

INEXPENSIVE HOME MILLINERY.

PART THE FIRST.—PURCHASE AND CHOICE OF MATERIALS.



"HOME MILLINERY?" echoes my friend doubtfully; "an article on Home Millinery?"

"Yes," I repeat; "why not?"

"Because I don't see what you can find to say on the subject," is the somewhat discouraging rejoinder.

I put on a defiant air, as far as my outward woman is concerned, but inwardly I feel not a little troubled by the opinion so freely expressed; for I know my friend is a woman of great experience and knowledge in practical literary work. But I am nevertheless quite determined to accomplish the task I have set myself. I have made my own bonnets and hats for years, and am only too anxious to try and help others to do what has been a great saving and comfort to myself. So I retire to my own particular low chair by the fire, and put on my "considering-cap;" and after some deep cogitation, I find my subject divides itself, naturally, into two parts—first, the purchase and choice of the materials; and, secondly, the making-up of our purchases.

I breathe a sigh of relief as I begin to see my way a little; and then I endeavour to recall the birth of my last new bonnet, and its career, from its cradle to its—well, I was nearly saying grave, which ought, of course, to be the ending of the sentence; but as it is in a very respectable condition still, it would not be a true description by any means. A careful inspection has shown me that the velvet is as good as ever, the feather perhaps a little uncurled, and the roses soiled; but a bluntish knife will help to curl the feather, and the leaves of my roses are as good as new. In the ruins of my winter's bonnet I see the foundations of such a pretty summer one. A new white straw, trimmed with the old black velvet, and some blush-roses to replace the soiled winter ones; perhaps some *écru* lace—*et, voilà!* my bonnet.

I have made use of my own experience thus far to aid me in helping others; for almost the first question my friends ask me is, "What can I do with my old bonnet or hat? How can I 'make it over' to do for the summer or winter, as the case may be?" Now the taking to pieces of an old bonnet is an excellent lesson in millinery of itself; and in nine cases out of ten the foundations of the new one may be found in the old.

The class for which I am now writing is, of course, that large and daily increasing one of young ladies, married and unmarried, whose allowances for dress range from £10 to £30 or £36 per annum. Out of such sums as these, bonnets at one and two guineas are not attainable without unduly sacrificing the rest of the appearance. Two bonnets and two hats are the least any one can manage with, for town; but in the country bonnets are less worn, and perhaps two hats are

too few in the year. Speaking from long experience, I am sure that ten shillings is ample, expended with care, for making a pretty, fashionable bonnet; and, of course, if you have any material by you, it can be done for less. And now I think I have come to the exact point where my instructions must commence on economy and consideration in the choice of your materials. But, first, one little word on the delicate subject of complexion in regard to head-gear of all sorts. If you are a "brunette," avoid neutral tints, and wear only positive colours; but do not tire your friends with everlasting scarlet, under the idea that nothing else becomes you. A "blonde," in the bloom of youth, may wear light greys and browns; but if on the shady side of forty she should, like her "brunette" sister, adopt only positive colours, as washy, weak colouring is only becoming to extreme youth and fairness. The new deep reds are very pretty, and so are the greens, and may be used for bonnets in shades with great advantage.

My own belief is that a person is born a milliner, just as one is a born artist or musician; and for this reason, that lightness and delicacy of touch are so absolutely necessary to success. What is commonly called a good workwoman is generally the worst possible hand to set at making a bonnet; for good sewing is quite unnecessary, and every stitch must be put in with a sort of inspiration and foreknowledge of exactly how it will look when done. Good taste is a quality very needful too, though careful observation may, in a measure, supply the want of it. Indeed, to my intending milliner I would say, "Walk down Regent Street, if you live in town, on the first fine day, and study carefully the models exposed for sale in the shop-windows."

Even a tyro is in this way enabled to judge of the style and colours in fashion; and if determined to try and manufacture a home-made bonnet, will choose what she is capable of accomplishing, without spoiling too much material, or completely ruining herself in the cost of what she spoils. And now I must help my readers in the selection of what they should buy.

