, when they first boldly rode alone in hansom cabs or on the tops of 'buses. Throughout the years the paradox is emphasised again and again—that the more life appears to change the more it remains the same—and that each generation brings its restless youth, so perplexing to its recently restless elders, so serious an affair to itself. Miss Macaulay's satiric pen had never so congenial a subject. But her criticism is not bitter, and the cynicism of her title: "Life . . . is a tale, Told by an Idiot, full of sound and fury, signifying nothing . . ." belies the tenderness in her treatment of her characters, which takes away the tinge of hopelessness one might expect. They are all intensely human people, and in spite of the rapid march of the years, and consequent skimming over the surface of events, we are taken wonderfully close to the hearts of several of the Victorian, Edwardian and Georgian Miss Gardens.

## VERSE

*Shoes of the Wind.* By Hilda Conkling. (Harrap. 5s.)

A very charming book of poems written in "free verse" by a child of eleven, who apparently published her first book at the age of nine. Hilda Conkling succeeds where a great many of her more famous elders fail in this particular line. She is not self-conscious, and the thoughts ring clear and true, as she clothes them with beautiful words. She is curiously mature here and there, and it will be interesting to watch her development. Perhaps it would be wiser for her to continue to set down her thoughts rather than publish them too frequently.

"The Big Dipper spilled stars down over the roofs,  
I felt the way the wind whirled stars  
Over the town roofs. . . .

I felt the town asleep:  
I felt people there in the great crisp dark.  
When morning came in a waver of light  
There was a breath of change . . . all  
the dreams going away from the dreamers  
As dreams do go away in the morning."



JANUARY, 1924]

## HEADQUARTERS' NOTICES

MEETING OF THE COMMITTEE OF THE COUNCIL.  
Held December 18th, 1923.

Present: St. Robert Baden-Powell, M.P. (Chairman), Lady Miss Cordes, Miss Behtens, Miss Burges, Miss Gwynne-Vaughan, D.R.E., Mrs. Mark Kerr, the Hon. Mrs. North, the Lady Helen Whitaker.

It was reported that Miss Wolton, Red Diploma'd Guider, had agreed to visit Canada for several months for the purpose of training Guiders.

The Committee received the resignation of Miss Rachel Heath, as Great Brown Owl, with regret. This resignation is to take effect from January 1st, 1924. The Committee appointed Miss Chilton Thomas as Miss Rachel Heath's successor. The Committee approved the new syllabus for the Book-Lover and Senior Musician Badge Tests for 1924. Routine and financial business was also transacted.

## AWARDS

**MEMORIAL OF MERIT.**  
Mrs. Walcott, Captain of St. Helena Company. For good service to the Guide Movement in St. Helena.  
Guide Mary Clinker, 1st Worthy Company. For rescuing a child who had fallen into the Fulking Mills Bathing Pool. Although fully dressed, the Guide sprang in and was able to save the child as she was sinking for the third time. On August 24th, 1923.

**GOLD CORDS.**  
Miss J. C. Bean, Acting Captain, 1st Waveney Company, Suffolk.  
Miss S. M. Dunville-Smyth, Acting Captain, 3rd Hove (St. Barnabas) Company, Sussex.  
Patrol Leader Jean Dick, 2nd Ealing Company, Middlesex.  
Patrol Leader Mabel Baerlocher, 2nd North Kensington Company, London.  
Patrol Leader Irene Spicer, 3rd Colchester Company, Essex.

**DIPLOMAS.**  
*Red Cord.*  
Miss Rainsford-Hannay (Scotland).  
*Blue Cord.*  
Mrs. Cathcart, Kirkcudbright.  
The Lady Marjorie Dalrymple, Ayrshire.  
Miss Winifred Lander, Lanarkshire.

## THE EXTENSION BRANCH.

The following special badges may be won by Guiders who are members of an Extension Company.

*In Charitable Institutions.* Extension Thrift; Advanced Knitters.

*Blind, Cripple or Invalid Guiders.* 1st Class; Book Lover; Collector; Braille; Weaver; Advanced Knitter; Extension Thrift.

*Companies in Mental Homes.* Extension Thrift.

*Companies in Homes for Delinquents.* Extension Thrift.

Information as to the above tests may be obtained from the Head of the Extension Branch, c/o Headquarters, to whom application for the badges should be made.

## IN MEMORY

of Mrs. Roderick Mackenzie of Gylderscroft, Marlow, District Commissioner for the Fawley and Marlow District, who passed to Higher Service on November 15th. She started almost all the Companies in her district, and only ceased being District Commissioner a short time ago on account of illness. She was a very courteous and a very loyal Guider. (R.I.P.)

## GIRL GUIDES' GAZETTE

## LETTERS TO THE EDITOR

### THE WEARING OF CORDS.

TO THE EDITOR, "GIRL GUIDES' GAZETTE."  
MADAM,—Re the wearing of cords by Commissioners—having served as Guide and Guider from the age of fifteen to twenty-three, may I be permitted to express an opinion from the girls' point of view? There is apparently a section in the sisterhood which, in its anxiety to avoid a too remarkable "get up," would banish everything that contributes to the grace, beauty and symbolic value of our uniform. There seems reason to fear that unless some protest is made our distinctive dress will be reduced to a dull and dowdy affair which, because of its shape, will be still as military as ever. Surely to be obviously (even conspicuously) in uniform is better than to be regarded as the wearer of an eccentric and military style of "mufti." Can we not forsake our grown-up modes of thought and get back to the youngsters' point of view? The Chief Scout, when he made his plans, knew the appeal to the young mind of a dress that carries with it some vivid romantic suggestion. Thus the Scout uniform suggests woodcraft, backwoodsmanhood. Since imitation of the boys is deemed undesirable, let us then, as Guiders, retain intact our uniform which (semi-military if you will) at least suggests chivalry, knightliness and loyal obedience. If other fifteen-year-old Guiders share my feelings at their age (and now scarcely less), they are sentimental creatures and would bitterly mourn the day that the honoured insignia known as "Cords" ceased to adorn the yet more highly honoured person of "Commissioners."—Yours truly,  
R. KATHLEEN EVANS.

TO THE EDITOR, "GIRL GUIDES' GAZETTE."

DEAR EDITOR,—I do not agree with "A Grateful Commissioner" and "A Member of the Sisterhood" in their statement that our cords are a "form of decoration" which are "conspicuous and military in appearance"—far from it. To my mind, they belong to the Guide Movement alone, and are our "Distinguishing Marks." After all these years I should be very sorry to see them taken away from us. Any uniform, however plain and simple, will look untidy if carelessly worn or neglected.—Yours truly,  
DISTRICT COMMISSIONER.

TO THE EDITOR, "GIRL GUIDES' GAZETTE."

DEAR EDITOR,—There have been several letters in the GAZETTE lately speaking against Guiders' cords and badges, etc. Might I suggest a few possible points on the other side? As a Commissioner, I am only too pleased to see my Guiders wearing their All-round Cords, for it shows to all that they are keen to learn, that they are willing to give all the extra time needed to make themselves efficient. After all, we are only grown-up children, and to hundreds of Guiders the wearing of the badges and cords is an added incentive to work—and why not? I believe the psychological effect of wearing one's best clothes comes in to many and many a Guider when she is dressed in her uniform

## THE EDITOR

and cords! I know for a fact that Guiders are proud of the Guiders who are entitled to wear their cords, and this counts for something. If our Guiders and badges they have to wear the cords and badges they have earned, I feel that a great percentage of our helpers will not try to qualify themselves as they do now. They will feel that no one will know or appreciate or recognise their efforts to become efficient. Of course, this does not apply to all those who agree with the last GAZETTE letters, but I must just put in a plea for those who are not on quite such a lofty plane. Could not the wearing of extras be left optional?—Yours sincerely,  
R. TYACKE.

### SCHOOL COMPANIES.

TO THE EDITOR, "GIRL GUIDES' GAZETTE,"

DEAR EDITOR,—I read with great interest the letter *re* School Companies written by "A Captain" last month, and should like to reply to the same as "A School Captain." I quite agree that the curriculum for girls is very full in these days and that there is little time to introduce Guiding into it, but the difficulty can be overcome by running Guiders outside school hours and yet in connection with the school community. In this way the Movement is linked up with the school, and yet does not become incorporated with the general school work so far as to interfere with the progress of the same. At the same time many benefits accrue to the school from having girls belonging to the Movement drawn from that source. For instance, when the girls leave school they still come to the weekly parade, and thus keep themselves in touch with one another as well as with the present scholars. I think the Captain should be a member of the staff, if possible, as she is in closer touch with the girls, and through her influence other members of the staff may be interested in the Movement, and if not persuaded to join as Guiders may consent to become examiners. My own Company is associated with a Council school in a large city and is run as stated above. We have found this very satisfactory, and the results produced both in classes and individuals have been most encouraging. Guiders are run side by side with the games department, e.g. the present scholars' Guide Netball Team plays matches against various class teams, and this brings home to the girls the fact that Guiders do exist in the school. With regard to competitions between town and school Companies, I certainly agree with "A Captain" in stating that very poor Companies have little chance in competing against large private and public school Companies, as girls drawn from the latter sources are generally of a different type from the ordinary Guide in a town Company, and of necessity stand a better chance in many ways. If the Company is in connection with a Council school there is no reason why competitions should not take place.

Yours truly,

A SCHOOL CAPTAIN.

[Other letters held over until next month, owing to lack of space.—ED.]



# Girl Guides' Gazette.

Articles and Reports, photographs and drawings for insertion in the GAZETTE, letters to the Editor, and Books for Review should be sent, if possible, by the 10th of the previous month to the Editor, Girl Guides' National Headquarters, 29, Buckingham Palace Road, London, S.W.1.

MSS., photographs and drawings cannot be returned unless a stamped addressed envelope is enclosed. No responsibility can be accepted by the Editor in regard to contributions submitted, but every effort is made to ensure their safe return, should the necessary postage be enclosed.

Advertisements (other than classified line advertisements) and all business communications in this connection should be addressed to the Advertisement Manager, GIRL GUIDES' GAZETTE, 18, Henrietta Street, W.C.2.

Subscriptions to be sent in to The Secretary, Girl Guide Headquarters, 25, Buckingham Palace Road, London, S.W.1.

The GAZETTE is sent direct by post from Imperial Headquarters to any part of the United Kingdom at the rate of 4s. per month (which includes postage). Post free for a year, 4s. Foreign and Colonial, 4s. post free.

## WANTED! WANTED! WANTED!

REAL WOMEN AND GIRLS.

By R. K. SORABJI.

IT is so little realised that if we want to take care of men and boys, the best way to attain our end is to look after the women and girls—for they can best look after the men and boys. The world over, if we find a good man, we can trace his goodness to a good woman; and the converse is often true—a bad man is the result of some woman's omission or commission. No nation will rise above the standard of its women, because of this influence that they, consciously or unconsciously, wield over men. Of course the men will never own up to this influence. Indeed it may be well that they should not be asked to acknowledge or realise it, for with natural strong-mindedness, which some might term obstinacy, they would fight against it. It is there nevertheless and will continue so long as the world endureth. But, if this be true, what a call it is to women and girls to rise to their highest. And one of the first steps towards rising, is that they should learn the art of forgetting self. No one can wield influence to the full, or best, so long as self blurs the vision. And is there anything to be compared to that miracle of God—the selfless girl or woman? Such a one is not very much below the angels. And when we are considering this power for influence, we cannot neglect that much misunderstood quality—so capable of being a virtue or a vice—love. The greatest love in the world is that of a mother. Recall the parable of the man who went to hell, and his friends came and knocked on the gate and said: "Let him out, he is so useful to us." And the girl he loved came and knocked on the gate and said: "Let him out, I love him so." But his mother came and broke open the gates and went in that she might be with him. And the next greatest love is the love of a man for a maid, but so few attain the real gold of it. So many attain the silver gilt. It is not a *sin* to flirt, but the price, as in everything, has to be paid. To flirt is to play with the divine attribute called *love*, and those who play with it never attain to the real gold of love. A man once asked why he was so attached to his wife, said he did not know, but all he could say was that when she was there it was light, and when she was not it was darkness. He had found the real thing, and nothing short of that is *love*.

And then there is the love of friendship. And it is very difficult for the young to attain to that, for it means loving and not being in love with. It is only when we grow older that we can love and not be in love with the opposite sex. And it is a fine powerful thing, mark you, this love of friendship. No selfishness enters into it—and a great deal of selfishness might and does enter into the "being in love." And the reason why we must glance at love is that it is the most important vehicle of the influence that women and girls wield.

Men can never love unless they respect. Women, with a finer instinct perhaps, can love independently of respect. But, if women and girls only realised that in men the two must go together, they would want to make men desire to kneel and kiss their hands before they kissed their lips. If women and girls would lead men to the sunny mountain tops, and they have the power to do it, instead of enticing them to the shadow of the vales, what a much better world this would be. We want

girls and women to help burnish up the armour of the boys and men, and to buckle on their swords and send them forth to win the victory over themselves and the difficulties of life. And the result would be seen not only nationally, but internationally.

If women and girls would set the standard of righteousness, men and boys would reach out to it; and they would rise above the mere expediency which is alas! too often the standard of to-day. What wonderful healers of the body, with their gentle touch, they proved themselves to be in the war, these wondrous women and girls. But there is a greater and more difficult healing to be done—a healing of the soul and spirit, and they could meet the need if they made up their minds to it. Wanted! Gold Cross nurses, so to heal the spirits of our men and boys, that in all their dealings—business, professional, state, or what not—righteousness would be the watchword! And once again this dear Britain would stand high in the councils of the world. And the Turks would not be able to enforce their bidding; and French and Italian statesmen would give heed to our views; and the East would regain its respect for the worth of Britain's word. And wisdom would come to help us solve the problems of unemployment and suffering, and woe. And Britain would be all that we lovers of Britain want her to be, and that because the girls and women of Britain were striving to be what God meant them to be—makers of the boys and men—Gold Cross nurses healing the souls of men, that they might be fit fellow-workers with the Creator for the real saving of Britain, Europe and the world.

## GUIDE PLUCK IN CANADA

THE story that comes to us from Canada of the presence of mind and discipline of the Guides of the 4th Ottawa Troop (Company) in a recent railway accident is one that should thrill us all.

About two o'clock one afternoon seventeen of the Company set out on a hike, and were on their way home when the accident happened. It was then about six o'clock and growing dark, and they were on the south side of the Rideau river. To avoid having to go round either by Billing Bridge or by Hog's Back, Mrs. Campbell, who was with the Company, suggested that they should cross the railway bridge and so save a long round. This bridge crosses the river to the south of Ottawa, and is about 150 feet in length.

Followed by the Guides and by Miss Eunice Parker, the Captain, Mrs. Campbell took the lead and started over. She herself with one half of the Company had just reached the north end, while Miss Parker was still in the middle of the bridge with the rest of the Guides, when a light engine appeared from the north, travelling from the C.P.R. roundhouse to the Central Station. Miss Parker with great presence of mind immediately gave the order for every girl still on the bridge to lie flat along the side of the rails on the outer side.

This was instantly obeyed by every member of the party, several of whom were under twelve. The bridge has no upright sides nor any iron girders overhead; there is a sheer drop of thirty-four feet to the river below.

