

and sweet peas—father was so fond of sweet peas; and in the spring snowdrops and crocuses and violets. Allan says I may do it."

"Yes, surely, Dot."

"I wonder what father is doing now?" he exclaimed, suddenly, putting by the unfinished wreath a little wearily. "I think the worst of people dying is that we cannot find out what they are doing," and his eyes grew large and wistful. Alas! Dot, herein lies the sting of death—silence so insupportable and unbroken!

"Shall I read you your favourite chapter?" I asked, softly; for every day Dot made us read to him the description of that City with its golden streets and gem-built walls; but he shook his head.

"It glitters too much for my head to-night," he said, quaintly; "it is too bright and shining. I would rather think of dear father walking in those green pastures, with all the good people who have died. It must be very beautiful there, Esther. But I think father would be happier if I were with him."

"Oh, Dot, no!" for the bare idea pained me; and I felt I must argue this notion away. "Allan and I could not spare you, or mother either; and there's Jack—what would poor Jack do without her playfellow?"

"I don't feel I shall ever play again," said Dot, leaning his chin on his mites of hands and peering at us in his shrewd way. "Jack is a girl, and she cannot understand; but when one is only a Dot, and has an ugly crutch and a back that never leaves off aching, and a father that has gone to heaven, one does not care to be left behind."

"But you are not thinking of us, Dot, and how unhappy it would make us to lose you too," I returned. And now the tears would come one by one; Dot saw them, and wiped them off with his sleeve.

"Don't be silly, Esther," he said, in a coaxing little voice. "I am not going yet. Allan says I may live to be a man. He said so last night; and then he told me he was afraid we should be very poor; and that made me sorry, for I knew I should never be able to work with my poor back."

"But Allan and I will work for you, my darling," I exclaimed, throwing my arms round him; "only you must not leave us, Dot, even for father," and as I said this I began to sob bitterly. I was terribly ashamed of myself when Allan came in and discovered me in the act; and there was Jack keeping me company, and frowning away her tears dreadfully.

I thought Allan would have scolded us all round; but no, he did nothing of the kind. He patted Jack's wet cheeks and laughed at the hole in her handkerchief; and he then seated himself on the bed, and asked me very gently what was the matter with us all. Dot was spokesman: he stated the facts of the case rather lugubriously and in a slightly injured voice.

"Esther is crying because she is selfish, and I am afraid I am selfish too."

"Most likely," returned Allan, drily; "it is a human failing. What is the case in point, Frankie?"

Allan was the only one of us who ever called Dot by his proper name.

"I should not mind growing up to be a man," replied Dot, fencing a little, "if I were big and strong like you," taking hold of the huge sinewy hand. "I could work then for mother and the girls; but now you will be always obliged to take care of me, and so—and so—" and here Dot's lips quivered at little, "I would rather go with dear father if Esther would not cry about it so."

"No, no, you must stay with us, Sonny," returned Allan, cheerily. "Esther and I are not going to give you up so easily. Why, look here, Frankie; I will tell you a secret. One of these days I mean to have a nice little house of my own, and Esther and you shall come and live with me, and I will go among my patients all the morning, and in the evening I shall come home very lazy and tired, and Esther shall fetch me my slippers and light the lamp, and I shall get my books, and you will have your drawing, and Esther will mend our clothes, and we shall be as cosy as possible."

"Yes, yes," exclaimed Dot, clapping his hands. The snug picture had fascinated his childish fancy; Allan's fireside had obscured the lights of Paradise. From this time this imaginary home of Allan's became his favourite castle in the air. When we were together he would often talk of it as though it were reality. We had planted the garden and furnished the parlour a dozen times over before the year was out; and so strong is a settled imagination that I am almost sure Dot believed that somewhere there existed the little white cottage with the porch covered with honeysuckle and the low bay-window with the great pots of flowering plants, beside which Dot's couch was to stand.

I don't think Jack enjoyed these talks so much as Dot and I did, as we made no room for her in our castle building.