Good materials are of more importance in millinery than in any branch of work. Nothing, of course, shows so much as your bonnet or hat; and, besides the show, good materials can be used several times over. In buying velvet for trimming, always choose a good one; not a patent or a cotton-backed velvet by any manner of means. If the shop be a dark one, have the piece carried to the light, that you may judge of the effect. Be careful to do this in the case of black velvet, which should always be a *blue-black*, and not a brown. A sufficiently good black velvet for trimmings can be obtained for about 7s. a yard; if you can afford a better one, however, of course do not hesitate in your choice of it.

In buying velvet cut "on the cross," be careful to

see it well cut in the shop. Three-eighths of a yard ought to be enough to trim a hat handsomely; but if unevenly cut—viz., the proper length only at one selvage, and minus a couple of inches at the other—you will find it very difficult to put the binding on your hat either comfortably or straight, and probably your bows will be very much stinted as well.

Nothing adds so much to the appearance of a bonnet or hat (particularly the latter) as a handsome ostrich feather. A very nice long uncoloured one may be had for little over 10s., or even less, and will last, with careful cleaning, for several years. A really good black feather is a great boon to the home-milliner, and should be obtained if possible. It is necessary to be extremely careful in the choice of a black ostrich plume, as they are so cleverly put together sometimes as to deceive even experienced judges.

What are called "ostrich tips" are cheaper, and are charming trimmings for bonnets. A very nice one can be obtained for about 4s. 6d., and from that to 6s. There are many shops in London where you can obtain everything requisite for your bonnet without even rising from your chair at the counter—shape and everything included: but be sure that, before you begin your purchases for it, you have your ideal bonnet carefully planned, and existing already in your "mind's eye," and are provided with a small memorandum of the quantities required of everything. To these measurements I shall endeavour in the course of my instructions to guide you, as it entirely depends upon them whether your bonnet or hat is a cheap one or not. The other day, while I was making some purchases in a well-known shop in town, a gentleman came in, and inquired for some black velvet to trim a lady's hat. Several pieces were brought out, from which, after a little consideration, he selected one, inquiring at the same time from the attendant whether she "considered it a good piece." She said, "Yes, a very good one indeed;" and on his saying he did not know how much he wanted, she proceeded to cut what she apparently considered the proper quantity—namely, a yard and a half, "on the straight!"

This little experience of mine in other people's shopping leads me to remark, as a warning to my readers, that velvet is *always* bought for millinery "on the bias." The general width of velvet is from eighteen to twenty inches. Turquoise and other trimming-silks are the same as velvet; while crape runs as wide as forty-four inches.

I have spoken of velvet, silk, and feathers, and my next topic is naturally flowers. Nothing can be more exquisite than the imitations of nature in the way of flowers; and I do not wonder at any *modiste* overloading her creations with them, out of pure admiration. The novice also, very generally, errs in this direction. But, even if fashion dictate this excess, it is not becoming to walk about with one's head looking like a peripatetic flower-garden.

Above all, do not buy cheap flowers. They never look anything but poor in the wearing, and cannot be used a second time. A good flower slightly soiled will do very well for wearing at the theatre or

a concert. If a rose, and the edges have become ravelled, a little judicious cutting with a sharp pair of scissors will refresh it wonderfully. An economical method is to buy flowers at some large dealer's where you can obtain your leaves, &c., by the dozen, and make them up afterwards yourself on a wire. For young ladies who go out a great deal to balls and evening parties this is an excellent plan; and the present fashion of long trailing wreaths and garlands makes it a very desirable one. Neatness, and a little observation of the natural growth of the flowers on which you are at work, is all that is required to produce quite as pretty wreaths as you see in the shops.