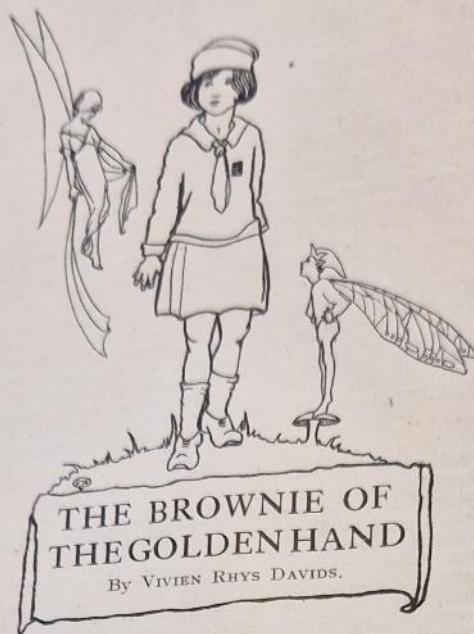
Apparently Mrs. Campbell became agitated for the safety of the Guides, and she ran back on to the bridge to them. She was well on it, and one of the Guides called to her to lie flat as the engine approached. As it roared past they lost sight of her as she was on the other side of the track, and by the time the engine was past she was no longer to be seen. Some men in a boat heard a splash, and rowing under the bridge, found Mrs. Campbell's body almost directly below where she must have fallen. Judging from this, it is believed that she was not struck with any great force, as otherwise she would have been thrown forward. The river near this bridge is very shallow, being filled with rocks and boulders.

The crew of the engine do not appear to have noticed any accident, for they did not stop, and the gathering darkness probably hid the line of prostrate figures on the outer edge.

Railway officials state that Miss Parker did the only thing possible in the circumstances. The only chance for foot-passengers on the bridge when a train is passing is to lie flat on the extreme edge. They state it is a most dangerous bridge to cross on foot at any time, and though closed to the public, is used by pedestrians occasionally as a short cut.

It is entirely owing to the splendid discipline of the Guides and Miss Parker's presence of mind that a worse disaster than that which actually occurred was avoided.





"PLEASE, miss, may I be a Brownie?"

What Brown Owl, looking into the eager little face of her newest recruit, does not picture to herself for a moment the Brownie of the future—perhaps, who knows, a sixer and a first-class Brownie—the Brownie of her hurried day-dreams, snatched for a moment before her work drives her back into the background of her thoughts?

Every Brown Owl has a different idea of a first-class Brownie. To some she is full of fairy ideas and imagination, and Brown Owl is often worried because her Brownies fall so short of her ideal. To others she is practical to her finger-tips, a business-like and efficient small person; and again, Brown Owl puzzles over the sudden lapses into the apparently inconsequent vagaries of childhood. But whatever Brown Owl's ideal may be, there are some attributes of the first-class Brownie for which every Brown Owl aims, and it is these which form the foundation of the character of our golden-hand Brownies, and the imagination or the other attributes which each individual Brown Owl dreams of can only be built up on this more solid foundation.

What is this foundation? Keen, quick, alert, useful and ready—such is the foundation on which to build our more delicate structures of character. Our Brownie has been in the Pack for some time, she is keen to learn more, to get on, and Brown Owl should therefore beware of making the first-class test the be-all and end-all of the Brownie's life in the Pack. If she does, she will find that amongst other things she is quite unconsciously sowing a dislike of further effort, which may in time grow into a dislike of flying up into the Guide Company.

It is not every Brownie who will be a first-class Brownie, for not every Brownie has the ability to tackle and master the whole test, nor may she have the characteristics which every Brown Owl should make part of her first-class standard. But Brown Owl should aim at first-class for the whole Pack, making the characteristics her aim rather than the actual knowledge, knowing full well that although only one or two Brownies may pass the actual test, yet every Brownie in the Pack may absorb something of these first-class characteristics. Let her aim at making the Brownies quick and alert, even if they cannot all learn the semaphore or the message-carrying, or any other part of the test which may help to endow the Brownie in this way. Through the whole test the Brownie should realise that what she is learning is hers chiefly to pass on; she should be useful and at the same time always ready to help. She cannot really be a first-class Brownie if she will not lend a hand.

The first-class work is all-round training, and if Brown Owl herself feels uncertain on any of the subjects she should not for that reason put them into the background and try and rush the Brownie through her test with inadequate training. Here is a splendid opportunity for Brown Owl and Tawny to co-operate, because each part of the test must have an equal opportunity. Here are a few suggestions as to the importance of each separate item in the test, but Brown Owl's own study of the test is the best way to help her Brownies. These are only a few suggestions, which may help here and there. For every Brown Owl there is a mine of information in the Brownie Handbook. Let her delve deeply into that for help.

#### (1) INTELLIGENCE.

##### Signalling.

Our experience in Brownies tells us that semaphore is better in every way for the Pack than morse. We have been told definitely that it is better physically for younger children, and every Brown Owl who has taught semaphore can realise how much better are the simple, direct movements for small hands than the more difficult wrist work necessary for morse. Unless the Brownie learns semaphore in the Pack, the chances are that she will never learn it at all, because, although every Guide does morse for her second-class, it is by no means every Guide who goes in for her signaller's badge. In teaching semaphore, notice the stance and the angles carefully. Concentrate on the difficult letters. Once they are learnt, our Brownie will not forget them; if they are never really mastered she will always be puzzled.

One very good way of teaching semaphore is to compare it to the hands of a clock, telling the Brownies that the right hand is the hour hand which goes round slowly, and that the left hand is the faster minute hand. As in telling the time, the first thing to know is the hour, so in semaphore, if the Brownie notices first the position of the right hand, she will know in which circle the letter comes and so may easily place it. Let your Brownies send as well as read. It is great fun for every Brownie in turn to send a word and to let the others read it first, and then criticise. Brown Owl will often find that they are far harsher than she would ever dare to be! Above all, let Brown Owl remember that the tuition should be short and often repeated. If she keeps the Pack more than ten minutes they are apt to become tired, bored and muddled!



There are good signalling games in the Wolf Cub Book of Games.

#### *God Save the King.*

This is quite straightforward, but it is wiser not to leave it out until the meeting before the actual Test. The Brownie should really know the words well. If she crams them up quickly for the test she will as quickly forget them. The test now says any two verses, so that Brown Owl may, if she wishes, leave out the second verse which to some of us seems to echo rather antiquated sentiments. Brown Owl should teach the meaning as well as the words. A Brown Owl was once told that "may he defend our laws" meant that the King was to concentrate on seeing that the Guide Laws were kept throughout the Kingdom! And Brown Owl can at the same time teach her Brownie how to stand when the National Anthem is being sung, both when in and out of uniform.

#### *Compass.*

Let Brown Owl beware of always putting the north in the same place, or the Pack will get a fixed idea that the door of a room, for instance, always faces due south! The Brownies can draw compasses, either on paper or with chalk on the floor, after Brown Owl has started them by giving them the north, or south-east, or west, any point as she likes. Besides being able to put in the eight points of the compass, the Brownie should know the approximate direction of the sun at a given hour. It makes a good game if Brown Owl tells the Brownies to mark on their papers the direction of the sun when they are eating their breakfasts, or going to bed, or having a Pack meeting, etc. Brown Owl can also make the Brownies keen on discovering by themselves which way the clubroom faces, or their own homes, their schoolroom windows, etc.; and she can take a compass to the Pack meeting and show the Pack how it works. There is something peculiarly fascinating to a child in that quivering needle. Why not teach them also (though it is not actually part of the test) to tell their direction by a watch and the sun?

### (2) HANDICRAFT.

#### *Knives, Forks and Spoons.*

It is better if these can be cleaned at the Pack meeting rather than done at home, and although Brown Owl should judge more by the effort than by the Brownie's actual success, she should at the same time remember that the idea at the back of this part of the test is the Brownie's usefulness at home, and she will not help mother very much if she spends the whole afternoon laboriously cleaning two knives! As well as the actual cleaning of the knives, forks and spoons, Brown Owl may tell her Brownies how to take care of them and make them last as long as possible.

#### *Knitting.*

Again it is the effort which will count, not the success. To some Brownies knitting seems to come naturally. They already know how to knit and are fond of doing it. To others it is a real effort to control the wool and the needles. In any case the test will teach patience and perseverance, for a muffler is apt to get very boring after the half-way line has been reached, and wristlets are more difficult to make well. Although this part of the test may easily be done at home, Brown Owl will be wise not to neglect it, but should encourage her Brownies to bring whatever they may be making at the time to the Pack meetings, and compare notes, whether the article happens to be for a birthday present for Mummie or Christmas gift for Granny or for a prize at school.

#### *Fire and Cooking.*

How many Guides really know how to make a fire? It should be counted as part of the most elementary knowledge of Guiding, and Brown Owl can do a great deal in this way for her Company by giving her Brownies real knowledge. If a Brownie is able to lay a fire well in a grate (even if Brown Owl can find no possible opportunity of teaching them to make a fire out of doors), she will have learnt something at least of the theory of fire-making. Every Pack can play at making fires on the clubroom floor, and can so learn the right way of laying a fire. Brown Owl, if she is wise, will not keep her Brownies from using matches. The Brownie who is going in for the first-class test is probably nearly Guide age, and is old enough to learn the dangers of matches, especially if Brown Owl at the same time teaches her the precautions against fire. (Read the Twelfth Bite in the Wolf Cub Handbook.)

The tea and the rice pudding every Brown Owl will teach and test in her own way; but she should be particularly careful to ensure that the cooking is done by the Brownie herself and not by an over-kind mother who is all unconsciously teaching her Brownie deceit.

#### *Fold Clothes.*

The idea at the back of this part of the test is surely twofold: (a) that the Brownie should be tidy and understand how much neatness helps in the life of her clothes; and (b) that the Brownie by putting away her clothes neatly when she goes to bed may be able if necessary to get up and dress in the dark. Folding clothes becomes a lovely game if each Brownie takes off hat, coat, shoes, stockings, tie, belt, and hair-ribbon or slide, and anything else possible! and the Pack has a race blindfolded to see which Brownie can dress most quickly and neatly "in the dark."

### (3) PHYSICAL HEALTH.

The three exercises in the handbook should be learnt thoroughly and done really well. Brown Owl's idea of a first-class Brownie is an agile small person, very much alive. She can run well, she is tidy and neat in her uniform, she does not bite her nails! All this does not come actually into the first-class test, but Brown Owl can teach it by patience and by insisting on a high standard in her inspection. Above all, let her remember that it is worse than useless to teach the physical exercises or to run races, etc., if the windows are shut and the Brownie is breathing in tainted air the whole time. So much of Brown Owl's teaching in the health side of Brownies is nothing more than commonsense, and if Brown Owl will really think about it and realise its importance she will probably help her Brownies more than she knows, for they are of an age when habits are easily made.

(The Introduction to the Board of Education Pamphlet on Physical Exercises for Children under Seven, stocked at Headquarters, is most useful and suggestive.)

### (4) SERVICE.

#### *Message.*

Why is it that so few people can deliver a message correctly? It is partly perhaps slipshod methods, or partly perhaps because the messenger is so apt to read her own sense into the words instead of passing on the message word perfect, even if it sounds utter nonsense! There are message games in the Wolf Cub Handbook and in the Wolf Cub Book of Games, and a very good way of teaching messages is for Brown Owl to give the Brownies a message at the beginning of the meeting, which need not necessarily make sense, and let the Brownies repeat it to her at the end. She will find that the Brownies are apt to wander off into corners from time to time and solemnly repeat the message to themselves to see if they remember it!

#### *Bandaging.*

The handbook tells us that the two first-class bandages are the large arm sling and the ankle. There is no need for the Brownie to do any more; in fact experts tell us that it is really dangerous to teach Brownies to tamper with either a head bandage or an elbow. The main things for Brown Owl to remember are not only cleanliness, firmness and support, which are essential, but also neatness, deftness and the comfort of the patient. Far and away the best game for teaching first and second class bandaging is the Hospital Game in the Brownie Handbook, especially if Brown Owl will let the Brownies put on newspaper aprons and caps if they are the nurses, or black their knees and hands with soot or chalk for dirt if they are patients, and really clean the wound with swabs before bandaging the limb or putting it in a sling.

These are but a few suggestions, but throughout the whole test let Brown Owl remember that it is only by careful and thorough teaching that she will be able to give the Brownies the real knowledge necessary if this test is to be (as it may well be) the groundwork of all her Guide knowledge. The best way to make the Brownie really understand what she is learning is surely to help her find it out for herself. In all her work Brown Owl has before her the vision of the Brownie as the future Guide, and she knows that although the first-class test may seem the crown of her Brownie's life, it is but the first step to her Guiding, and that her first-class Brownies are but Brownies of the Pointing Hand showing the way out of the Brownie wood into the open field of Guiding.



## THE CHIEF GUIDE'S OUTLOOK



### The New Year.

The Chief Scout and I both want to thank many kind fellow-workers for the messages of good-will that have come to us for Christmas and the New Year.

Some have come from personal Guide friends; others have come from some who are only known to us by name instead of in person, whilst others have come to us with no name at all. We are most deeply grateful for these kind thoughts that have been sent to us through the post, and indeed if tangible results can come from a shower of good wishes and kind feelings, Guiding should go forward even better than ever during the coming year.

1924 will no doubt bring us many good things: the usual quota of helpful Conferences; happy Company work and encouraging Rallies; and many too are no doubt looking forward with a thrill of pleasure to the biggest thing that our sisterhood has counted in its history—the World Camp.

All these happenings are milestones in our career, and I think sometimes we are apt just to go past them and merely to count them as so many steps in our hurried advance through life. Do we, I wonder, in the midst of our "daily round and common task," ever pause enough to think and to look round to see whether we, with our tool of Guiding, are achieving what we are out for?

There are many critics sitting in armchairs, and I expect many of you have experience, as I have, of criticisms coming through the post on that ever-burning question of the results on the girls of their training as Guides.

I am an optimist! Who wouldn't be who practically each day saw and heard of something encouraging and something good having come to individual Guides through the training given to them by their Guiders? But we have all got to be eagle-eyed optimists; with eyes that can see all round and far and wide, and with eyes to watch that our Guides and Brownies are learning aright and being made the happier and the better by what they learn when under our care. We must be sensitive-handed optimists, able to feel the pulse of the children's homes and to know as far as possible that those homes are being benefited where required through the improved character of their young inmates. And we must be warm-hearted, sympathetic optimists too, able to set the example and to see that the spirit of quiet, tolerant, helpful self-sacrifice is cherished amongst our children of to-day. It is a bad business for all of us if Guiding only goes skin-deep. With the eyes of the world upon us and with varying opinions of our methods in the minds behind those eyes, we have a very big responsibility on our shoulders.

### Overseas.

As I have already said, my post-bag brings me many letters of divers natures. Most are happy and interesting ones, some may be somewhat trying and give one food for thought; but there is one letter which brings most mixed feelings in its train!

This letter I refer to is one that is kind and helpful and also very annoying both at the same time! It is the one that tells me that "my great Guide friend is sailing for India this week"—no name, no information as to the ship in which the friend is sailing, and no address or details as to whereabouts when she arrives at her destination.

Another will come saying, "I hope to visit Canada next

month and am sailing to-morrow and should like to see Guides whilst I am there."

As head of the Overseas Department, I do want to appeal most urgently to my fellow Guide workers to write to me at Headquarters whenever they know of any good Guide or Guide going out to any part of the British Empire, and to let me know if possible such bald but useful facts as: date of sailing, where from and in what ship; destination and length of stay; address of the traveller, both present and future; brief history and record of Guide work at home. There are several definite reasons why I ask for this. The first is that when a good, keen Guider is migrating within the Empire the chances are—at least I hope they are—that she will like to join up with Guides elsewhere. Therefore, if only we know at Headquarters in time, we can send information of her coming to the Guide authorities in the land to which she is voyaging, and they can literally and metaphorically be on the look-out for her coming, and make her welcome in that Overseas branch of our sisterhood.