"You must not live with us, Jack," Dot would say, very gravely; "you are only a girl, and we don't want girls"—(what was I, I wonder?)—"but you shall come and see us once a week, and Esther will give you brown bread and honey out of our beehives," for we had arranged there must be a row of beehives under a southern wall where peaches were to grow; and as for white lilies, we were to have dozens of them. Dear, dear, how harmless all these fancies were, and yet they kept us cheerful and warded off many an hour of depression from pain when Dot's back was bad. I remember one more thing that Allan said that night when we were all better and more cheerful, for it was rather a grave speech for a young man; but then Allan had these fits of gravity.

"Never mind thinking if you will grow up to be a man, Dot. Wishing won't help us to die an hour sooner, and the longest life must have an end some day. What we have to do is to take up our life and do the best we can with it while it lasts, and to be kind and patient, and help one another. Most likely Esther and I will have to work hard enough all our lives—we shall work, and you may have

to suffer; but we cannot do without you any more than you can do without us. There, Frankie!"

(To be continued.)

GOOD BREEDING :

AS SHOWN IN CONVERSATION.

THE above title is the first on the list of articles with which I have been requested to supplement others of the same character, and so to respond to the perpetually recurring inquiries by "our girls" on the subject of good breeding.

The judicious selection of topics for conversation; discrimination as to those which should be avoided, together with the words and forms of expression which are inadmissible "in Society;" the word on which special emphasis should be laid; the inflections of the voice and expression of the countenance—all these are important considerations for those who would show good breeding in conversation. Nevertheless, in ninety-nine cases out of a hundred, children learn to speak as best they can, and no special training is given them.

Lord Chesterfield very truly observes, "A thousand nameless things which nobody can describe, but which everybody feels, conspire to form that whole of pleasing; as the several pieces of a mosaic work, though, separately, of little beauty or value, when properly joined form those beautiful figures that please everybody. A look, a gesture, a tone of voice, all bear their parts in the great work of pleasing."

How many of you, my youthful readers, have given your attention to this part of your education?

Some years ago an admirable article appeared in a leading daily paper, advocating the training of children to tell short stories, or narrate little incidents in their daily life. To this end I should suggest two or three rules. Let the hands be kept still; allow no fidgeting, pulling of the clothes, nor twisting of buttons. Such tricks become necessities in after years, and a student deprived of his old assistant, a particular button, has been known to lose his presence of mind, and the whole thread of his subject, and failed to pass his examination. Permit no wandering of the eyes here and there, and searching for a lost thought in the ceiling; nor attempt to gain time by "stop-gaps" in the form of "Well—a—a," "but—a—a," "hum," "you know," "you see," or "don't you see?" Bid the child to fix its thoughts on the main fact to be told, not on the selection of words, nor on any trilling accessories to the narrative, which might, or might not, be named in a parenthesis without loss to the primary statement made. So many are the words offering a selection, so various the ways of turning a phrase, that once begin to hesitate over their choice or rearrangement, and you are lost in a labyrinth of difficulty. The fewer words the better. Rigmoroles confuse the hearer. Commence the child's lessons in speaking by a series of brief questions, viz.:—"Of whom, or what are you going to speak?" "What happened?" "What did they say?" "When and where was it?" Several of these queries could be answered in a single word, and there would be neither any necessity for looking about, nor temptation to gain time, by saying, "Hum—a—a," nor "you know," when he knows you do not. The art of speaking without hesitation, and narrating a story in plain, simple English, must be acquired before leaving the school-room, or you will be utterly unprepared to be introduced into society.

When you enter a reception-room do not look as if going to be hanged, your eyes

glaring and your eyebrows uplifted to your hair. Remember the effect on others of a doleful apparition, and try to look like a gleam of sunshine. Hold your head up; be all eyes and ears, and ever on the *qui vive*; collect your thoughts, and take a rapid note of the persons assembled—those in mourning; those in circumstances of any anxiety; the deformed, or afflicted with any personal infirmity or defect; and bear in mind a possibly near connection existing between persons present and those about whom mention may be made. You will thus be fore-armed and your friends protected against any *gauche* observation on your part, and the introduction of painful subjects, which you should avert or turn off at once.

Young people may rarely join in general conversation, excepting amongst contemporaries in age or in the home circle. They should confine their remarks to a next neighbour, or one or two persons forming a small *coterie*.