Although the winter is now over, we will devote a few words to the "felt" bonnets and hats which have been worn so much. They may be divided into two classes only: the cheap, which are hard, brownish in colour, and as stiff as buckram; and the expensive, soft and pleasant to wear, and generally charming in shape. There is no medium in this kind of manufacture; and to our readers we would advise the purchase of the expensive kind by all means. The prices vary from 3s. 6d. to 10s. and 12s. A good felt hat can be re-dyed and cleaned over and over again, and is a profitable investment, while a poor one is "done for" after the first season, and is a continual worry to your eye, on account of the inferior black of the dye. The "natté" ribbons, newly introduced this last winter, have been a great addition to the stock of inexpensive hat and bonnet trimmings. In the early part of April we returned of course to straw, and I can only repeat the advice, not to buy a cheap straw hat. A very good one may be obtained from 7s. 6d. to 12s., according to the fashion in the first place, and the material in the next. Of course, I am now speaking of untrimmed hats. You should be careful to choose a soft straw without stiffness or "dress," and the same rule applies to bonnets. A really good straw hat will turn, dye, or clean several times.

Nothing needs such careful lining as a straw bonnet; and a first lining of mull-muslin should be put in before the sarsenet one generally used. I buy half a yard of silk for lining the brim, but of course this depends on the width of it.

The next point with reference to millinery demanding my attention is that of bonnet-shapes. These are of black and white net. I do not recommend beginners to try and manufacture a shape for themselves to begin with, although, after some experience, this will not be found too difficult. Good milliners always, I believe, make their own shapes; but they can be bought for almost any price—that is, from fourpence to half-a-crown—according to quality and style. An ordinary one can be got for a shilling; the cheaper shapes are too much gummed to be nice for wear; and if they are black the dye comes off on your fingers when working. Full directions for covering shapes, with illustrations, will be given in another paper on this subject, but the first thing to be done is to take a very exact pattern of your chosen shape in paper,

and from this you can cut your silk or velvet without waste. Three-quarters of a yard of velvet or silk is enough to cover a bonnet, but if you intend to make bows, you will require a full yard of material. If you desire "ruching" for the trimming, you must allow a yard of velvet, silk, or lace, to make half a yard of moderately close "pleating." It must be, of course, cut crossway or bias; and the manner of doing it in twilled silk and crape I will endeavour to explain further on.

An easily made and pretty bonnet for a beginner, for spring wear, would be a black straw bonnet with a black silk lining; a scarf of *écru* net edged with lace round the crown, terminating in loops and ends; a bouquet of violets or blush-roses at the back, and the same flowers for a wreath in front. This bonnet should have *écru* net strings edged with lace, and is intended to be the "gipsy shape."

The black silk for lining the brim is, of course, cut on the bias, and is sewn on round the edge, turned over, and fastened inside; for the head-lining you will need half a yard of black sarsenet on the straight, out of which cut a round piece for the crown, and tack in lightly; then hem a straight piece, the proper depth, over a fine cord, join it, and sew it into the head neatly over the edges of the lining of the brim; draw up the cord in it, and your bonnet is ready for the outside trimming.

The last thing usually done is the arranging of the front wreath. For the mounting of this you will need a little wire ribbon covered with black silk, and you had better pin it in, and then try on your bonnet, to see if it be comfortable before sewing it in firmly.

Wire-ribbon is constantly used in millinery, and costs about a penny a yard.

WHAT IS A DEGREE?



HERE are various ways in which the word "degree" can be interpreted, but as in this place it is only a certain technical meaning of the word which is in question, it will be sufficient to deal with it in reference to this, its technical and also most usually received meaning. In this sense it signifies comparative rank or standing in, or relatively to, a university. Universities are corporate bodies in England and other countries, which for the last six or seven centuries have had the chief part in the education of young men in Law, Medicine, Divinity, and other professions and callings of the highest standard. Their origin is somewhat involved in obscurity, but it is generally believed that the earlier universities—among which were those of Bologna, Paris, and Salerno—resulted from the union of different schools of study, the existence of which in different places was found to necessitate such centralisation, in order to save both time and expense in the work of education; and that such unions soon acquired the name of "universities," or institutions in which young men of promise and ability should be brought up *ad pietatem et ad studia literarum*, and should receive instruction in every branch of useful learning. In course of time, in the universities of England, the collegiate system became engrafted into the original university system—a system which, in its development, grew into an adaptation of what was originally a monastic institution to the advancing spirit of the age; and to which, from the semi-domestic character the colleges gradually acquired, Oxford and Cambridge unquestionably owe the strong social influence which they possess, education at either of them having frequently resulted in ties and associations that have lasted through life. Thus the growth of the collegiate