A further valuable thing about our knowing is that at Headquarters we are a "clearing house" and have records of all Guide authorities beyond the seas, and through this means can advise and give fairly clear information to all migrating Guide birds regarding the people and places they will come upon, and quite often this is a help to them in more ways than one.

One further value is also of course an obvious one. Far-seeing patriots have now planted the Guide standard in practically every corner of our far-flung British Dominions. Splendid news comes from Australia of big progress in the work and spirit of the Movement. Though difficulties are many, Guiding throughout India is gaining ground, and good results are coming from the seeds sown by the early pioneers. Steady growth is reported from the wide stretches of South Africa, whilst Canada pushes bravely forward and is determined to make a success in Guiding as in all things.

The smaller birds of our Overseas flock are not left behind, flying steadily on and up towards the goal of giving all that is best in Guiding to their girls. Ceylon and the Gold Coast, Malaya and Malta, Newfoundland and New Zealand (to quote but a few) all have their Guide families and kindly look to us to let them know of any Guide visitors to their shores who may be of practical use and help to them in their development of the Guide work.

The Gilbert Islands are our latest recruits to the ranks of the Guide world, and haste is asked for in replying to their letters owing to the fact that the post only goes there once in six months!

So—Guiders of the Old Country—can't we combine to do this one extra little bit of service to our Empire, and when it is possible see that any good Guide migrators are put into touch with those who are playing our game in far-off lands.

*Yours Truly, Percy*



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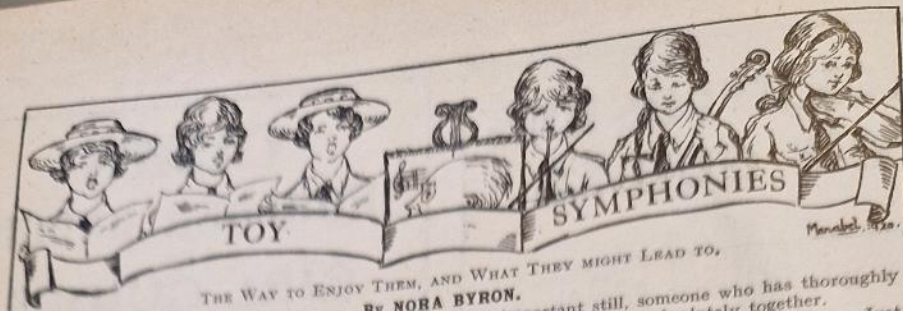
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THE WAY TO ENJOY THEM, AND WHAT THEY MIGHT LEAD TO,  
By NORA BYRON.

**H**AVE you ever played in a Toy Symphony? No? Then, most assuredly you must—it is the greatest fun! "But," you ask, "what is a Toy Symphony? I have played with toys, and I believe I have heard people talk about symphonies, but how can they be connected?" I will tell you how. First of all, you must know what a symphony is, as applied to music. It is a great composition for full orchestra in a special form. A symphony, as a rule, contains four separate movements, each movement depicting a part of one story: a first movement, containing the principal subject, a slow movement, a scherzo or quick movement in three time, and a finale. Beethoven, when he wrote his immortal nine symphonies, always had a story to tell, though he followed closely the accepted symphonic form. In one of his symphonies (F ma.) known as the "Pastoral," he paints a most wonderful picture of life in the country, and gives us birds singing, running water, and even a storm. In another (No. 7 in A) he is supposed to give us a monastery with the monks pacing their cloisters chanting as they walked.

Then, one day, someone suddenly thought that a symphony, hitherto a tremendously serious affair, could be made amusing. So he started to compose a miniature symphony, and instead of using violins, violoncellos, flutes, brass instruments, etc., he determined to make use of as many musical toys as he could to imitate the various instruments and birds whose sounds he wished to reproduce. Accordingly, he set to work and wrote, with the piano as a basis, a delightful little work in symphonic form, in which each toy instrument had its own part, just like a real orchestra.

The names of the instruments usually employed, besides piano (and violins, where possible) are the rattle, the nightingale, the cuckoo, the quail, two tin trumpets tuned to special notes, a set of bells, a triangle, a side-drum, cymbals, and sometimes other things such as a flageolet or tambourine, and occasionally voices singing through a toy instrument. And you need not be afraid of not being able to play the instruments, for a few minutes' practice will soon put that right. All you really must be able to do is to count! Surely anyone can play a rattle, and the cuckoo makes the noise you would expect it to make when you blow it. You only have to be sure you blow it at the right moment. The nightingale is a queer little pipe, which is held in a glass of water—mind you don't swallow it or spill it—and the quail another little whistle-like thing. The trumpets are tuned by lengthening or shortening the shank, to the notes required in the score. The cymbals and triangle speak for themselves, and I expect most Guides have beaten a toy drum at some period of their lives.

So, Guiders, get hold of your leaders and tell them that you want to raise a camp band, so that you may institute musical evenings and give concerts. And your leaders will say—"We have not enough musicians, we have practically no one who plays anything but the piano." And you will be able to answer that that does not matter, for the sort of band you mean is to be a toy band. But remember, that it must be taken seriously, for the toys can make a most unpleasant noise if played carelessly or in the wrong place. And your leaders will see that a band is possible, and go to their Guiders and say, "May we not be the first (or the second or the third, as the case may be) Company in our county to have a real established band of our own? Think what fun we could have practising for and arranging concerts!"

And here let me give you a word of advice. The best musician in the Company should be appointed bandmaster, and should be in complete charge. Her word on all subjects connected with the band must be law, as she is responsible for the result. By the best musician I don't necessarily mean the individual whose performance with either voice or instrument is better than that of anyone else, but the person who has had some experience of general musical work, such as choir-singing or training, and,

more important still, someone who has thoroughly grasped the importance of working absolutely together.

The discipline of an orchestra is of iron. Just think what you would feel like if you took your eye off the conducting stick for a moment too long and a loud "cuckoo" came out before you could stop it at the end of a performance when a long drawn out chord was the order of the day! You would indeed have my sympathy, for I played in a toy symphony at a very early age and have done all the very wickedest things at rehearsals from being so interested in my neighbours' instruments that I failed to give the conductor my complete attention. I have broken the quail, made the trumpet give forth the most blood-curdling shriek at the time when the rest of the band were playing their softest; I have dropped the cymbals on the floor—a heinous crime—and have even swallowed the nightingale. But I had perfected my part by the night of the performance, and came through without mishap with my eye permanently fixed on the conductor's baton.

Messrs. Augener, Ltd., of 63, Conduit Street, Regent Street, W., publish the Toy Symphonies of Haydn, Romberg, Reinecke and Gurliitt, the prices of the full scores ranging from 2s. 6d. to 6s., the parts separately being about 6d. each. The instruments can be purchased from Curwen & Sons, 24, Berners Street, Oxford Street, W., the cuckoo and quail being from 4s. to 6s., and the other instruments about 9d. or 1s. Trumpets have sometimes to be procured from Germany, therefore I am unable to give a price, as it varies with the exchange, but they used to be about 1s. 6d. It is hard, nowadays, to obtain reliable toy trumpets that tune properly, but there is always a possibility of borrowing a bugle from some organisation which possesses one, so it is not an insuperable difficulty.

A new Toy Suite for piano solo or duet, seven toy instruments and strings *ad lib.* by Adam Carse, has just been published by Augener, Ltd., and should prove very attractive. It consists of five movements, and brings in some well-known airs, such as the "British Grenadiers."

A delightful programme, on strictly classical lines for the first concert given by the band could be arranged if the opening item were:—

I. A Christmas Overture, By Conradi (Augener); the middle one—

III. Suite, A. Carse; ending with—

V. Symphony. By Haydn or Romberg. In between these items almost any sort of individual performance would fit in and provide variety.

Is it too much to hope that, if some kind friend could be found to advance the money to purchase music and instruments, a concert such as this might provide the funds wherewith to permanently establish the band. And who knows but that this might become the nucleus of a real orchestra with real string and wind instruments which would be the pride of its county, and be capable in time of fine performances of real symphonies. That the Toy Symphony, having been given to the world so to speak as a joke, might be the means by which the door that leads us to all the glorious orchestral music of the masters may be opened, almost goes without saying, for I am convinced that a Guide who had once waxed enthusiastic over her music made with toys would not be content to let it rest at that, but that later she would devise some means by which she could become a member of some more advanced musical body. And let us look ahead and hope that that body may be the orchestra sown by the Toy Symphony.

Just as in every-day life it is the small, insignificant, and very often apparently ridiculous things, which, if taken in the right spirit, and at the right moment, lead to so much; so with our first performance of our Toy Symphony, may we increase the love of good music and all beautiful things in all around us,



## NOVELS ILLUSTRATING SOCIAL CONDITIONS IN THE PAST

By HELEN M. CAM.

**A** GAIN, historical novels may be of interest in helping us to realise the ordinary life of ordinary people in past days. One of the best novels of this sort is Charles Reade's "The Cloister and the Hearth." There is plenty of adventure and incident in Gerard's long journey from Flanders to Rome, but the fellow travellers he meets on the way, the landlords and the landladies of the different inns, the soldiers and monks and painters and peasants and burghers whom he meets, the clothes they wear, the food they eat, are quite as important to us, and by the end of the book we feel as if we know very well what Germany and Italy were like in the days when Luther was a little boy. Another book which is very much about ordinary life is "In a Desert Land" which traces the history of an English family and its house through three or four hundred years. We learn from it how an Oxford undergraduate furnished his rooms four hundred years ago, where the children were put to bed in a big country house, what the streets of London looked like in the days of Elizabeth, and many more of the facts that one always wants to know but the history books have a way of leaving out. Newbolt's two novels, "The Old Country" and "The New June" show you the life of the young gentleman in the fourteenth century, and help you to realise that the tournament of those days was to all intents and purposes the same as the football match of to-day, and that the folk of the middle ages were very much like ourselves under their armour. Another realistic picture, giving amusing and true details of fourteenth century food, clothes, baths and the like, is to be found in F. M. Hueffer's "Ladies whose Bright Eyes." Kipling's "Puck of Pook's Hill" and "Rewards and Fairies" are amongst the best collections of "pictures of the past," giving you by turn a picture of the life of a Roman soldier in Britain on frontier duty, of a young Norman knight settled in his new English estate after the battle of Hastings, of a smuggler in the days of Henry VII, of a Sussex squire's daughter in the days of Wellington, and so on. Thackeray's "Henry Esmond," which has been called the best historical novel ever written, describes the life of the men of letters and the fine ladies and gentlemen of London in the days of Queen Anne. Goldsmith's "Vicar of Wakefield" gives you the country parson of the early eighteenth century with his family and parish; it is altogether delightful. F. Burney's "Evelina" is the autobiography of a young lady of fashion a little later. Even more interesting perhaps are those novels which give pictures of English life fifty or sixty years ago. Mrs. Gaskell's novels are specially good. "North and South" and "Mary Barton" show the misery and restlessness of the manufacturing districts in the days before factory laws were made and contrast with this the quiet of the stagnant South Country. "Sylvia's Lovers" describes a North Country fishing village in the days of the wars with Napoleon, when the press gang might carry off a lover on the eve of his wedding day.<sup>1</sup> Many of Dickens' novels, like "Oliver Twist" with its pictures of work-house and slum life, are of great value historically. Kingsley's "Yeast" and "Alton Locke" and George Eliot's "Felix Holt" describe the restless feeling of the years from 1840 to 1850, when the hunger and impatience at the workers' conditions brought reformers to revolt and to prison.<sup>2</sup> These books, all written by people near enough to the times they describe to remember them first-hand, help us to realise how much conditions have changed since our grandmothers' days, the days when to steal goods worth more than five shillings from a shop was an offence punishable by death.

### STUDIES OF FAMOUS CHARACTERS.

Another reason for reading historical novels may be the desire to know more of famous people as human beings, not merely as names. Many of the novels already mentioned are full of living portraits. Thus the best picture of Queen Elizabeth in fiction to be found is in "Rewards and Fairies"; Mary Queen of Scots in "The Abbot," the Emperor Maximilian in "The Dove in the Eagle's Nest," Abraham Lincoln in "The Crisis," and Stonewall Jackson in "The Long Roll," are all characters one knows as if one had met them. Marjorie Bowen's

three novels—"I Will Maintain," "Defender of the Faith" and "William by the Grace of God"—give a living portrait of William III; "The Governor of England" is a study of Oliver Cromwell. Her book on George Washington<sup>3</sup> is not so good, but it makes him a real person, a soldier and a lover, not a mere paragon who "could not tell a lie." George Eliot's Italian novel "Romola" makes the famous preacher Savonarola alive for us. Maurice Hewlett's "Richard Yea and Nay" is a most vivid portrait of Richard the Lion-hearted, Crusader poet and lover. Conan Doyle's "Adventures of Brigadier Gerard" gives us one point of view of Napoleon and H. C. Bailey's "Barry Leroy" another and Buchanan's "The Shadow of the Sword" another. Hugh Benson's "By what Authority" gives a vivid picture of Henry VIII and "The Queen's Mirror" of Mary Tudor. "A Gentleman of France" and "Memoirs of a Minister of France" give a portrait of Henry of Navarre far more true and life-like than the rather sentimental novel of that name by a later writer. Martin Luther as seen by his friends and fellow-townsmen, from boyhood to old age, is shown to us in the "Chronicles of the Schonberg-Cotta Family."<sup>4</sup>

### NOVELS OF NATURE.

Sometimes, especially in town, one feels a desire to escape from other human beings and get away to the country. In moods like this one welcomes the novels where the background of hill or woodland or sea seems almost to dwarf the men and women who move before it. Some of Thomas Hardy's novels are like this. In "The Woodlanders" it might almost be said that the trees are more alive than the human beings. Pines, beeches and oaks are so beautifully true that one might almost be sitting in their shade; the fresh smell of fallen leaves is in the air all through the book. In "The Return of Nature" it is the heath, with its winds and wide open spaces, that dominates the book; in "Tess of the D'Urbervilles," though the men and women matter immensely, the rich green valleys, the cornfield and the open plain are the setting from which they cannot be separated. In "Far from the Madding Crowd," the sheep on the downs and the starry skies above the shepherd are always present to the imagination. In the same way in Joseph Conrad's novels<sup>5</sup> the feeling of the sea, and the islands of the South pervade the stories of love and adventure. The wild and desolate country of the North dominates the equally wild lonely characters of Emily Brontë's "Wuthering Heights"; you are battered by the wind and drenched by the rain in reading it. The Exmoor country pervades "Lorna Doone," as the Dartmoor country Eden Philpott's novels, and Dorset country M. E. Francis's novels. For those who want to get even nearer to the heart of nature, there are Richard Jefferies' "Open Air" and "Wild Life in the South Country."<sup>6</sup>

(To be continued.)

## HINTS FOR BIRD LOGS

BREVITY is a virtue in a log. Every point should be given in as concise a way as possible. Charts and maps express clearly what a superfluity of words may leave vague and uncertain. Bird-song, for instance, can be described by means of a kind of thermometer chart for the months. The song of the robin, for example, may usually be heard at the very end of July—during which month it has only been occasional and spasmodic (note the dotted line which marks this phase). From August to mid-January the song is evenly moderate, then it rises in quantity and fulness, reaching its maximum of development through March and April, after which it lessens till in July the bird is almost quiet. All this can be read on the chart. (For chart, see page 24).