But whether to join in general conversation or not, it is essential that all should read, to render themselves agreeable and the topics of their discourse diversified. It will also serve to raise the conversation above those superfluous commonplaces—from which it seems hard to escape—of the thermometer and barometer type. Your education is not completed when you leave school; it is only then placed in your own hands, and the responsibility transferred to your own conscience. Always have some nice book on hand of travels, archaeological or geological research, natural history, science, or art in all its branches. Make no parade of your studies; a mere allusion to a new work may suffice to give a pleasant change to the conversation, and open a way for others to speak. Yourself alone considered, such a course of study will help to develop what mind you may have very effectually.

For lack of such an aid in the duty of conversing, people fall back during the "awful pauses" on personalities; and then their absent neighbours suffer, and their own characters become deteriorated, or else they rake together all the delinquencies and misdoings of their respective servants, on which subject many might have just cause to sympathise; but how that threadbare topic palls on others! The less such domestic difficulties are exposed beyond the limits of the family circle the better. Injudicious mistresses doubtless form the popular theme in humbler reunions.

With reference to elevating the tone of conversation by means of a perpetual course of reading, I must warn my young friends of one objectionable practice—that of putting your friend through a course of examination to show off your own intellectual culture, and possibly to expose their ignorance. The unprofitable query, "Have you read so and so?" carried on through a list of new books half a yard long, very shortly becomes intolerably offensive—I may say, exasperating. A series of questions put by one party, and answered in monosyllables by the other, does not constitute "conversation," which denotes a mutual interchange of thought, including information and personal opinions.

Whether young or otherwise, you may venture to address any lady seated by you without a special introduction; the discretion of your mutual hostess being a sufficient guarantee for both. Look the person you address full in the face; but never begin to utter one word until they, or any person in your immediate group, have ceased speaking. Be patient, and never let others feel hurried. Leave a pause between the last subject discussed and the introduction of a new one. Never fly from one to another in rapid succession; allow people time to disengage their thoughts without violence from the last.

As to the choice of these said "topics," the sentiments, tastes, occupations, age, and circumstances of those whom you meet must regulate that. Much tact is essential to good breeding. In reference to religion and politics be specially on your guard. Reunions of friends in society are not designed for discussions, and it would be presumptuous on your part as well as offensive, whether young or old, to speak *ex cathedra* on such subjects in a mixed society and at a social entertainment. If such matters should crop up, politeness exacts that you should modify any expression of your individual opinions by coupling them with such a preface as, "It seems to me," or "as far as I am able to judge." In fact, you are not to make yourself and your opinions a nuisance, either by an intrusive statement of the latter, or by selecting to be in the opposition, for mere argument sake. You are not wanted as a "special pleader," your friends are not in the "witness box," and no one wishes their statement to be reduced to absurdity for your entertainment, even supposing you to be clever enough to "paint white black."

Some half-bred people think to raise the general opinion of their intellect, or gain credit for information, by assuming an air of incredulity when some curious statement has been made or story narrated. However incredible, never "look superior," nor cast glances to that effect at other listeners, and so pour silent contempt on what has been said. You were not asked to endorse it, even if you knew he were "drawing the long bow;" in such a case, "Silence is gold."

Again, it is quite inadmissible to speak on matters of business with a professional man when you meet him at a private reunion. Ask no opinion, legal or medical. Such an act would be equivalent to picking his pocket; he could not decline to give it, nor could he make a charge.

Quite as much in bad taste would remarks be on the subject of your high connections or noble birth. You may reply to inquiries, or speak of them to an intimate friend in private, supposing his position to be equal to your own. But great delicacy should be observed on this score; for some in the group around you, who may be of more humble birth and have no such distinguished connections nor family history, may feel mortified by your thoughtless remarks. Yet these persons may be of gentle birth, or at least may lay claim to the nobility of goodness or talent; possessing those attributes of the heart and mind that raise a man above his social position, and fit him for intercourse with princes.

Cultivate an unostentatious and genial demeanour, and a gracious style of language, which will serve to place everyone at ease in your society. Little kindly remarks may often afford more pleasure than long and eloquent discourses. Speak gently and low; never raise your voice thereby to "talk-down" another with whose observations you disagree, but articulate distinctly; moderate your laughter; and avoid clipping your words.