system, and the favour which it found with the students who resorted to the universities, gradually took the place of the system of independent membership of the universities of England, and, *pari passu*, led to the extinction of the smaller halls or hostels, of which halls Oxford has now only four, while it has no less than twenty-one colleges. The only difference between a college and a hall is that the colleges are, like the university, each of them a corporate body, holding and managing its own estates; the halls have no corporate existence, and whatever property is applicable to their benefit, is held in trust for them by "The Chancellor, Masters, and Scholars of the University." For several centuries these twenty-five societies, together, constituted the University of Oxford, which, however, in the year 1868 revived the ancient condition of university membership independently of any college or hall, and has since added to its students a body of *Scholares non ad ullum Collegium sive Aulam Ascripti*, commonly known as "unattached students," to the number of nearly 250. All students—both collegiate and non-collegiate—are equally entitled, on satisfying the statutable tests, to the degrees, honours, and all other privileges of the university. Almost identically, the same remarks (with the exception of those relating to halls, of which Cambridge possesses none) apply to Cambridge, which, however, with rather greater numbers, possesses only seventeen colleges, that are proportionately rather larger societies than those of Oxford. The University of Dublin was founded by Queen Elizabeth, and although differing from the English universities as comprehending, and being in fact co-extensive with, one large and historically celebrated society, known as Trinity College, was yet modelled in many points as regards the collegiate life, studies, and discipline, on the lines of Oxford and Cambridge. Durham, again, a smaller and far more modern university, was also formed on

INEXPENSIVE HOME MILLINERY.

PART THE SECOND.—MAKING UP THE MATERIALS.



MUST begin my second article with the promised instructions for cutting twilled silk, or crape, on the cross or bias. It is somewhat difficult for a beginner to accomplish this at first, and, indeed, even experienced hands are not successful at times. I will endeavour to give a simple rule for practical guidance. Lay the material right-side down, with the selvedge along the edge of the table at which you are working; then turn the left-hand corner over to the upper selvedge line, which brings the right side of the crape to the top, and the twilled lines on it will be perpendicular; then cut along the folded edge with a large pair of scissors, slowly and carefully, holding the material flat on the table, so that it shall not pull in any way. If you require a four-inch width of crape, you must measure six inches on the straight selvedge, as, if you measured four inches at the selvedge, the crape would only be about two inches wide when cut on the bias.

This reminds me that I have said nothing as yet on the subject of crape bonnets. To tell the truth, I do not believe it possible to make such a thing at home, without either special instructions or great genius. Much may be learnt in this instance, too, by taking to pieces an old bonnet, and in a country place plenty of practice may be obtained in making-over old crape for our poorer neighbours. Few things more gratify a mourner—whose poverty would not permit her to purchase it—than a present of a black bonnet, carefully and becomingly made from remnants of crape, or an old bonnet re-made. After a few trials of this kind, it may be possible to turn out a respectable-looking bonnet for oneself. In covering the shape with crape, three or four thicknesses of it are tacked on the frame; and it is carefully lined with sarcenet, before commencing the trimming. In this, as in covering other bonnet-shapes, you must cut out the pattern in paper first. I generally do this in white tissue-paper, which adapts itself more readily than a stiffer paper to the shape. An exact pattern must be taken of both the inside and outside of the brim, by pinning the paper smoothly round it, and the same should be done to the crown. When the lining is completed, you must bind the raw edges at the back (if your bonnet have a back!) with a double piece of bias sarcenet.