If any Company adopts this mode of recording bird-song, the notes of individual Guides should be studied by the compiler of the log, so that the earliest and last dates on which any one kind of bird was heard in song may be entered on the chart. Brief notes should also be given below the chart, such as:—

*Cuckoo*.—"Very abundant this year. The bubbling note was heard through May; the ordinary note from mid-April till the end of June." Remarks in connection with the chart should bear on bird-song only.

This is a mere suggestion. There are many other ways in which bird-song can be recorded in a manner suitable for a bird log.

A. H. W.

<sup>1</sup> "Mr. Washington."

<sup>2</sup> Mrs. Rundle Charles. See also "Mrs. Kitty Trevelyan" for John Wesley.

<sup>3</sup> "Chance," "Typhoon," "Nigger of the Narcissus," "Nostromo."

<sup>4</sup> Though very much inferior to those already mentioned, Mrs. Stratton Porter's descriptions of nature in the unsettled swamp and forest of the Lumberlost should be noted here. The human beings are very poorly painted, but the descriptions of flowers, moths and birds are loving and minute. See "The Harvester," "Freckles," etc.

<sup>1</sup> V. Hawtrey.

<sup>2</sup> See also George Eliot's and Trollope's novels for pictures of more placid country life at a later date.

<sup>3</sup> See also Mrs. Craik's "John Halifax," C. Brontë's "Shirley," Disraeli's "Sybil," for the period 1815 to 1840.





## HOW TO PRODUCE A PLAY SCENERY AND COSTUME

By MARGARET B. CROSS.

**B**EHIND every theatrical performance there is one important person whom the audience never sees. He used to be called the Stage Manager; his fashionable name is the Producer. The actor, is in the main, concerned with his own part, but the producer must have a clear idea of the impression the play should make as a whole. It is his business together with players and to wield their talents and their ideas together so that they create that impression, just as the conductor of an orchestra, who has a great deal more to do than to beat time, uses all the instruments as if they were parts of one great instrument, and gets from many men and many minds one musical thought. The actors are the producer's orchestra; and he has other instruments—scenery, costume, light, and so on—which he uses to heighten the impression made on the mind of his audience. So you see his part in the play is very important, very interesting and very difficult, and he must have the intelligent support of his company if all is to go well. To put it bluntly, he—or in your case most probably she—must be obeyed, but, also, she must be patient, sympathetic and quick to see other people's points of view. She must be able to get co-operation, and a tactless or dictatorial producer will never do that; she may have a hand of iron, but she must wear a velvet glove.

What we generally mean by stage management is part of her work. She decides on the general arrangement of the stage, the furniture and properties, and on her judgment and eye for effect a great deal depends. She must attend to it that at all times all the players are distinctly audible, that they do not stand in front of or interfere with one another, and that they form constantly varying groups which are, as painters say, well composed, are interesting in line and mass without being stiff or artificial. She must see that the actors stand and sit well, and that there are no ungainly poses or gestures, except in comic parts. All these movements and groupings must arise naturally out of the action of the play and may not be meaningless or fidgety. If you are not rehearsing on the stage where you will perform, chalk out on the floor the dimensions you will have at your disposal "on the night" so that you may keep well within the available space. Plays in which the interest lies mainly in the story or the dialogue will have less movement than those which are spectacular. There have been great and moving plays in which the characters, or at any rate some of them, hardly move at all. Such plays were written for the indomitable Sarah Bernhardt after she had lost her leg by an operation, and I remember a most interesting play in which the heroine was in bed during two acts, while the third act was devoted to people sitting round a table! But, as you will readily understand, such plays are very exceptional and require very fine acting by very great actors.

Costume plays, ballets, masques and pageants give great scope for the display of all sorts of graceful and pleasing stage patterns, as it were, by which the audience will be diverted and interested without perhaps quite knowing why. In all such plays the stage manager must insist on the greatest accuracy of movement and she must be quite clear in her own mind as to what she does want; nothing is more exasperating than uncertainty or vacillation. Try over the scene in various ways, by all means, but, having made up your mind as to the best way, stick to it.

In producing a play with more than one scene, change the position of the furniture as much as possible, it will help you to group your characters afresh and to make a fresh set of pictures. This is very much more important than what is generally called "scenery." Scenery, speaking broadly, is, for the amateur, a delusion and a snare; bad scenery is an

abomination. A play is an appeal to the imagination and if scenery interferes, as bad scenery does, with the play of the imagination, it defeats its own end.

It is much easier to believe you are in a royal palace, indicated by a gilded chair with a skin rug or a fine drapery thrown over it, on a dais (which may be a couple of boxes covered by a carpet) if the background be a curtain or a plain wall than if your imagination has to contend with rows of painted pillars and a flight of steps in impossible perspective. Change your throne for a deal table, a couple of Windsor chairs, and some cheap crockery and it will not trouble you in the least that your modest background remains the same, you will be quite content to believe you are looking into the swineherd's cottage.

A good background is the really necessary thing, curtains or screens. The very best equipment for an amateur stage consists of four tall two-fold screens, painted or papered a quiet tint of green or stone or grey. Screens can be easily shifted and arranged so as to provide the necessary exits and entrances; windows can be indicated by sheets of canvas appropriately painted and hung from the top of the screen by invisible strings, three bits of ½-inch board on brown paper cut to pattern make a fireplace—a French window—that characteristic feature of stage houses!—can be made with a light frame that will fit on to the end of two screens, as a child's bricks fit together. Net pasted into the frame will have the effect of glass. Outside the window is the proper place for a bit of simple scenery to suggest the beyond. Even outdoor scenes are better indicated by green screens or curtains with a strip of scenery showing through such an opening, a bit of blue sky, a green hill, a big branch of tree, boldly put in will help your audience more than too much realism. You will remember Shakespeare had very little scenery, and in his verse we see the "patines of bright gold" and the "bank whereon the wild thyme grows" the better for not having little holes cut in a canvas sky or artificial roses on Titania's pillow. Some of the finest plays of late years have been helping us to realise the true function of scenery as an aid to imagination. "Abraham Lincoln" had the same grey walls all through, with slight changes such as doors and windows; and "The Beggar's Opera" achieved wonderful results by means nearly as simple. Having got your quiet background, curtains or screens, you can devote as much attention as you like to furniture and properties; here you are not creating an illusion, you are using the real thing and, having due regard to size and proportion, you cannot be too lavish.

One person should be detailed to be responsible for properties and for the arrangement of the stage and, because no one's memory is infallible, a plan of each scene with a list of properties should be pinned up in a prominent place behind the scenes. It is not enough that such a list should exist; unless it is firmly anchored it will disappear at the critical moment.

The greatest of all aids to effective staging is costume. Colour is the first consideration: colour can almost talk. Think of the effect upon the mind of a field of yellow buttercups, of a regiment in scarlet or a crowd in black, and you will see what crowds, colour mass and contrast must never be lost sight of. Do not mix up colour indiscriminately; this is a hard saying, for often the wardrobe is limited and more, often still Phyllis and Gladys and May have dresses that they have set their hearts on wearing, herein lies the trial of the producer—and her opportunity. She must try to keep the colour scheme in the dark blue with scarlet kerchiefs the heroine must not wear rose-pink, but apricot, green, or golden brown, and so on.

In making costumes, follow the rule of simplicity—bold



flowing lines are more effective than complicated designs—bold appliqué patterns that can be fixed with a paste pot and a little blanket stitching are far more satisfactory than fine embroideries or elaborate stitchery. I have seen a tunic of blue linen and a great flowing cloak of Turkey twill eclipse a stage full of silks and velvets, because it trusted to the effect of dignified line and noble colour.

The dressing of historical plays is great fun: pictures of the period should be carefully studied and copied, it being always borne in mind that the general outline is more important than detail, and that anything is good enough to use that will get the effect, cotton or silk, or tinsel or paper, or, as Jo March found out, tin chips from the pickle factory—she did not know she could have made even better armour of string, coarsely knitted and a pot of aluminium paint. The only thing that will not do is carelessness. Short skirts must not dip at the back, fastenings must not gape, shoes and stockings must be neat and there must be no crooked crowns or dangling strings. Fairies and flowers can be very delightfully dressed in crêpe paper made up on a petticoat foundation, but this, or any other flimsy material, should only be used where there is electric or other carefully covered light. In my opinion cotton wool should never be used, the risk is too great. Altogether, precautions against fire cannot be exaggerated.

Hairdressing does not receive as much attention as it should. Every fashion has its characteristic coiffeur, and the costume is not really complete without it. In the same way every period had its code of manners, the fan, the snuff box, the handkerchief, "the nice conduct of the clouded cane," the neat precision of the Regency spinster, the deep, deep curtsies of the reign of Queen Anne are all details that should not be overlooked; any more than the graceful carriage of the princess, the tripping steps of the fairy, the bent back of age, or the heavy tread of the countryman. Every bit of knowledge and of observation you can bring to bear on the true presentment of character, enriches the stage picture and is part of intelligent production.

I have not said anything about lighting, though light is the greatest aid to illusion that we have, because amateurs have not often the apparatus at command. The simple, effectiveness of a darkened stage with an electric light bulb glowing through red silk will occur to everyone, and a disc of yellow paper with a light behind it is your harvest moon, but beyond that you will probably not be able to do much with light, except to have enough of it. All lights must be screened from the eyes of the audience and reflected on to the stage, a sheet of polished tin or a board painted white behind the footlights helps wonderfully. Be careful that no heavy shadows are cast; and never allow lights to be behind the actors. It is common to find gas brackets in the wall at the back of a platform: if lighted the eyes of the audience are dazzled and the faces of the performers obscured.

One little matter that is too often bungled is the management of the curtain. Curtains are very trying, they are full of caprice! They are apt, even when carefully weighted, to "gape" apart, indeed, unless they can be run on separate rods which overlap this cannot be prevented and a hand must be always ready to secure them; do not on any account pin them together, you will certainly forget the pin in the excitement of the moment with disastrous results. Arrange for well understood and well rehearsed signals for raising and lowering them, and have a person at the ropes who can be relied on and who will not make an inopportune display of your actors scrambling into their places, or cut short the climax you have so carefully prepared.

### FEATHERED ACROBATS OF THE COUNTRYSIDE

(Concluded from page 15).

The long-tailed tit is another common species. It is beautifully coloured in soft tasteful tints, and its long tail adds a grace to its tiny form which is not possessed by any of its cousins. But it never comes to feed on nuts or suet. You may often see it flitting along the lanes from tree to tree in family parties uttering its calls *see-see-see* or *shirrip*.

In its nesting habits it also differs from its cousins, for instead of placing its nursery in a ready-made hole, it actually builds a hole for itself. This is a very wonderful nest. When completed it resembles a vegetable marrow set up on end with a neat little entrance in one side near the top like the stage of a "Punch and Judy" show. It is constructed of thousands of minute scraps of moss lichen, spiders' webs, etc., all so closely felted together that it is quite water-tight. The outside is decorated with the lichen, so if it were placed in a tree it would be almost invisible; but the site usually chosen is a bush of gorse or a hedge where it is quite conspicuous. The inside is lined with thousands of feathers, so it must be the cosiest

nursery in the world. Though the little architects both work from dawn to dusk it takes them about ten days to complete their home, for each tiny scrap is fetched and built in separately.

At first sight there are two things about the nest which are difficult to understand. One is how the little mother disposes of her elegant tail when she sits in it, and the other how a family of ten bouncing chicks can be reared in such a small space. The only answer to the second is that it is done. The first problem is solved by the bird turning her tail up over her back so that both her head and the tip of her tail are at the entrance. The most wonderful feature, however, of this amazing nest is the large feather which is invariably placed on the outside near the doorway. This "trimming" is by no means always in one spot. Each pair seems to have its own ideas as to what is the most artistic arrangement of it.

All the tits rear large families, and for this reason they are invaluable friends and ought to be encouraged everywhere. The gardener detests them because he says they destroy buds. But gardeners are usually very ignorant people, and the truth is that though the tits may damage some buds they don't destroy more than can be spared, whereas they kill enormous numbers of harmful insects which, if allowed to live, would make gardening impossible.

There are other species of tit in Britain. The crested tit is found only in certain pine forests in the North of Scotland, and the bearded tit is confined to the Norfolk Broads. The willow tit is remarkably like the marsh tit, but its head is dull sooty black instead of glossy blue-black like its cousin's. In Scotland the willow tit takes the place of the marsh tit, but it is also found in a number of English counties.

### THE BREATHING ALPHABET.

By DR. OCTAVIA LEWIN.

Always when you rise from bed, blow your nose and clear your head;  
Blowing badly may do harm, often causing much alarm;  
Calmly hold between the eyes, where the bony portion lies,  
Downward look unto the toes, when you sneeze or blow the nose,  
Ears and eyes are apt to run, if the blowing's badly done,  
Filters must be sweet and clean, the nostrils here are what we mean.  
Germs of fever and of Flu, see what havoc they can do;  
Hat elastic's like a noose, keep the neck bands always loose,  
Imitate the infant's way. Lips together night and day.  
Just enough of clothing wear, not too much and not too spare.  
Knowing how the lungs expand, never have tight belt or band.  
Lungs supplied with air that's pure, don't have many ills to cure.  
Mouths are not for breathing air, breathing that way must be rare.  
Nostrils you must never squeeze, never check a hearty sneeze.  
Open mouths may lead to trouble. Efforts then you will redouble.  
Perseverance soon will tell in the task of keeping well.  
Quit your methods if they're wrong, when in doubt just sing this song.  
Restful then will be your sleep, if these rules you really keep.  
Sniffing's bad for brains and head. Sniff not. Blow the nose instead.  
Teeth are only made to bite. Try and keep them out of sight.  
Understanding grows apace, mind and body get more grace.  
Voices much more pleasing are, otherwise they're apt to jar.  
Windows open everywhere. Everybody needs fresh air.  
You'll grow finer every day, good at work and good at play.  
Z's for Zoo, where you will find,  
Closed are mouths of every kind.



JANUARY, 1924]

GIRL GUIDES' GAZETTE

THIS MONTH'S COMPETITIONS.

(1) *What is your Favourite Bird?*

Probably we all know and love some one bird better than any other, and can say why our favourite especially appeals to us. This month readers are invited to contribute short accounts, not more than three hundred words in length, on the subject "My Favourite Bird."

(2) *Guests at my Bird-table.*

Another subject about which we should like to hear from readers is that of birds at their bird-tables. Short accounts are wanted (not more than three hundred words in length) of the various birds which have accepted readers' hospitality; how they have behaved at table; whether they say grace before and after meals, as many do; and what food they best like.

The Editor will be pleased to send a Gift Book to the reader who forwards the most interesting short essay on either of the above subjects; and a nature book will also be sent to all who send papers which the Editor thinks worth publishing.

Address letters or postcards to "Woodcraft," GIRL GUIDES' GAZETTE, 25, Buckingham Palace Road, S.W.1, and post so that they arrive not later than the last day of January, 1924.

GARDENING NOTES

WITH the turn of the year the gardener's thoughts go out in a hopeful direction and he begins to think of his seed list before many days have passed.

Although it is somewhat early to be making plans for the spring sowing, yet there are many seeds which have to be bought for indoor planting even as early as this.