But while I insist on a low tone of voice, every child, not a mere "street Arab," must know from his earliest years that whispering or speaking aside, in a voice intentionally inaudible to a third party, who is not privileged to hear the secret, is an act of gross rudeness. Equally ill-bred is the practice of looking provokingly mysterious; giving half confidences; endeavouring to make a friend guess at the whole truth by speaking in innuendoes, in a cowardly fear of the dangerous responsibility involved in revealing a secret; or in expressing a damaging opinion of an absent individual. Never be guilty of such mean, underhand ways.

In reference to mimicry, to which a special cleverness in some persons addicts them,

rendering them highly entertaining in society, a grand distinction should be observed—*viz.*, between its general and personal application. To exemplify the eccentricities and inconsistencies of fashion, and the oddities of imaginary characters, is to render a service to society as well as harmless entertainment; but personalities are highly objectionable. Lord Chesterfield describes the latter as "the common and favourite amusement of little, low minds."

Much tact is necessary in reference to a joke. Never prolong it, however good-natured, at the expense of anyone present, when the first laugh is over, for all real fun is over then likewise; so turn the subject at once. When the colour rises in the cheek of the person quizzed, look another way, that they may recover self-possession. If the jest be against yourself, be good-humoured, even though you may feel annoyed. Do not retort snappishly with a "*tu quoque*," nor wear a sour expression.

Apropos of the expression of the countenance, it is of considerable importance as a handmaid to your speech. It should be in harmony with the thought expressed, yet may be used to soften the harshness of a truth that must be told, some unwelcome lesson that must be inculcated. "A look, a gesture, a tone of voice all bear their part in the great work of pleasing," and if many of "our girls" could only see the supercilious and sneering expression they often assume by turning down the corners of the mouth when they pretend to smile (a grimace repulsive to others and unbecoming to themselves), they would appreciate the weight attached to a look as well as to a word. How often you hear people say, "So much depends on how a thing is said." The word "how" has reference to the tone of voice, the expression of the face, and on the where the emphasis is placed, not on the "thing said;" and the words, "so much," just imply the making or marring of the *entente cordiale* between two people. A listener not trained to understand the right use of the tone of voice, expression of face, and due placing of the emphasis, may make incalculable mischief by an incorrect repetition of the original remark.

Some have a *gauche* trick of asking questions, partly, perhaps, from an impertinent curiosity, partly because they have no conversational powers, nor any thoughts to express, even if they had learned how to speak. There is a great difference between one description of question and another, for while tact and good breeding forbid your inquiry into the business, fortune, and domestic affairs, the ages, and unmentioned ailments of your acquaintances, you would be quite right in asking for any instructive information whenever you could possibly obtain it. In addition to such queries, it would be kind and judicious in your converse with some old gentleman to draw him out on the subject of his travels, adventures, military or naval service, and exploits of bygone years, and the interest you showed, in words ever so few, would prove quite a refreshment to him. And so, in like manner, if it pleased some old lady to communicate to you any of her trifling domestic affairs, leave her to do all or most of the talking; it is your part to listen and give her your undivided attention. Superficial thinkers might stigmatise the apparent interest which politeness requires you to assume as insincere; but it is only a charitable act of complaisance, and one of conformity to the Divine precept, to be "unto all pleasing."

It is really more essential to be a good listener than a good talker. Beware of a habit of absence of mind; to indulge in it is an act of very gross rudeness to those who address you. You should let your friend see that you are trying to place yourself in his position, and to realise the point of view from which he sees the matter, so as, if possible, to

give him your sympathy and to adapt your conversation to his tastes.

But two exceptions must be taken to this rule, and the oft-talked-of mystical line to be drawn must be recognised in this. Show none when the Christian faith is cavilled at by Freethinkers, and divine things spoken of in a profane and flippant manner. Show none either when evil speaking and scandal are made a form of social entertainment. Turn

the conversation if you can; or, if addressed, endeavour to throw a charitable doubt on the truth of the report; or put a more kindly construction on some objectionable speech repeated by a still more objectionable person. An old and high authority observes, "As in robbery, so in scandal, the receiver is as bad as the thief."