The bows and ends for trimming crape bonnets are finished at the edges either by a slip-stitched hem, turned over on the right side, or by a small *rouleau*, which is made as follows:—Cut your bias strip for bows an inch wider on each side than you require, turn this down on the right side of the crape, and run it rather closely along an eighth of an inch from the edge; pull the cotton tightly, and finish it off securely at the end; then turn the piece you have been running over, and fell it lightly down on the wrong side with slip-stitches. This will produce a kind of small roll at

the edge, an appearance to which you, no doubt, are accustomed, as a finish to crape bows. It must be done very evenly, and the turning over managed with much care. Indeed, I think you had better practise it a little before beginning on new material. Black feathers are worn with crape, but not in very deep mourning, and bugle trimming looks charming with it; but I must repeat my advice about overloading with trimming, as nothing looks so heavy, and so unbecoming, as a black bonnet too much covered.

Crape aeroplane can be bought by the yard, embroidered at the edge with a pattern in silk, and is often used as a trimming, mixed with grosgrain ribbon. Bonnets in white, black, and coloured net or crape, for summer wear, are very easily manufactured. If covered with puffs, they are gathered before putting on, on the wrong side, and the crown is first covered with sarcenet to give a little thickness to it, which must be of course of the same colour as the bonnet.

The crown of the bonnet first covered, arrange the pleats and pin them down smoothly; then cut the outside of the front from your paper pattern, lay it up close to the edge of the crown, and tack it down smoothly. The inside of the front is next cut, and is laid right-side upon the outside edge of the brim, then sewn closely down and turned over. Fig. 1 shows

the bonnet at this stage of its manufacture; the round piece of sarcenet for the head-lining is already seen, neatly tacked in; the straight length, with its gathered heading, being the last addition. In my article last month on this subject I gave full instructions for lining the crown, and will only add that on the tightness of your sewing will depend the turn of the brim. If

you wish it very much rolled over, you must put on the inside lining very tightly. The same rule applies also to binding straw or felt hats.

Silk bows and trimmings on velvet bonnets are generally lined with a thin tarlatan. Velvet bows are

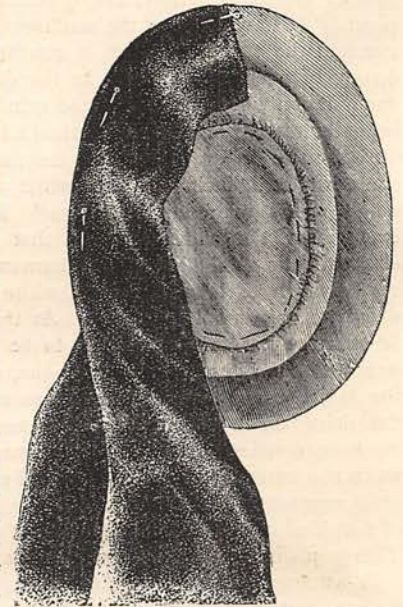


Fig. 1.

hemmed on the wrong side by putting the needle in sideways, and only catching a single thread of the back of the velvet.

If done with care, the stitches are quite invisible on the right side.

As the drawn-silk bonnets of our mothers and grandmothers are about to return to fashion, I must not omit to notice them. They were formerly made of "bonnet silk," as it was then called, but now *faïlle* and turquoise would take its place, I suppose. At present their use is almost confined to the brims, particularly of children's bonnets. What were called the "drawings" were made by means of cords, run in with sewing-silk, of the same colour as the silk; the cord and the sewing-silk being drawn up tightly and evenly together—a difficult task, as if the silk be drawn too much you risk its breaking, and your having all the work to do again; and if left too loose, the regular appearance of the drawings is spoilt. Very fine canes are also used instead of cords, and they have the advantage of being perfectly stiff.



Fig. 2.

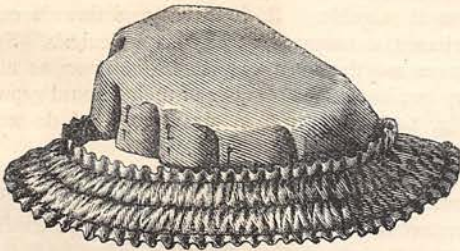


Fig. 3.

A charming bonnet is illustrated in Fig. 2. The crown is made of stiff net, and the velvet or silk laid round it in folds, an entirely new style of trimming.