**Under Glass.**

The raising of antirrhinums from seed is best begun in January, preferably in a slightly heated house. Prepare shallow wooden boxes in the following way. First cover up the cracks with pot crocks, then put a thin layer of leaf mould and finally fill up with finely sifted soil. Antirrhinum seeds are very small and must be carefully dealt with. Sprinkle the seed as evenly as possible over the surface, adding a little fine soil so as just to cover the seeds. Finish off by pressing the soil down well with a flat piece of board, to which, for convenience, a metal handle can be fixed. Water with a fine rose can and place in as warm a position as possible in the greenhouse, keeping the boxes covered with slates or tiles for the first few weeks. This has the effect of darkening the box and encouraging germination.

By this time indoor chrysanthemums will practically have finished flowering, and as the plant dies down the young shoots at the base will increase. Take these off and prepare them for cuttings by taking off a shoot just below a joint in the stem with a slanting cut and removing the lower leaves. These shoots should be firmly inserted in boxes or pots of silver sand and covered over with glass to keep in the warmth. Reject any very sappy or lanky growths in favour of sturdy ones which have a certain amount of hardness about them. At the end of three weeks or a month the rooted cuttings should be transferred to small pots.

**The Vegetable Garden.**

If the weather is at all warm and open, a little preparation of the ground for early sowing can be done. This will take the form of breaking up the soil and raking it down to a fine tilth, but very little can be attempted until well on in the month. Shallot bulbs are often started at the end of January, but unless the weather is mild it is much better to leave the planting until mid-February, as very little growth takes place during severe weather.

**The Flower Garden.**

Work in this part of the garden is practically at a standstill during this month. Except for any odd things which have been omitted in the autumn, there should be very little to do.

**Weeds in Winter.**

This is a subject which can be dealt with very well during the slack months of the year, and much may be done during January and February to prevent ravages of weeds next season. Even during the winter, when growth is almost at a standstill, many common weeds, such as groundsel, chickweed and dandelion make a certain amount of growth and even produce flowers. It is essential, therefore, to go over the ground every few weeks and pick out the offenders before they have a chance to scatter their seeds.

B. MIALI.

DR. BESS MENSENDIECK'S  
FOUNDATIONAL EXERCISES,  
OR HOW TO USE OUR BODY  
ADVANTAGEOUSLY

By ELA DENNE DENNE.

*The imposition of formal exercises and discipline from without is exactly the reverse of our principle of encouraging energy and self-discipline from within.* — (Foreword—"Girl Guiding.")

IT is just because I know the Guides to be such a splendid Movement, both idealistic and practical, and because I know that Mrs. Mensendieck's method of physical training gives a foundation so entirely in line with Guide principles, that it is a real pleasure to me to have been asked to put before the Guides as well as I can in a short article, the principles and scope of Mrs. Mensendieck's work as taught to her students. This system which is becoming well known in many countries is, I do not hesitate to say, *par excellence* the foundation for the physical training of women. The exercises though powerful are yet graceful and aim at the perfect control of the body by muscle education, consciousness of contour and weight distribution, together with direction of the lines of movement. That is the mechanically correct and most advantageous use of the body. It shows us the way to combine health and grace, not only whilst exercising, but also in relation to posture and movement in general.

We learn that we can use our body in two ways, either clumsily and destructively, or mechanically correctly, thereby assisting health and ensuring a normal and beautiful shape. Given practical knowledge and discrimination which in regard to right movement it is within the power of every Guide to acquire, she can mould her body and correct its shape from within, by using her own will power and common sense.

It must, of course, be remembered that to effect any permanent good the body should be treated as a whole, as the tonicity of its various muscle groups and the disposal of the weight of its different parts affects the body as a whole. But, keeping this central fact in mind, there is one point to which I wish to draw special attention as it is a crucial point and one which apart from all other considerations makes this system of bodily training well worth the attention of Guiders. Mensendieck being a system worked out by a woman doctor for women is specially helpful in correcting those weaknesses in the lumbar and abdominal regions which are such a widespread source of discomfort and even serious illness in women of all ages. It demonstrates that the correct adjustment of the pelvis and the strengthening of these regions is, as I have already said, well within the power of every Guide who wishes it, and that this would, besides improving her own health, make an incalculable difference to what I know Guiders have at heart—the welfare of the race.

To make my meaning clearer, and to illustrate the effect of posture and muscle control on health, I will quote from an interesting and thought provoking article on "The Erect Posture," which appeared in the *Lancet* of January 14th last.

"Women are usually less robust than men. . . . Their muscles are less firm, and their ligaments less tough; consequently they feel the strain of the erect posture more. . . . Hence arises the almost universal use of props to support their weakness. . . . high heeled boots to save their calf muscles, and high legged ones to support their ankle joints, corsets to support flaccid abdominal muscles and ligaments and the spine. The close fitting nature of these appliances helps also to support the blood vessels, relieving the continuous increased arterial spasm, and supporting the capillaries, lymph spaces, lymphatics and veins against the increased internal pressure to which they are continually subjected, and prevent undue accumulation of blood in the large venous trunks. Unfortunately, the pressure is not always ideally adjusted for this purpose; interference with the free action of the diaphragm and unnecessarily high pressure in the upper part of the abdomen may increase instead of relieving the congestion."

It may be well to remark here, that to give up stays and weigh down flabby muscles with heavy clothing is also unhealthy. If we are to go without support we must have muscles which are in good condition and sufficiently under the control of the will to keep the body in a correct position, and suitable clothing



which does not drag heavily from the waist pressing the abdomen downwards.

"... The increase in the lumbar curve in debilitated individuals is brought about partly by the weight of the upper part of the body... but also by the drag of the abdominal contents, supported as they are not by a bony framework like the thorax, but only by a sheet of more or less atonic muscles and tendons in front and at the side. . . . Corsets worn by women, which take the weight of the upper part of the body from the dorsal and lumbar spines, where the strain is greatest, and transfer it directly from the upper dorsal spine to the pelvis also support the muscles and fasciae of the abdominal wall and relieve the drag occasioned by the weight of the abdominal contents upon this part of the spine. Their drawback is that they tend to aggravate the condition by leading to atrophy of disuse; and when not properly adjusted they also interfere by pressure with the venous and lymphatic return, and with the functions of the abdominal and thoracic viscera."

It is at this point Mensendieck steps in showing us how by correct posture and tonic muscles under mental control, it is possible to achieve this advantageous poise without the disadvantages of corsets. When we know the correct muscle-pulls to exert, and when the muscles are under the control of the mind, this healthy poise becomes both easy and comfortable. It is no more impossible to gain this knowledge than to gain knowledge of "First Aid" or of cooking of good wholesome food for the body. I have seen results and I know. Why should not every Guide possess this useful knowledge?

There appeared some time ago in the *Weekly Dispatch* an article by Mrs. H. A. L. Fisher which contained the following passage: "The opportunity: As things are we seem to have neither the Greek glory in physical beauty nor the Christian conception of control. We might surely evolve a new and perfected system which would combine both. . . . We do not sufficiently respect our bodies or we might better the marvellous things they are." It is certainly true that we need such a system and that at present the average person hardly knows the possibilities of her own body, understands gesture and poise, or has a clear idea of what a normal body should be. . . . we study the flight of birds, the structure of plants, but in regard to our own bodies we seem to apply the maxim put into Caesar's mouth by Shakespeare, "that which touches us ourselves shall be last served." But we shall if we are wise include in our Nature study the "self-reverence, self-knowledge, self-control" of our own bodies. The subject of this paper supplies the need pointed out in Mrs. Fisher's article.

Another important matter, as the Guide Handbook rightly emphasises, is the application of correct posture to everyday life, for it is upon our movements and especially upon our everyday movements that the form and health of our body depends. It is therefore obvious that we should form habits of movement which will preserve the shape of our bodies. I was much interested and encouraged to see the prominence given to T.I.B. and B.Y.B.M. throughout the Guide Handbook, evidencing appreciation of the necessity of applying our knowledge upon every possible occasion. As, however, this article is to be written from a Mensendieck standpoint, I cannot be silent regarding our view of the effect of the T.I.B. position. Every Guide whom I have asked to show me the T.I.B. position has exaggeratedly tucked in the small of the back, thus causing the lumbar to assume an exaggerated curve, with the result that the pelvis is inclined forwards and the abdominal contents lowered forwards and downwards. The continual adoption of this position causes a protruding abdomen and a hollow back. Guiders who consider this will readily see that the incurvation of the lumbar invariably inclines the pelvis forwards and the abdominal contents downwards. Now this is exactly what we wish to avoid and can avoid by the erect position of the pelvis; for when the correct muscle pulls to exert are known, the pelvis can be properly adjusted, the abdominal wall simultaneously flattened and the abdominal contents adequately supported. This also applies to sitting, stooping, etc. The effect upon health hardly requires comment, as a forward tilted pelvis and a protruding abdomen are the sure forerunners of internal trouble. Further, statically, a forward tilted pelvis affects the poise of the entire body, whilst it destroys its æsthetic beauty.

It is a most useful exercise to form the habit of criticising incorrect movements and noticing their effect. To see and recognise a defect is the first step in correction. Such observation can be a fascinating as well as an educative study and opens a door to art. Monsieur Rodin invited Mrs. Mensendieck to Paris to start her method, as he said art students could not

procure perfection without such instruction. We shall begin to appreciate exquisite poise and outline in an utterly new manner. In seeing statues or pictures our eyes will be opened to many details before unobserved. . . . For instance the other day looking at some prints I came across the picture of a girl sitting on a rock by the edge of a pool, with one leg lightly crossed and the ankle towards which she lent resting on the opposite knee. The poise and effect were exquisitely light and delicate. . . . I began to wonder why? I found to my delight that it was because as she lent forward the trunk muscles were perfectly controlled and the back bent forward with the correct co-operation of the abdominal muscles. The work was given to the right muscles, the weight of the body was well distributed, the limbs lightly held from the correct working point, and the whole poise was in consequence restful and satisfying. Health and beauty go together. Again a charming statue in the Tate Gallery shows a mother and child. I was first attracted by the exquisite modelling of the child's back, the little muscles being perfect in outline and complete, but on going to the other side of the group I was disappointed to find that the mother's back was only too true to life, typical of the backs of many women to-day, slack, wanting in relief, and expressionless. It is because we do not realise these things enough and our power to remedy them that so many women, in fact almost every other woman I meet, complains of backache. But if we wish we can ourselves, and from within as your admirable foreword says, change these flabby muscles into firm muscles readily responding to the will. The back of the mother in that group of statuary could have been as perfect as that of the child had she but known how to call her muscles into play. B.Y.B.M.! This does not mean over-developed muscles but a delicate muscular relief indicating the control of the body by the mind. It means knowledge plus control.

Well directed effort means economy of strength as well as beauty of form. Concentration and well directed effort are necessary to re-connect neglected regions of the body with the mind. If we are to strengthen weakened muscle groups we must know how to isolate them and compel them to function. In order to use our bodies skilfully and keep them in good condition we should know how to strengthen and call into play individual muscle groups of the back.

Merely to close the shoulder-blades and brace the back muscles though good in itself is not sufficient. There are more ways than one of closing the shoulder-blades. To ensure a correct poise not only the shoulder-blades but the entire shoulder girdle should be adjusted. This is easy to execute when once known. The order as usually given is not really precise enough, in that it does not prevent an incorrect adjustment of the shoulder girdle.

One should always have the perfect shape before one's mind's eye, and looking critically at the body try to understand where the fault lies and how it can best be remedied. As regards movement which deteriorates the body, one has only to watch the deplorably clumsy movements of the majority of passers-by in a London street. There is only one body and one mechanism, but what different disposal of weight and what waste of energy and deterioration of body one sees. Some walk from the knees, others sway from side to side owing to faulty placing of the feet whilst others still drag their weight along almost leaning backward as they walk. Instances could be multiplied indefinitely. The only thing to alter this is a better knowledge of what constitutes advantageous movement. Once understand the effect of badly placed limbs when walking and standing and no one with any sense of responsibility would continue to use their body wrongly. Once understand that there is "knack" to be gained in using your body as well as in anything else and what Guide will not strive to obtain it. In fact "knack" at games is more often than not the naturally correct use of the muscles for any given movement. Imitation too plays a great part, and imitate the good and refuse the bad unless we are able to discriminate between the two.

I think I cannot end better than by once more quoting your own Guide book.

"It is of paramount importance to teach the young citizen to assume responsibility for her own development and health. Physical drill is all very well as a disciplinary means of development, but it does not give the girl any responsibility in the matter." (But it should!)

"... The need of health for herself and knowledge of health for her children and for the service of others is essential on a far more general scale than has been heretofore possible through school training alone."



Four extra pages mark the greatest step forward, due entirely to the loyal and increasing support of our readers. Next comes the division of the paper into two sections: first news and notices, and then three parts of reading matter, including articles of Guide and outside interest. A leading article comes into this scheme, and we are lucky to have Mr. Sorabji—the well-known barrister and speaker—to set the ball rolling for us. We think this two-columned plan will be found more agreeable to our readers, and hope it will be appreciated.

Three competitions have been arranged for the next three months for our literary and artistic friends. The first, as announced, is to be judged by Mr. Alfred Noyes, and we hope for a very high standard of verse, for we have not had this subject for competition before. The next (February) will be for our black and white artists, with Mr. Charles Robinson, the well-known illustrator, as critic; and in the third (March) short stories will be dealt with by Miss E. M. Delafield, whose novels need no introduction.

A correspondent sends us a letter which she thinks "is too good to keep to oneself." It certainly is. The local motor-lorryman had been asked to hire his lorry to the Company to take them to a certain ceremony at which the Prince of Wales would be present; the Guides were to line the grounds. This is the answer the Captain received:—  
"DEAR MADAM,—I would rather not, but like to oblige a lady if possible; and also should like to make sure of our contingent arriving for him to see, and if he has the brains I credit him with I feel sure he will marry one of them. Will wait 1½ hours for to bring you back."

"I am sure the unselfish and patriotic example they have set will encourage those who have not yet joined to do so as early as possible in order that they may be ready to give to their country the organised help it is certain to ask for in times of crisis.

"I thank you all once more, and hope that Providence will be as kind to you as you have been to me.

ALEXANDRA."

ALEXANDRA."

Why should not Guides make use of such a good idea? What about mince-pies?



Princess Arthur of  
Connaught.





## ENGLAND.

**REDFORDSHIRE.**  
Miss Laycock, Rose Cottage, Woburn Sands, will act as District Commissioner for 18 months during Miss Jones' absence.

## BIRMINGHAM.

Division Commissioner for Ladywood ... Mrs. Vaughan, Moorside, Four Oaks.

## BRISTOL.

Division Commissioner for North and West Central ... Miss Samuel, 46, Woodstock Road, Redland, *vice* Miss Daunt (resigned).

District Commissioner for East Central Bristol ... Miss Karch, 13, Chertsey Road, Redland.

District Commissioner for North Bristol ... Miss Ackers, 21, The Avenue, Clifton, *vice* Miss Holbrow (resigned).

District Commissioner for South Bristol ... Miss Blewett, 10, Southfield Road, Cotham.

## BUCKINGHAMSHIRE.

District Commissioner for Newport Pagnell ... Mrs. Mead, Great Linford Manor, Newport Pagnell.

District Commissioner for Slough ... Miss W. C. Ward, St. Leonards, Bath Road, Slough, *vice* Mrs. Elliot.

## CHESHIRE.

District Commissioner for Birkenhead ... Mrs. Hicks, St. Anne's Vicarage, Birkenhead, *vice* Mrs. Crossfield (resigned).