Lastly, one word on the subject of conversing with those of a different sex. Conquer

any silly slyness that arises from a vain self-consciousness. Let there be no flippant bantering. Be pleasant in manner, but always maintain a certain degree of modest reserve; an unostentatious yet quiet dignity, which cannot be confounded with conceit nor presumption. It will prove a safeguard against intrusive familiarity on their part, and undesirable comments and surmises on that of any spectator. S. F. A. CAULFIELD.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

"Whose every fold and line in all their dresses
Something refined and exquisite expresses."

—ARTHUR CLOUGH.

WITH "chill October" comes the assurance that winter is on its way; and, in spite of cosy fires within and warm clothes without, we have plenty of reason to regret "the joy of our vanished summer"—especially the present one, which has been quite of the old-fashioned kind. Of course, there is much to talk about in the way of changes in dress and fashions this month, although, really, the changes are not very great.

In the way of dresses, everything that is worn will be worn—braiding tucks, plain skirts and long tunics, and kiltings and short tunics, bodices pointed and round, and full ones, as well as plain. So, in doing over old

dresses, there is no anxiety about much alteration, as but little will suffice—for the bodice can be completely changed by the addition of a "Fédora" puff, and the skirt by an extra flounce or a kilting, put on in a different way. Many girls are very busy reconstructing their last winter's dresses, with braiding, waistcoats, plastrons, cuffs, and bands for the overskirts. Waistcoats being quite one of the features of the new dresses for the winter, very handsomely embroidered and braided, are within the reach of all people with clever and industrious fingers, as they can make them for themselves. Braiding patterns—which may be transferred to all materials by simply ironing them off with a warm iron—may be purchased for next to nothing at any fancy-work shop; and thus the first step is easily taken, even by the most inexperienced worker. The braid may be either of silk or mohair—I

prefer the latter for wear. All worsted braids should be scalded with boiling water and then hung up, without wringing, to drip dry; and to ensure their neither shrinking nor turning green, a handful of salt may be added to the boiling water also. The stitches taken in braiding should be firm, and all corners must be carefully and neatly turned.

Cloth and other thick materials are frequently employed for plain skirts, and finished with a few tucks at the edge of the skirt, or rows of braid or velvet. With this style of making a long overskirt is requisite, so that the lower skirt may be at least three-quarters covered. With a short tunic it is very ungraceful. Dark green is unquestionably the most fashionable shade of the autumn; and if the right green be chosen, it is an excellent wearing colour. The newest and prettiest is called "amazon" green, another is *purée de pois*, and a third the blue-green tint of a turnip leaf, a charming colour, but perhaps not so fast and durable as could be wished.

The two new braids, called "old" silver and "new" silver, the one bright and the other



AUTUMN BONNET.

dead, are more used to trim these pretty green dresses than gold; and navy blue serges, which are more popular than usual, have poppy-red or Turkey-red braid, or else silver braid with threads of colour in it. Pale primrose-coloured ribbons are also used for navy blue serge, and also striped satins, in two or three colours.

Amongst the new colours are "watercress"-green, *souris-agitée* (I hope my readers will be equal to translating this funny French name, which is a kind of mouse-grey), and moss-green. Iris and other shades of violet have been very popular during the autumn, both in wool and silk, and will continue to be so. Iris velvet has been most popular as a trimming for white felt hats, as well as straw and leghorn. It has also been used as a trimming for white dresses, both of cashmere and nun's veiling.

Black grenadine polonaises are very popular for quiet evening dresses, which sometimes are embroidered with black or coloured spots. The bodice can be either open or closed; and either a black or coloured silk skirt is equally suitable. This is a most useful fashion, and is very economical also; and the same may be said of the lace polonaises, both of black and white lace.

In the way of patterns and designs, I think checks have nearly had their day. Velvet ribbon is the fashionable trimming for them, when they are worn; and the bodice is of plain cloth, not of checked material. In the thin soft silks that have been so much worn all the summer, checks are still fashionable; and those of my readers who have a dress of the kind, will find it a useful autumn or winter evening dress by trimming it with a little lace



THE NEW STYLE OF HAIRDRESSING.