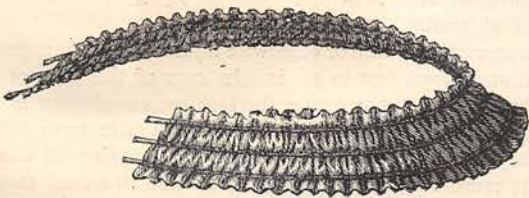


Fig. 4.

The flower for this bonnet is placed at the right side, and an *agrafe*, or brooch, at the left, which appears

to hold the folds together. The method of making a child's hat is illustrated by Figs. 3 and 4, and also the way of putting in the crown. If made in mull-muslin, lawn, or jaconet, with white cords in the runnings, it will wash beautifully. Bows of the material, cut on the straight, are used to trim these little hats; and sometimes coloured ribbons, or box-pleatings of pinked or fringed silk.

Caps, in the present day, form a most important branch of millinery. They are worn both by old and young, and if tastefully made are a charming addition to the toilet. To those ladies whose hair is becoming thin and worn at the parting, they are invaluable; and, singular to say, they actually give a youthful look to the face. Fortunately they are also very inexpensive, if home-made, and so are within the reach of everybody. A yard of fine Swiss muslin, a dozen yards of imitation Valenciennes lace, and the same number of yards of ribbon, would, I think, provide material for half a dozen caps, or even more, at the cost of about 7s. 6d.

Fig. 5 represents a cap in process of manufacture. The materials are muslin and Valenciennes lace, and it is intended for morning wear. The foundation is of wire, covered with a stiff net, forming a band about an inch wide. This is joined and bent into a longoval shape;

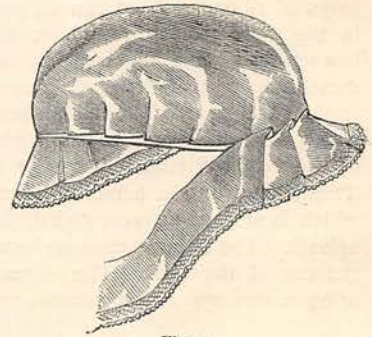


Fig. 5.

and, of course, the length of this band will be regulated by the size of the cap you intend to make. The measure for a cap is very easily taken, providing you can find some good-natured person who will allow you to make a milliner's block of them, and try a round piece of wire on their head, bending it carefully into



Fig. 6.

the right shape. The crown should be cut out first on paper, as the size depends on the height of the puff you require. The manner of sewing it on the foundation is clearly shown in Fig. 5.

The hem on the muslin frilling is very small, and should be turned down first, and the lace edging laid on it. Very fine cotton should be used, and one running is sufficient, I think.

Fig. 6 represents the cap finished; the end at the back is simply a square piece of muslin trimmed round with a frill the same as the front.

Very pretty mourning caps can be made by this pattern, without the lace, with the frills hemmed and tucked, and black ribbon trimmings. Caps of lace and net are made in the same way, and have flowers mixed with the ribbon. Lace lappets and ruchings are much used for elderly ladies, and their caps are much more ornate and dressy than those of their youthful neighbours. I have already spoken, in my first article, of the quantities required for ruching. For lace, if the pleating be close, three or even four yards are needed to produce one yard. A very pretty cap-trimming is made of ribbon, on either edge of which lace has been sewn. It is then pleated and gathered on a thread, and when drawn up forms a full rounded ruching, which can be put on the cap as it is; or will make charming rosettes, mingled with loops of ribbon. Lace can be pleated and gathered in the same manner. Widows' caps and fronts for bonnets are made of very thin fine tarlatan. One must be bought, at first, for a pattern, and it can be copied with ease. The full puffings are made on a round stick, which can be supplied by any carpenter, of the required size, if it cannot be made at home. This is run into a hemmed length of the tarlatan, which is pressed up very tightly into a small bunch upon it. The tarlatan must be hemmed, of course, to the size of the stick. The edges of the bows and other trimmings are sometimes rolled between the