District Commissioner for Rock Ferry ... Miss G. M. Robinson, Springfield, Egerton Park, Rock Ferry.

## CORNWALL.

Division Commissioner for North-East Cornwall ... The Lady Vivian, O.B.E., Glynn, Bodmin.

District Commissioner for Bodmin and Wadebridge ... Miss E. Clatworthy, Belmont, Bodmin.

## DERBYSHIRE.

Division Commissioner for South Derbyshire ... Miss A. Simpson, Mayfield, nr. Ashbourne.

Division Commissioner for High Peak West ... Mrs. Heathcote, Rockwood, Buxton.

Division Commissioner for High Peak East and Tideswell ... Mrs. Mallison, Cressbrook Hall, nr. Buxton.

## DEVONSHIRE.

Division Commissioner for South Molton ... Mrs. Scott Browne, Buckland Filleigh, Highampton, *vice* Mrs. Quicke.

District Commissioner for Budleigh Salterton ... Mrs. Osgood, Elvestone, Budleigh Salterton.

District Commissioner for Crediton ... Mrs. Quicke, Newton St. Cyres, nr. Exeter.

District Commissioner for Laira ... Mrs. Walter Casserley, 6, Lipson Hill Terrace, Plymouth.

District Commissioner for Uplyme ... Miss Williams, Woolcombe St. Marys, Uplyme.

District Commissioner for Yealmpton ... Miss Holberton, Puslinch, Yealmpton, *vice* Miss Bastard (resigned).

## ESSEX.

District Commissioner for Waltham Abbey ... Mrs. Olivier, The Vicarage, Epping, Essex.

## GLOUCESTERSHIRE.

Division Commissioner for Mid Gloucestershire ... Mrs. Stock, Stoats Hill, Uley, Dursley, *vice* Mrs. Walsh (resigned).

District Commissioner for Dursley ... Mrs. Audry, Kings Hill, Dursley, *vice* Mrs. Stock.

District Commissioner for Overbury ... Miss H. Gordon Duff, Red House, Overbury, Worcs.

District Commissioner for Stonehouse ... Mrs. Stuart, Upfield, Stroud.

District Commissioner for Wotton-under-Edge ... The Viscountess Moreton, Whitfield, Falfield, Glos.

## HAMPSHIRE.

District Commissioner for Havant ... Mrs. Dymoke White, East Leigh House, Havant, *vice* Mrs. Eastwood (resigned).

District Commissioner for Southampton East ... Miss Barnaby, Oak Lodge, Bitterne, Southampton.

District Commissioner for Southampton North ... Mrs. R. C. Anderson, Bassett Holt, Bassett, nr. Southampton.

District Commissioner for Southampton Rural ... Miss Fullerton, The Cottage, Hamble, S. Hampshire, *vice* Miss Barnaby.

District Commissioner for Southampton South ... Miss Merideth, Granville College, Southampton.

District Commissioner for Southampton West ... Mrs. Cowen, Maycroft, Hulse Road, Southampton.

## JERSEY.

Island Secretary ... Miss Burgess, The Ladies' College, Jersey, *vice* Miss Shaw (resigned).

Assistant Island Secretary ... Mrs. Harker, Havre des Pas, Jersey.

District Commissioner for North Town ... Miss Clayton, The Victoria College Preparatory School, Jersey, *vice* Miss Maude (resigned).

## KENT.

District Commissioner for Tunbridge Wells ... Miss E. V. Barnes, Rookley, Tunbridge Wells, *vice* Mrs. Craig (resigned).

## SOUTH-EAST LANCASHIRE.

Division Commissioner for North-West Manchester ... Miss Ricketts, The Croft, Brooklands Road, Hr. Crumpsall.

District Commissioner for Central Bolton ... Miss M. Bailey, 26, Somerset Road, Bolton.

District Commissioner for North Bolton and Westhoughton ... Mrs. Midley, Beechwood, Bromley Cross, nr. Bolton.

District Commissioner for West Bolton ... Mrs. Percy Lever, Vale Bank, Radcliffe Road, Bolton.

District Commissioner for Cheetham and Cheetham Hill ... Miss Speakman, The Priory, Crumpsall, nr. Manchester, *vice* Miss Ricketts.

District Commissioner for Stretford ... Miss Norcross, 118, Barton Road, Stretford, Manchester.

## SOUTH-WEST.

County Commissioner ... Miss C. Pilkington, The Hazels, Prescott, *vice* Mrs. Bankes (resigned).

District Commissioner for North Liverpool ... Mrs. Atkinson, 1, Prince's Gate East, Liverpool.

District Commissioner for North-West Liverpool ... Miss J. Forrester, Ballochmyle, Blundellsands, *vice* Miss Taylor (resigned).

## LEICESTERSHIRE.

County Commissioner ... The Hon. Mrs. Edward Wyndham, Preston Hall, Uppingham, *vice* Mrs. Dawson.

## LINCOLNSHIRE.

Division Commissioner for South Lindsey ... Lady Weigall, Petwood, Woodhall Spa.

## EAST LONDON.

Division Commissioner ... Miss M. E. Maughan, 6, Perry Close, Poplar, *vice* Miss Wolton.

District Commissioner for Poplar ... Miss V. F. M. Roberts, St. Matthias' Vicarage, High Street, Poplar, *vice* Miss Maughan.

## GREATER EAST LONDON.

Division Commissioner ... Miss Wolton, 16, Orsett Terrace, W.A.

## SOUTH-EAST LONDON.

District Commissioner for Eltham ... Miss B. Rennie, 35, Cornwall Gardens, S.W.7, *vice* Mrs. Gothe (resigned).

## NORTHAMPTONSHIRE.

District Commissioner for Brackley ... Miss H. Hill, Colworth Rectory, Banbury, *vice* Mrs. Charles Kerr (resigned).

District Commissioner for Towcester and District ... Miss E. Douglas-Pennant, Sholebrooke Lodge, Towcester.

## NORTHUMBERLAND.

District Commissioner for Wooler ... Mrs. Moran, The Vicarage, Wooler.

## RUTLAND.

District Commissioner for Uppingham ... Mrs. Dawson, North Luffenham, Stamford Rutland.

## SHROPSHIRE.

County Secretary ... Miss F. H. Spinney, The Lodge, Stokesay Court, Onibury, *vice* Miss Swire.

Assistant County Secretary (all badge orders will be dealt with by Miss Swire) ... Miss Swire, Longden Manor, Shrewsbury.

## SOMERSET.

District Commissioner for Wellington ... Miss I. F. Naish, Bickley, Milverton, Somerset.

## STAFFORDSHIRE.

District Commissioner for Silverdale ... Miss J. V. Kelway, 7, Lovatt Street, Stoke-on-Trent.

## SURREY.

Assistant County Secretary (all badge orders will be dealt with by Mrs. Saunders) ... Mrs. H. Saunders, Northacre, Westcott, Surrey.

Division Commissioner for Epsom ... Mrs. Douglas Baird, Halidon, Esher.

District Commissioner for Esher ... Miss C. Hanna, Carrick, Esher, *vice* Mrs. Baird.

## EAST RIDING OF YORKSHIRE.

District Commissioner for Driffield and Harthill ... Mrs. C. Sharrock, The Vicarage, Sheffield.

## NORTH RIDING OF YORKSHIRE.

District Commissioner for Scarborough ... Mrs. Gregory, 14, The Crescent, Scarborough.

## WEST RIDING OF YORKSHIRE (SOUTH).

District Commissioner for Doncaster ... Miss N. A. Smith, 3, Highfield Terrace, Doncaster.

District Commissioner for Doncaster West ... Miss Atkinson, White Gates, Thorne Road, Doncaster.

District Commissioner for Sheffield ... Miss D. Paine, Edgebrook, Sharrow Sheffield, *vice* Mrs. Foot (resigned).

## WALES.

## ANGLESEY.

Division Commissioner for North-West Anglesey ... Mrs. Fox-Pitt, Presaddfed, Bodedern Valley, R.S.O.

## BRECONSHIRE.

District Commissioner for Cefn Coed ... Mrs. Richards, Jyn-y-Garn, Cefn Coed.

## GLAMORGANSHIRE.

District Commissioner for Dinas Powis ... Miss Lea, The Mount, Dinas Powis, Glamorgan.

District Commissioner for Porthkerry, Rhosce and Aberthaw ... Miss M. Lewis, Porthkerry, nr. Barry, Glam.

## MERIONETHSHIRE.

Assistant County Secretary ... Mrs. H. Jones, Isallt.

## MONMOUTHSHIRE.

District Commissioner for Blaenavon ... Mrs. Pollock, 6, Charles Street, Blaenavon.

## RADNORSHIRE.

District Commissioner for Builth ... The Lady Swansea, Caerberis, Builth Wells, Breconshire, *vice* Miss Phillips (resigned).

## SCOTLAND.

## ABERDEEN CITY.

District Commissioner for North Aberdeen City ... Mrs. Galloway, M.B.E., 250, Union Street, Aberdeen.

District Commissioner for Rubislaw ... Miss N. Stephenson, 177, Union Grove, Aberdeen.



# ADVERTISEMENTS

The charge for advertising in this column is at the rate of 1s. 6d. per line (ten words to a line).

## FOR SALE OR HIRE.

FOR SALE.—Guider's hat, belt, lanyard, whistle; practically new. What offers? Box 94, c/o GIRL GUIDES' GAZETTE.

FOR SALE.—Guider's tailor-made costume; £2 10s.; good condition; length 32", waist 32", bust 33". Apply M. Dowling, 41, Arlington Gardens, Chiswick, W.4.

FOR SALE.—Union Jack Legends; hand-produced cards, depicting incidents, etc., in above; 1s. 6d. per set (32). Games suggested. Apply Miss Foulkes-Roberts, Denbigh, N. Wales.

FOR SALE.—Guider's heavy serge costume, good condition; waist 25"; 30s. Apply O. P., 39, Quadrant Road, Thornton Heath, Surrey.

FOR SALE.—Plays for Brownies, Guides, Rangers; particulars for postage. Miss Faber, Roehampton, Cheltenham.

FOR SALE.—Eighteen GAZETTES, 1922 (last half) to 1923; 7s., post free. McLaren, 115, Blackheath Park, S.E.3.

FOR HIRE.—Beautiful acting clothes, all sizes; historical, fancy, fairy. Special terms for Guide Concerts from 2s. 6d. Write H., c/o GIRL GUIDES' GAZETTE.

FOR SALE.—Guider's tailor-made uniform, medium size; £2 2s. Miss P. E. Tongue, 90, Ifield Road, S. Kensington, S.W.10.

FOR SALE.—Owls, realistic, for Totems, 6s. 6d. GIRL GUIDES' GAZETTE and all books bound and mended. Guide Calendars from 1s. 6d. Mrs. Vidler, Carmelite Bindery, Rye, Sussex.

FOR SALE.—For Entertainments, the old Favourites: "A Plot for a Pardon," "Caught," "Aunt Tabitha's Will," "The Five Georges," "The Gifts of the Fairies," etc. No fee for performance. 3d. each, postage extra. Volume of 13 complete 2s. Easily produced. From Author, 171, Camden Road, N.W.1.

## WANTED.

WANTED.—Secondhand Guide belts, about 12, for a new village Company. Write E., c/o GIRL GUIDES' GAZETTE.

WANTED.—Lady Help wanted for January, Guider preferred, as cook or H.P. for small guest home in Shropshire. Apply, stating experience and age, Hon. Mrs. Corbet, District Commissioner, Adderley, Market Drayton.

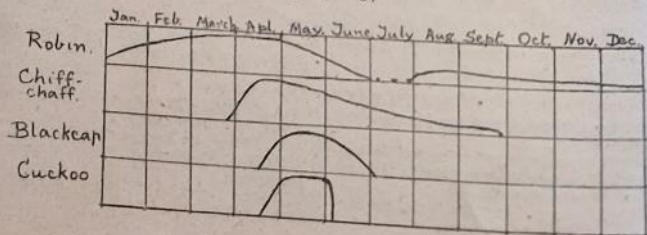
WANTED.—GAZETTES—January, November and December, 1916—by Headquarters for filing purposes. 25, Buckingham Palace Road, S.W.1.

LINGERIE.—Guider would like orders for fancy underclothing. Write Box 95, c/o GIRL GUIDES' GAZETTE.

WANTED.—Resident Guider Captain of experience required to join staff of Mentally Deficient Children Institution. Part time, might assist teaching or nursing; salary for duties. Full particulars from The Hon. Rachel Kay-Shuttleworth, Gawthorpe Hall, Burnley, Lancs. Bed-sitting-room. Good clubroom. Other members of staff keen to assist.

## Chart of Bird Song for a Log

(See page 13).



JANUARY, 1924]

AYRSHIRE.  
District Commissioner for the Island of ... Mrs. Stevenson, Stewart Villa, Rothsay.  
Isle of Bute.  
District Commissioner for Troon ... Miss Stephen, Croable Tower, Troon, vice Miss Arthur (resigned).

BERWICKSHIRE.  
Division Commissioner for West Berwickshire ... Mrs. du Plat Taylor, Purves, Greenlaw.  
District Commissioner for Gordon ... Miss Marjorie Banks, Rowchester, Greenlaw, vice Miss Home (resigned).

DUNDEE CITY.  
County Commissioner ... Miss F. Sharp, Balmuir, Dundee, vice Miss Kennedy (resigned).  
District Commissioner for Dundee East ... Miss R. M. Kennedy, Craigmore, Broughty Ferry, Dundee, vice Miss Sharp.

CITY OF EDINBURGH.  
Division Commissioner for East Edinburgh ... Miss E. McIntyre, 2, Abington Gardens, Edinburgh.  
District Commissioner for Dalry ... Miss N. Nicol, 30, Coates Gardens, Edinburgh.

KINCARDINESHIRE.  
District Commissioner for Banchory ... Miss F. Burnett, Crathes Castle, Crathes, Aberdeen, vice Miss Burnett Ramsay (resigned).  
District Commissioner for Strachan ... Mrs. Kerr, Invery, Banchory.

NAIRN.  
District Commissioner for Cawdor ... The Lady Janet Campbell, Cawdor Castle, Nairn.

RENFREWSHIRE.  
County Commissioner ... The Hon. Olive Campbell, Blythswood House, Renfrew, vice Lady Alice Shaw-Stewart (resigned).

STIRLINGSHIRE.  
District Commissioner for Campsie and District ... Miss B. M. A. Stirling, Glorat, Milton of Campsie, vice Mrs. Maclellan (resigned).

SUTHERLANDSHIRE.  
District Commissioner for Dornoch ... Mrs. Rubichand, Oversteps, Dornoch.  
District Commissioner for Helmsdale ... Mrs. MacKenzie, United Free Church Manse, Helmsdale.

## ULSTER.

CO. DERRY.  
District Commissioner for Limavady ... Mrs. Macrory, The Chalet, Limavady.

DOWN.  
Division Commissioner for South Down ... Mrs. Dobson, Provincial Bank House, Killeel.

LONDONDERRY.  
District Commissioner for Londonderry City ... Miss C. Lefroy Aikin, Ard-Alnain, Clarence Avenue, Londonderry.

TYRONE.  
District Commissioner for Omagh ... Mrs. Dan Auchinleck, Cavenagh, Omagh, Co. Tyrone.

## IRELAND.

DUBLIN.  
Assistant County Secretary ... Miss J. Ogilvy, Tuamaddy, Glenageary.  
District Commissioner for Fexrock ... Mrs. Phillips, Oakfield, Foxrock, Co. Dublin.