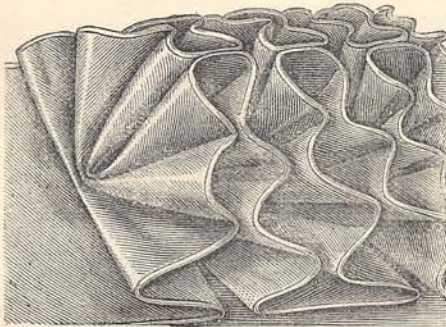


Fig. 7.

finger and thumb, and not sewn. The long "weepers," however, are always neatly run with fine cotton, and two or three small tucks are generally added. In the country it is pleasant to be able to make a cap for yourself, if you are so unfortunate as to need it; but in London they can be bought for such moderate prices that you had better purchase it ready-made.

Box-quilling is the subject of the next illustration (Fig. 7). This is made by close box-pleats, the opposite centres of each pleat being fastened together by a slight tacking. This description of quilling is

not used for bonnets, but is sometimes seen as a trimming on the inside of a wide-brimmed hat.

A well-shaped bow is a very difficult thing to make, so I have chosen that for an illustration. Fig. 8 shows also the manner of setting up the *garniture* for the inside of a bonnet. The pleats in the ribbon or silk are to be very evenly made, the same on both sides; if there be ends, they are usually sewn on under the foundation of the bow.

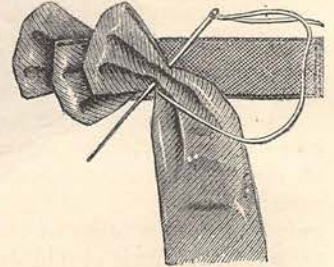


Fig. 8.

Fig. 9 represents the method of making up artificial flowers as garlands, for trimming either bonnets or dresses. The wire used is not very stiff, and the

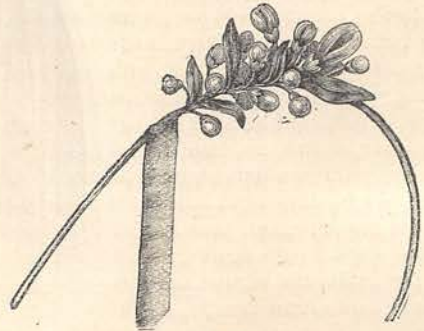


Fig. 9.

binding is a narrow green ribbon, of the colour of the leaves if possible. Both leaves and flowers can be purchased, unmounted, at any large dealer's. Sprays of roses are the most easy to begin upon, as almost every one knows the manner of their natural growth.

Fig. 10 is a lesson in straw-work. I do not, of course, expect any of my readers to manufacture a hat or bonnet for themselves (though I have known such a thing done); but in the country it becomes sometimes a question of "Jack of all trades," and

a straw hat, if torn or otherwise injured, can be mended, if one knows how to do it. In case of the brim of a hat being too narrow for the fashion, an addition of a few rows of straw may be made, or a false brim may be manufactured of stiff net, with an edging of wire. It must be bound with velvet or silk, if added to in this last way, as the net and wire should be invisible. A simple method of restoring stiffness to a black straw hat or bonnet, after it has been injured by rain, or softened by wear, is to wash it over with a solution of

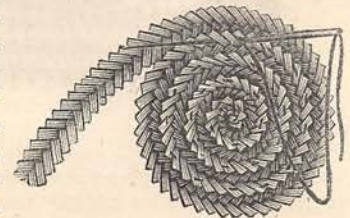


Fig. 10.

gum-arabic. I cannot tell you the quantities, for only experience will teach you ; but if the gum is too thick, your hat will be shiny, and so stiff that the straw will break. Fortunately, if you make a mistake, you can wash it off, and remedy matters a little in that way.

Now that lace forms so important an addition to a lady's attire, a few words on the washing of it may not be unacceptable. The colour can be restored to black lace by washing it in very strong tea, and, when dry, sponging it with a solution of ammonia. No lace should be ironed, except with a cloth placed between it

and the smoothing-iron. But it is best to keep an ordinary black bottle, covered with white linen or cotton, to pin your lace on ; letting it remain until dry. Lace should be stiffened with a little sugar and water, and is never starched, as starch pulls it to pieces, and completely ruins it. White lace is best washed by boiling it in soap-suds round a covered bottle ; but a good receipt for doing it is not difficult to be obtained, and will contain full directions, and also the name of the best washing-soap to use; there are so many of them, it is difficult to know which to recommend. D. DE B.