## OVERSEAS.

SOUTH AFRICA—RHODESIA.  
Commissioner ... Lady Chancellor, Government House, Salisbury, Rhodesia, vice Lady Chaplin (resigned).

WEST AFRICA—SIERRA LEONE.  
Secretary ... Mrs. F. D. Thaw, Aberdeen, Sierra Leone.

SOUTH AUSTRALIA.  
District Commissioner ... Mrs. Harkiss.  
District Commissioner ... Mrs. Medley.

BRITISH WEST INDIES—BERMUDA.  
Island Secretary ... Miss M. Asser, Government House, Bermuda, vice Mrs. Moore (resigned).  
District Commissioner for Hamilton ... Mrs. W. M. Conyers, Conyerston, Hamilton, Bermuda, vice Miss Butterfield (resigned).

BRITISH WEST INDIES—TRINIDAD.  
Island Secretary ... Miss Campbell, The Queen's Park Hotel, Port of Spain, vice Miss Browne (resigned).

CHILE.  
Commissioner in Valparaiso ... Mrs. Arthur D. Naylor, Casilla 136, Valparaiso.

MALTA.  
Assistant Island Secretary ... Mrs. Denaro, 145, It-torri, Sliema.

## CORRECTIONS.

WALES.  
Miss Dew-Robert's appointment should read "Division Commissioner for North Carnarvonshire," not "North Breconshire."

SCOTLAND.  
LANARKSHIRE.  
The entry for the Hamilton District should read, "Mrs. Souttar, vice Mrs. Shennan deceased," not "vice Mrs. Shennan (resigned)."



# IMPORTANT NOTICE.—Cash must be enclosed unless a Deposit Account has been opened.

All orders over £1 in value (except heavy camp equipment) sent post free in the British Isles. This applies to orders sent from National Headquarters only. Cheques should be made out to the Girl Guides Association, and crossed London County Westminster and Parr's Bank. Please note that mistakes in orders cannot be rectified unless notified within 14 days from date of invoice.

**THE GIRL GUIDES' ASSOCIATION**  
(INCORPORATED BY ROYAL CHARTER).  
Headquarters Office: 25, Buckingham Palace Road, London, S.W.1  
(Where all Letters and Orders should be addressed).  
Shop: 27, Buckingham Palace Road, London, S.W.1.  
TELEPHONE: VICTORIA 6860. TELEGRAPHIC ADDRESS: GIRGUIDUS, SOWEST, LONDON.

## Awards, Badges, &c.

To be obtained through the County Secretary only, except for London.

	Price.	Postage.
<b>ARMLETS—</b>		
Ranger—		
Science and Health, Red ..	..	..
Arts and Crafts, Purple ..	..	..
Professional, Yellow ..	..	..
Manufacturer, Brown ..	..	..
Commercial, Black and White ..	..	..
Home Craft, Blue ..	..	..
Outdoor Work, Green ..	..	..
Red Cross (Nursing) ..	6	
<b>BADGES—</b>		
Brownie—		
First Class ..	2	
Proficiency ..	2	
Recruit (Metal) ..	3	
Second Class ..	1	
Wings ..	6	
Brown Owl's ..	7	
Captain's ..	9	
Ranger ..	9	
Committee (Silver Tenderfoot) ..	2 0	
County President's ..	1 0	
Examiner's ..	6	
Guides—		
First Class ..	6	
Proficiency ..	2	
Second Class ..	3	
Tenderfoot—		
Brass ..	3	
Gold ..	1 0	
Imperial and International Council ..	6	
Instructor's ..	6	
Lieutenant's ..	6	
Lone Guide's ..	8	
Patrol—		
Choral ..	..	..
Folk Song Dancer ..	..	..
Hostess ..	4	
Ranger—		
Proficiency ..	2	
Second Class ..	3	
Star Test ..	3	
Tenderfoot—		
Brass, with Red Cloth back ..	3	
Enamel ..	7	
Sea Guides—		
Proficiency (Boatswain, Signaller, Swimmer) ..	2	
Tenderfoot ..	7	
Trade (Clerk, Cook, Storekeeper) ..	6	
Secretaries' Badges—		
County, Red crossed pens ..	..	..
Division and District, White crossed pens ..	..	..
Brownie, Brown crossed pens ..	..	..
Tawny Owl's ..	7	
Thanks Badges—		
Silver ..	4 0	
9-carat Gold ..	1 1 0	
War Service Badges (for renewal only) ..	3	
<b>CERTIFICATES—</b>		
Leaving ..	1 0	2d.
<b>CORDS—</b>		
All-Round ..	1 3	2d.
Gold All-Round ..	2 0	2d.
<b>ENROLMENT CARDS—</b>		
Brownie, 1d. each, or 10d. per doz. ..	..	..
Guides, 1d. each, or 10d. per doz. ..	..	..
Ranger, 1d. each or 10d. per doz. ..	..	..
<b>FORMS FOR OFFICERS' WARRANTS, Company Registration, etc.—</b>		
Proficiency Badge ..	4	2d.
Certificate ..	..	..
<b>HATBANDS—</b>		
Cadet ..	2	
Guide ..	9	
Ranger ..	9	
Sea Guide Cap Ribbon ..	1 2	1d.
Guider's ..	..	..

## STARS, Service—

Metal, on Red, Brown or Green Cloth .. 14 1d.

Five Years' Service Star .. 6 1d.

## Equipment.

	Price.	Postage.
Ambulance Outfit, pocket, Guide ..	1 6	3d.
Bandages, triangular—		
Plain ..	4	2d.
Printed ..	9	2d.
Boritt Outfits—		
Cane Centres, per wisp ..	1	1d.
per lb. ..	2 6	6d.
(Cane centres cannot be sold by weight for quantities under 1 lb.)		
Drill, No. 1 ..	2 0	2d.
" 2 (for advanced work) ..	2 9	6d.
Saws ..	1 4	2d.
1 in. Squares, wood, per doz. feet ..	4	3d.
Instructions ..	1	1d.
Complete outfit ..	7 6	6d.
Billy cans ..	2 0	6d.
Buzzer ..	11 6	5d.
and Lamp ..	14 0	6d.
Refills for above ..	8	2d.
Compasses ..	3 6	2d.
Happy Guides, health game for Guides ..	2 6	3d.
Happy Trees, woodcraft game for Guides ..	2 0	3d.
Knives, "Girl Guide," nickel, with blade and marine-spike ..	1 6	2d.
Knives, Scout, with large blade and marine-spike ..	2 0	2d.
Lamp signalling instructors ..	6	3d.
Life lines (10 yards), with ring and swivel ..	2 0	6d.
Pouch, leather, to hold ambulance outfit ..	2 0	3d.
Purse, belt—		
Guide's ..	10	2d.
Guider's ..	4 0	2d.
Rope for knotting, per yard ..	1	2d.
Safety-pins, gold, for Thanks Badges ..	5 6	1d.
Safety-pins, silver ..	1 6	1d.
Safety chains, gold ..	2 6	1d.
Semag, a game for teaching Semaphore ..	1 0	3d.
Splines, extension, for practice, per set ..	4 0	6d.
Staves ..	1 2	Rail
Not less than 3 can be sent by rail.		
Stretcher Nets ..	1 9	3d.
Trek-Carts. Prices on application.		
Water-bottles, glass, felt-covered ..	3 0	6d.
Whistles—		
Nickel ..	8	
With compass ..	1 4	2d.
"Sea Guide" ..	1 0	

## Flags, Totems, Trophies.

<b>FLAGS—</b>		
Carrier, leather, for flag ..	5 6	4d.
Company Colours, 4 ft. 6 in. by 3 ft., bright dark Blue, with First Class Badge and Motto, without name of Company, mounted on brass-jointed pole ..	1 3 6	free
With name of Company, mounted on brass-jointed pole. Extra lettering, 3s. 6d. N.B.—Take six weeks to make ..	1 9 6	free
(When ordering Company Flags, Guiders should be careful to give the correct name of the Company as registered.)		
Cords and Tassels (Red, White and Blue), for flag pole ..	4 9	3d.
Flag poles, brass jointed (bayonet joint) ..	6 0	Rail
Morse Signalling Flag, 24 in. by 24 in.—		
Silk ..	4 0	1d.
Cotton ..	1 4	2d.

## Patrol Flags, with emblems (flowers or birds) printed in colours .. 1 3 1d.

Semaphore Signalling Flags, 12 in. by 12 in., per pair .. 1 2 2d.

Semaphore Flags, 18 in. by 18 in., per pair .. 1 8 2d.

Sticks for Signalling Flags—

Morse .. 5

Ditto, better quality .. 1 0 6d.

Semaphore .. 4

This postage covers 6 Morse or semaphore sticks, fewer than this cannot be sent except at purchaser's risk.

Trefoil for flag-pole .. 7 6 6d.

Ranger .. 12 6 6d.

Union Jack, 6 ft. by 3 ft. (mounted on brass-jointed pole) .. 1 1 6 free

Union Jack, unmounted, with rope and toggle .. 15 6 6d.

Wands for Brownie Sixers, with emblem .. 4 3 Rail

Emblem only .. 3 0 2d.

N.B.—Totems and flag poles cannot be sent overseas. Flags can be sent unmounted.

## SHIELDS—

Two designs, New and Old Challenge Shields. The shield measures 11 in. by 13 in., with oxidized settings .. 3 3 0 free

Miniature Shields (6 in. by 5 in.) .. 15 6 6d.

## STANDARDS—

9 ft. poles in three sections (made to order only).

Plain, unpainted .. 1 7 6

polished .. 1 10 0 free

Painted, polished .. 12 6 6d.

Trefoil transfer .. 3 1d.

## TOTEMS—

Large mushroom shaped—

2 ft. high, plain .. 17 0 Carr.

" " painted .. 1 1 0 for-

" " with emblems .. 2 7 0 ward

(With more than 8 emblems 5s. extra. Box for totem is charged 1s. 7d.) Not returnable.

Brown Owl, for totem .. 2 9 4d.

" " very large .. 7 6 9d.

" " " plush .. 8 6 6d.

## Publications Department.

### BOOKS—

A.B.C. of Common Birds .. 6 1d.

Aids to Scoutmastership .. 2 0 2d.

Ambulance Badge for Girl Guides .. 1 4 1d.

Annual Report, 1922 .. 1 0 free

Art of Public Speaking .. 2 6 2d.

Astronomy for Girl Guides .. 1 0 1d.

Audrey in Camp .. 1 0 2d.

Baby of To-day. Book for Instruction in Nurse Badge .. 4 1d.

Basket-making at Home .. 1 6 2d.

Beside the Brook .. 1 3 2d.

Betty, the Girl Guide .. 2 6 3d.

Bird Land .. 1 6 2d.

Birds (Shown to the Children Series) .. 3 6 4d.

Birds' Nests, Eggs and Egg Collecting .. 3 6 4d.

Blazing the Trail .. 1 6 1d.

Book of Cub Games .. 2 0 1d.

Book of Elves and Fairies .. 6 0 6d.

Book of a Naturalist .. 2 0 4d.

Book of Stories for the Storyteller. By Fanny E. Coe .. 4 6 4d.

Boy Scouts' Camp Book .. 1 6 2d.

British Birds and How to Name Them .. 1 0 2d.

British Nesting Birds .. 2 0 3d.

" Trees .. 1 0 2d.

Brownie Handbook .. 6 1d.

By Hedgerow, Mead and Pool (for Brownies) .. 1 6 2d.

Cambridge Conference Books .. 1 6 2d.



# GIRL GUIDES' GAZETTE

JANUARY, 1924]

Price, Postage.  
£ s. d.