FREE EDUCATION AT CHRIST'S HOSPITAL.

WE are all acquainted with Blackfriars and Whitefriars, but where shall we find the Greyfriars? Not at the Charterhouse, although Thackeray calls his old school by that name, but on the northern side of Newgate Street, almost under the shadow of "Old St. Paul's." Their house, however, was seized upon by Henry VIII., who granted it to the City of London, if we may believe Allen's History, "for charitable purposes." But the worthy citizens do not appear to have cared much about the gift, for the site lay unoccupied for about fifteen years, till the last year of the reign of Edward VI., who, at the suggestion of Ridley, founded it as a hospital for the education of poor fatherless children. A few days before his death he endowed his new foundation with sundry lands and tenements belonging to the Savoy, giving to it also the right of holding lands in mortmain to the amount of 4,000 marks yearly, and appointing the Lord Mayor and Corporation of the City as its governors.

These boons seem to have awakened the citizens to a sense of their value, and made them set to work at furnishing the Hospital. The latter was named after the Saviour ; in less than six months, we are told, some 340 boys were admitted to its benefits. Forty more were added by the end of the year, and it may be news, even to some who were themselves reared within its walls, to learn that the first scholars, so far from being called "Blue-coat Boys," or "Blues," were dressed in russet-brown. The fact is, as Mr. Peter Cunningham, himself an "old Blue," reminds us, "blue was a colour originally confined to servant-men and boys, nor was it ever looked upon as a colour to be worn by gentlemen, until its recognition as the uniform of the British Navy. The Whigs," he adds, "next took it up, and now it is a colour for a nobleman to wear, especially when combined with buff or yellow." Private benefactors soon sprang up to increase the funds of the Hospital, and also the number of its inmates ; and we read of Sir William Chester, an Alderman, building a wall between its grounds and those of St. Bartholomew's, and of Master John Calthrop, "citizen and draper," arching over the

City ditch from Aldersgate to Newgate, in order to improve the boys' play-ground.

The Great Fire of London, though it did not destroy the Hospital, did considerable damage to its fabric ; but the Mayor, Aldermen, and citizens of London were soon again "to the fore," and Sir John Frederick, one of the civic magnates, rebuilt their Hall at the cost, it is said, of £5,000—a large sum two centuries ago.

When Charles II. had been just twelve years on the throne, he was gracious enough to make a most valuable addition to the institution, by adding to it a mathematical school for the instruction of forty boys in navigation, endowing it with an income from the Exchequer, for the special maintenance of ten boys who were to enter the naval service. In addition to the well-known costume of the other boys—a long blue coat, or gown, reaching like a tunic nearly to the feet, with yellow stockings, and a red girdle round the waist—these "mathematicians" bear upon the left shoulder a badge, with figures of Arithmetic, Geometry, and Astronomy, and with an inscription in silver letters, *Auspicio Caroli Secundi Regis*. Five of these boys every six months are sent up to be examined by the Elder Brethren of the Trinity House ; and in case the King's foundation should fail, a governor, named Stone, left a sum for the maintenance of twelve boys to form a preliminary mathematical class, out of which they are promoted into the higher school. These last-named boys wear the badge on the right shoulder instead of the left.

After, and perhaps in consequence of, the donation of the "Merry Monarch," the numbers of the school increased so largely that, in 1683, a branch of it was established at Hertford, for the younger boys, and another at the same place for an equal number of girls. It should be mentioned here that in the original foundation King Edward intended his royal bounty to be made available for the rearing of girls as well as of boys ; but that, in this respect, as in many others, the "weaker" sex has been most ungallantly and ungenerously made to "go to the wall." In the reign of William and Mary a writing-school was added, and further benefactions were made during the eighteenth century, for the encouragement of the study of practical mathematics.

The buildings, as they stood during the first century