	Price, Postage.		Price, Postage.
Camp and Character Training	1 0	Rambles in the Woodlands (for Brownies)	1 6
Campcraft for Girl Guides, paper, cloth	3 6	Recognition	10
Camp Fire Yarns, paper, cloth	3 6	Rules, Policy and Organisation, 1923	4
Camping Out for All	10 0	Complete	8
Camping and Woodcraft (Kephart)	2 0	Guide	1 0
Care of Infants and Young Children	1 0	Brownies	3
In Health, by Dr. M. Burgess	1 0	School Choir	3
Chairman's and Debater's Handbook	8	Sick Nurse Badge for Girl Guides	3
Chambers' Home Management	1 0	Simple Cookery, Part I	3
Children's Songs and How to Tell	4 6	Simple Laundry Work	1 6
Children's Stories and How to Tell	8 6	Simple Housework	1 6
Children's Woodland A. B. C.	8 6	Housecraft (comprising above 5)	1 6
Citizenship	2 0	Saint George of England, By Basil Hoel	1 6
Country Rambles	2 0	Steps to Girl Guiding	2 6
Country, 1923, 4d. and 6d.	2 0	Stories of King Arthur and his Knights, By V. Waldo Cutler	4 6
Country Life, 1924	2 0	Stories to tell the Children for Girl Guides	1 0
Devil Book	7 6	Swedish Gymnastic Tables and Games for Infant Classes, By Dorothy King	1 6
Education by Story Telling	2 0	Teaching of Modern Games	1 0
Exercise in Thinking and Expressing	2 0	Team Games for Girl Guides	4 0
Five Hints on Part Singing	0 9	Terry, The Girl Guide	2
Five Hints on Sketching	0 9	The Flowers and their Story	2 6
First Aid to the Amateur Photographer	3 0	The Guide, weekly	6
First Aid (St. John Ambulance)	1 6	Binding Case for above	2 6
First Aid X-ray Atlas of the Arteries and Fractures	3 6	The Guide Law (Illustrated Booklet)	2 6
Flowers and Trees, with pictures to colour, for Brownies	1 6	The Guide Nature Book, By Marcus Woodward, Cloth	1 6
Flower Legends	3 6	Woodward, Cloth	6 0
Flowers of the Farm	1 3	Ditto Paper	2 6
Friend to Animals	2 0	The Guiding Book	1 0
Friends of all the World (Evenings for Girl Guides)	1 0	Tinkler Johnny (for Brownies)	1 6
Girl Guide Badges and How to Win Them	3 6	Titch	1 6
Ditto, stiff covers	4 6	Tracking and Pathfinding	2 0
Girl Guide Birthday Book, cloth	4 0	Tracks and Tracking	1 0
Girl Guide Games and How to Play Them, By H. B. Davidson	1 0	Training Girls as Guides, by Lady Baden-Powell	3 6
Girl Guide Prayers and Hymns	1 4	Trees	1 6
Girl Guide Hymns and Tunes (See Music)	6	Union Jack Saints	1 6
Girl Guides' Book, Vol. II	1 9	Who-So Stories	5 0
Girl Guides' Book of Games	3	Wild Bird Adventures, By Richard Kearton, F.Z.S.	1 0
Girl Guides' Gazette, monthly	1 6	Wild Flowers and How to Name Them	2 0
"Girl Guides' New Testament"	1 6	Wolf Cub Handbook	1 6
Girl Guiding (Handbook for Girl Guides, by Sir R. Baden-Powell), paper covers	2 0	Woodcraft	1 6
Ditto, cloth covers	3 6	Woodland Trees	1 3
Going About the Country with Your Eyes Open	1 6	Woodland Voices	1 9
Golden Windows	5 0	Workers in Nature's Workshop	1 9
Greta of the Guides	3 6		
Guide Gilly, Adventurer	6 0		
Handicraft-making:—			
Basket-making			
Bookbinding			
Bootmaking and Mending			
Cycle Repairing and Adjusting	Each		
Domestic Jobbing	1 6		
Household Repairs	3d.		
Knotting and Splicing Ropes and Cordage			
The Handyman's 1,000 Receipts			
Her Ladyship's Fourth Knitting Book for Guides and Brownies	6		
Health Badge for Girl Guides	3		
Home Health	1 1d.		
Home Nursing (St. John Ambulance)	1 6		
Honour of the Company	2 6		
How Audrey became a Guide	1 0		
In Nature's Way	1 6		
Knot Book	1 0		
Land and Sea Tales for Scouts and Guides, By Rudyard Kipling	4 0		
Legends of the Stars	1 0		
Lucy Mary (for Brownies)	2 6		
Meg of the Brownies	2 6		
More Nature Myths	1 0		
More Nature Stories	4 6		
More Ways of Entertaining Your Guests	2 6		
Natural History Studies	4 6		
Nature Myths	1 9		
Notes on Camping (Board of Education)	1 0		
Nowadays Fairy Book	5 0		
Once Upon a Time, Fairy Tales of Long Ago	6 0		
On the Right Trail	2 0		
(A book for Catholic Girl Guides.)	2 0		
Patrol System for Girl Guides	6		
Peggy Pemberton, Brownie, By H. B. Davidson	1		
Physical Exercise Book for Children under 7	3		
Pioneering and Map Making	1 6		
Plays and How to Act Them	6		
Preliminary Course of First Aid to the Injured (St. John's Ambulance)	6		
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113½, 114, 114½, 115, 115½, 116, 116½, 117, 117½, 118, 118½, 119, 119½, 120, 120½, 121, 121½, 122, 122½, 123, 123½, 124, 124½, 125, 125½, 126, 126½, 127, 127½, 128, 128½, 129, 129½, 130, 130½, 131, 131½, 132, 132½, 133, 133½, 134, 134½, 135, 135½, 136, 136½, 137, 137½, 138, 138½, 139, 139½, 140, 140½, 141, 141½, 142, 142½, 143, 143½, 144, 144½, 145, 145½, 146, 146½, 147, 147½, 148, 148½, 149, 149½, 150, 150½, 151, 151½, 152, 152½, 153, 153½, 154, 154½, 155, 155½, 156, 156½, 157, 157½, 158, 158½, 159, 159½, 160, 160½, 161, 161½, 162, 162½, 163, 163½, 164, 164½, 165, 165½, 166, 166½, 167, 167½, 168, 168½, 169, 169½, 170, 170½, 171, 171½, 172, 172½, 173, 173½, 174, 174½, 175, 175½, 176, 176½, 177, 177½, 178, 178½, 179, 179½, 180, 180½, 181, 181½, 182, 182½, 183, 183½, 184, 184½, 185, 185½, 186, 186½, 187, 187½, 188, 188½, 189, 189½, 190, 190½, 191, 191½, 192, 192½, 193, 193½, 194, 194½, 195, 195½, 196, 196½, 197, 197½, 198, 198½, 199, 199½, 200, 200½, 201, 201½, 202, 202½, 203, 203½, 204, 204½, 205, 205½, 206, 206½, 207, 207½, 208, 208½, 209, 209½, 210, 210½, 211, 211½, 212, 212½, 213, 213½, 214, 214½, 215, 215½, 216, 216½, 217, 217½, 218, 218½, 219, 219½, 220, 220½, 221, 221½, 222, 222½, 223, 223½, 224, 224½, 225, 225½, 226, 226½, 227, 227½, 228, 228½, 229, 229½, 230, 230½, 231, 231½, 232, 232½, 233, 233½, 234, 234½, 235, 235½, 236, 236½, 237, 237½, 238, 238½, 239, 239½, 240, 240½, 241, 241½, 242, 242½, 243, 243½, 244, 244½, 245, 245½, 246, 246½, 247, 247½, 248, 248½, 249, 249½, 250, 250½, 251, 251½, 252, 252½, 253, 253½, 254, 254½, 255, 255½, 256, 256½, 257, 257½, 258, 258½, 259, 259½, 260, 260½, 261, 261½, 262, 262½, 263, 263½, 264, 264½, 265, 265½, 266, 266½, 267, 267½, 268, 268½, 269, 269½, 270, 270½, 271, 271½, 272, 272½, 273, 273½, 274, 274½, 275, 275½, 276, 276½, 277, 277½, 278, 278½, 279, 279½, 280, 280½, 281, 281½, 282, 282½, 283, 283½, 284, 284½, 285, 285½, 286, 286½, 287, 287½, 288, 288½, 289, 289½, 290, 290½, 291, 291½, 292, 292½, 293, 293½, 294, 294½, 295, 295½, 296, 296½, 297, 297½, 298, 298½, 299, 299½, 300, 300½, 301, 301½, 302, 302½, 303, 303½, 304, 304½, 305, 305½, 306, 306½, 307, 307½, 308, 308½, 309, 309½, 310, 310½, 311, 311½, 312, 312½, 313, 313½, 314, 314½, 315, 315½, 316, 316½, 317, 317½, 318, 318½, 319, 319½, 320, 320½, 321, 321½, 322, 322½, 323, 323½, 324, 324½, 325, 325½, 326, 326½, 327, 327½, 328, 328½, 329, 329½, 330, 330½, 331, 331½, 332, 332½, 333, 333½, 334, 334½, 335, 335½, 336, 336½, 337, 337½, 338, 338½, 339, 339½, 340, 340½, 341, 341½, 342, 342½, 343, 343½, 344, 344½, 345, 345½, 346, 346½, 347, 347½, 348, 348½, 349, 349½, 350, 350½, 351, 351½, 352, 352½, 353, 353½, 354, 354½, 355, 355½, 356, 356½, 357, 357½, 358, 358½, 359, 359½, 360, 360½, 361, 361½, 362, 362½, 363, 363½, 364, 364½, 365, 365½, 366, 366½, 367, 367½, 368, 368½, 369, 369½, 370, 370½, 371, 371½, 372, 372½, 373, 373½, 374, 374½, 375, 375½, 376, 376½, 377, 377½, 378, 378½, 379, 379½, 380, 380½, 381, 381½, 382, 382½, 383, 383½, 384, 384½, 385, 385½, 386, 386½, 387, 387½, 388, 388½, 389, 389½, 390, 390½, 391, 391½, 392, 392½, 393, 393½, 394, 394½, 395, 395½, 396, 396½, 397, 397½, 398, 398½, 399, 399½, 400, 400½, 401, 401½, 402, 402½, 403, 403½, 404, 404½, 405, 405½, 406, 406½, 407, 407½, 408, 408½, 409, 409½, 410, 410½, 411, 411½, 412, 412½, 413, 413½, 414, 414½, 415, 415½, 416, 416½, 417, 417½, 418, 418½, 419, 419½, 420, 420½, 421, 421½, 422, 422½, 423, 423½, 424, 424½, 425, 425½, 426, 426½, 427, 427½, 428, 428½, 429, 429½, 430, 430½, 431, 431½, 432, 432½, 433, 433½, 434, 434½, 435, 435½, 436, 436½, 437, 437½, 438, 438½, 439, 439½, 440, 440½, 441, 441½, 442, 442½, 443, 443½, 444, 444½, 445, 445½, 446, 446½, 447, 447½, 448, 448½, 449, 449½, 450, 450½, 451, 451½, 452, 452½, 453, 453½, 454, 454½, 455, 455½, 456, 456½, 457, 457½, 458, 458½, 459, 459½, 460, 460½, 461, 461½, 462, 462½, 463, 463½, 464, 464½, 465, 465½, 466, 466½, 467, 467½, 468, 468½, 469, 469½, 470, 470½, 471, 471½, 472, 472½, 473, 473½, 474, 474½, 475, 475½, 476, 476½, 477, 477½, 478, 478½, 479, 479½, 480, 480½, 481, 481½, 482, 482½, 483, 483½, 484, 484½, 485, 485½, 486, 486½, 487, 487½, 488, 488½, 489, 489½, 490, 490½, 491, 491½, 492, 492½, 493, 493½, 494, 494½, 495, 495½, 496, 496½, 497, 497½, 498, 498½, 499, 499½, 500, 500½, 501, 501½, 502, 502½, 503, 503½, 504, 504½, 505, 505½, 506, 506½, 507, 507½, 508, 508½, 509, 509½, 510, 510½, 511, 511½, 512, 512½, 513, 513½, 514, 514½, 515, 515½, 516, 516½, 517, 517½, 518, 518½, 519, 519½, 520, 520½, 521, 521½, 522, 522½, 523, 523½, 524, 524½, 525, 525½, 526, 526½, 527, 527½, 528, 528½, 529, 529½, 530, 530½, 531, 531½, 532, 532½, 533, 533½, 534, 534½, 535, 535½, 536, 536½, 537, 537½, 538, 538½, 539, 539½, 540, 540½, 541, 541½, 542, 542½, 543, 543½, 544, 544½, 545, 545½, 546, 546½, 547, 547½, 548, 548½, 549, 549½, 550, 550½, 551, 551½, 552, 552½, 553, 553½, 554, 554½, 555, 555½, 556, 556½, 557, 557½, 558, 558½, 559, 559½, 560, 560½, 561, 561½, 562, 562½, 563, 563½, 564, 564½, 565, 565½, 566, 566½, 567, 567½, 568, 568½, 569, 569½, 570, 570½, 571, 571½, 572, 572½, 573, 573½, 574, 574½, 575, 575½, 576, 576½, 577, 577½, 578, 578½, 579, 579½, 580, 580½, 581, 581½, 582, 582½, 583, 583½, 584, 584½, 585, 585½, 586, 586½, 587, 587½, 588, 588½, 589, 589½, 590, 590½, 591, 591½, 592, 592½, 593, 593½, 594, 594½, 595, 595½, 596, 596½, 597, 597½, 598, 598½, 599, 599½, 600, 600½, 601, 601½, 602, 602½, 603, 603½, 604, 604½, 605, 605½, 606, 606½, 607, 607½, 608, 608½, 609, 609½, 610, 610½, 611, 611½, 612, 612½, 613, 613½, 614, 614½, 615, 615½, 616, 616½, 617, 617½, 618, 618½, 619, 619½, 620, 620½, 621, 621½, 622, 622½, 623, 623½, 624, 624½, 625, 625½, 626, 626½, 627, 627½, 628, 628½, 629, 629½, 630, 630½, 631, 631½, 632, 632½, 633, 633½, 634, 634½, 635, 635½, 636, 636½, 637, 637½, 638, 638½, 639, 639½, 640, 640½, 641, 641½, 642, 642½, 643, 643½, 644, 644½, 645, 645½, 646, 646½, 647, 647½, 648, 648½, 649, 649½, 650, 650½, 651, 651½, 652, 652½, 653, 653½, 654, 654½, 655, 655½, 656, 656½, 657, 657½, 658, 658½, 659, 659½, 660, 660½, 661, 661½, 662, 662½, 663, 663½, 664, 664½, 665, 665½, 666, 666½, 667, 667½, 668, 668½, 669, 669½, 670, 670½, 671, 671½, 672, 672½, 673, 673½, 674, 674½, 675, 675½, 676, 676½, 677, 677½, 678, 678½, 679, 679½, 680, 680½, 681, 681½, 682, 682½, 683, 683½, 684, 684½, 685, 685½, 686, 686½, 687, 687½, 688, 688½, 689, 689½, 690, 690½, 691, 691½, 692, 692½, 693, 693½, 694, 694½, 695, 695½, 696, 696½, 697, 697½, 698, 698½, 699, 699½, 700, 700½, 701, 701½, 702, 702½, 703, 703½, 704, 704½, 705, 705½, 706, 706½, 707, 707½, 708, 708½, 709, 709½, 710, 710½, 711, 711½, 712, 712½, 713, 713½, 714, 714½, 715, 715½, 716, 716½, 717, 717½, 718, 718½, 719, 719½, 720, 720½, 721, 721½, 722, 722½, 723, 723½, 724, 724½, 725, 725½, 726, 726½, 727, 727½, 728, 728½, 729, 729½, 730, 730½, 731, 731½, 732, 732½, 733, 733½, 734, 734½, 735, 735½, 736, 736½, 737, 737½, 738, 738½, 739, 739½, 740, 740½, 741, 741½, 742, 742½, 743, 743½, 744, 744½, 745, 745½, 746, 746½, 747, 747½, 748, 748½, 749, 749½, 750, 750½, 751, 751½, 752, 752½, 753, 753½, 754, 754½, 755, 755½, 756, 756½, 757, 757½, 758, 758½, 759, 759½, 760, 760½, 761, 761½, 762, 762½, 763, 763½, 764, 764½, 765, 765½, 766, 766½, 767, 767½, 768, 768½, 769, 769½, 770, 770½, 771, 771½, 772, 772½, 773, 773½, 774, 774½, 775, 775½, 776, 776½, 777, 777½, 778, 778½, 779, 779½, 780, 780½, 781, 781½, 782, 782½, 783, 783½, 784, 784½, 785, 785½, 786, 786½, 787, 787½, 788, 788½, 789, 789½, 790, 790½, 791, 791½, 792, 792½, 793, 793½, 794, 794½, 795, 795½, 796, 796½, 797, 797½, 798, 798½, 799, 799½, 800, 800½, 801, 801½, 802, 802½, 803, 803½, 804, 804½, 805, 805½, 806, 806½, 807, 807½, 808, 808½, 809, 809½, 810, 810½, 811, 811½, 812, 812½, 813, 813½, 814, 814½, 815, 815½, 816, 816½, 817, 817½, 818, 818½, 819, 819½, 820, 820½, 821, 821½, 822, 822½, 823, 823½, 824, 824½, 825, 825½, 826, 826½, 827, 827½, 828, 828½, 829, 829½, 830, 830½, 831, 831½, 832, 832½, 833, 833½, 834, 834½, 835, 835½, 836, 836½, 837, 837½, 838, 838½, 839, 839½, 840, 840½, 841, 841½, 842, 842½, 843, 843½, 844, 844½, 845, 845½, 846, 846½, 847, 847½, 848, 848½, 849, 849½, 850, 850½, 851, 851½, 852, 852½, 853, 853½, 854, 854½, 855, 855½, 856, 856½, 857, 857½, 858, 858½, 859, 859½, 860, 860½, 861, 861½, 862, 862½, 863, 863½, 864, 864½, 865, 865½, 866, 866½, 867, 867½, 868, 868½, 869, 869½, 870, 870½, 871, 871½, 872, 872½, 873, 873½, 874, 874½, 875, 875½, 876, 876½, 877, 877½, 878, 878½, 879, 879½, 880, 880½, 881, 881½, 882, 882½, 883, 883½, 884, 884½, 885, 885½, 886, 886½, 887, 887½, 888, 888½, 889, 889½, 890, 890½, 891, 891½, 892, 892½, 893, 893½, 894, 894½, 895, 895½, 896, 896½, 897, 897½, 898, 898½, 899, 899½, 900, 900½, 901, 901½, 902, 902½, 903, 903½, 904, 904½, 905, 905½, 906, 906½, 907, 907½, 908, 908½, 909, 909½, 910, 910½, 911, 911½, 912, 912½, 913, 913½, 914, 914½, 915, 915½, 916, 916½, 917, 917½, 918, 918½, 919, 919½, 920, 920½, 921, 921½, 922, 922½, 923, 923½, 924, 924½, 925, 925½, 926, 926½, 927, 927½, 928, 928½, 929, 929½, 930, 930½, 931, 931½, 932, 932½, 933, 933½, 934, 934½, 935, 935½, 936, 936½, 937, 937½, 93