

The wonderful way in which this road has been constructed—sometimes hewn out of solid rock, with a perpendicular wall on one side and a giddy precipice on the other; sometimes bridged across gaping chasms, which become roaring torrents in the rains; always winding in and out with the tortuosities of the sinuous contours, so as to maintain as nearly as possible a uniform level—renders it a model of the industry, patience, and skill of all concerned in planning and executing it. The whole of its course exhibits a continuous panorama of most majestic scenery. We pass, perched on separate summits, the military posts of Dagshai, Kasouli, and Sabatu, used partly as sanitarium for our European troops, partly as military stations for the protection of Simla. Another military detachment is stationed at Solon, a point very nearly halfway between Kalka and Simla, where the traveller, if he pleases, may obtain refreshments and an hour's rest at the welcome wayside inn.

Here there is a most lovely view, stretching away across the valley of the Giri, up in a north-easterly direction to the misty outlines of the Chor, a peak well known to all the frequenters of both Simla and

Mussoori. As we approach the former station, the scenery increases in beauty and interest. To our left we discern the picturesque cantonment of Jutog, which is generally garrisoned by a battery of mountain-guns, and far beyond, rising over ridge upon ridge of intervening mountain ranges, we may perceive the outline of "the snows."

And now we come to the mighty rocks of Tara-Devi, frowning down upon us in rugged outlines which cut directly across the zenith, while on the other side of us is a sheer drop of apparently some thousands of feet, all of which we may contemplate with perfect equanimity, for, thanks to the boldness and intrepidity of our engineers, the roadway is hewn in one long horizontal line along the rock-face, being well protected on the Khud side by a strong parapet-wall.

Suddenly the dark green pyramid of Jacko comes into view, and amid the crowded deodars, pines, ilices, and rhododendrons is disclosed to us a scattered congeries of picturesque dwellings, clustered thickly at one spot, but stretching, by more or less isolated habitations, far away both to right and left of us, and in an hour more we are in Simla.

## THE INCONGRUITIES OF ART IN DRESS.

BY MRS. STRANGE BUTSON, AUTHOR OF "THE ART OF WASHING," ETC.



FIG. 1.

**P**UBLIC taste in costume and decoration has, during the last two years, received endless lessons from numerous authoritative pens; and by perpetual references to, and quotations from, the fashions of past centuries, we are assured that we attain that El Dorado of art called "high." To this coveted goal our artistic women, and those who believe themselves to be

artistic, have struggled with more or less success. There remains, however, a large proportion who, with most praiseworthy desires to display art in their clothes and surroundings, end by collecting about themselves a very heterogeneous *entourage*, and both in their persons and dwellings present incongruities that forcibly remind us of the child's toy-box of coloured figures, when the wrong legs are adjusted to the wrong bodies, and placed in a shop of mixed curiosities.

There never was a truer saying than one which emanated from a celebrated art-critic, that "in matters of art the public are always in the wrong." This is exemplified by the manner in which any new idea of form or colour, however inappropriate, gets "run to death" when once it becomes public property, till we

see the colour or the form perpetuated and vulgarised *ad nauseam*. Take, for instance, the "Langtry hood"—this, originating as a useful appendage to an ulster, has dwindled down into interminable little, useless, unmeaning bags, or folds, of unsuitable materials, put on any sort of costume as a supposed decoration, for they certainly have no other *raison d'être*.

Nothing so forcibly strikes the innately æsthetic eye as the painful incongruities that are displayed by those who aspire to manifest artistic tendencies in their habiliments, nor the promiscuous way in which one and all rush into so-called art in dress, where those of purer taste would hesitate to commit themselves; for nothing is more satisfactory than an old costume rigidly adhered to and carried out, nor so distressing as a *pot-pourri* combination of different periods in the dress of one person.

It is to be deplored that the false canons of taste produced by the bad æsthetic and intellectual education of some who write as authorities on the art of dress and decoration, should fatally cause false habits of judgment in those who put their trust in them; for, starting from erroneous and imperfect information, they but teach the exaggerations and inconsistencies which vulgarise true art and beauty, thus misleading the public they think to instruct. The real artist cannot tolerate what is untrue, whether in form, complexion, or costume; and where form is fictitious, complexion false, and costume incorrect as a copy of a certain period, the artist's eye and sense of truth



FIG. 2.

instantly detect the meretriciousness of the whole effect, and are proportionately shocked. Painted eyes that look like no natural eyes ever did; rouged and painted cheeks, utterly unlike the peachy hue of real health, and totally destructive to that great beauty of young faces—a blush; lips which resemble only those of a doll in their excessive redness; and skin of that peculiar bluish-pink tint never seen on healthy mortal face, except in those of slow circulation after long exposure to a bitter nor'-easter—all these give a shock not easily forgotten to those of refined æsthetic feeling. There is no disgrace in having a bad complexion, except when the result of intemperance; by medical aid it is often remediable, if not curable.

Incongruities pursue us even in the matters of false teeth, and hair when not well arranged. Teeth people must have, or their health suffers, but it is not necessary for dentists to provide any one with a row of impossibly even, untoothlike pieces of white china,



FIG. 3.

or ivory—this is at once incongruous. No one will blame you for being bald, but add sufficient hair of a similar colour to look as your own—not as it never did. We should not then suffer from such anomalies as those often presented by a mountain of false, light brown curls, with the grey hair escaping beneath. If your hair is grey, remember that few forms of vanity are more contemptible than that of being ashamed of grey hairs. Why should you be? Old age may be as sweet and naturally lovely as youth, and though no cosmetics can prevent wrinkles, there is many a wrinkled face with its deep, true eyes, and grey or white hair, which is more lovable and beautiful than the most fascinatingly painted cheeks and delicately shaded eyes.

But now let us pass to those incongruities in costume which startle us continually, not so much in



FIG. 4.

women of moderate height as in “the more resolute sisterhood of small growth, who will do anything to come out important,” in spite of the painful fact, obvious to all but themselves, that fancy dress needs a certain height and presence to show it to advantage, unattainable by a smaller altitude, and becoming then only a caricature.

My first illustration shows the incongruity of a small, insignificant woman, having the head extinguished in a large irregular mass of black velvet, intended to follow the form of a Holbein headdress; to this is added a modern ulster with a hood of proportions sufficient to hold a baby after the manner of a Connemara woman, much less to envelop the said Holbeinesque headgear. This removed discloses a sage-green dress, made and trimmed in the extreme of modern tight fashion, with, oh! a fourteenth century sleeve! A ponderous velvet bag, heavily mounted in silver, and hung on at the side, completes the costume, giving a strangely disproportioned and over-weighted effect to the little personage.



FIG. 5.

Fig. 2 shows some incongruous combinations in a Tam O'Shanter cap worn with a pinafore dress ; a slashed sixteenth century dress, with a poke bonnet of our grandmothers' time ; again, in Fig. 3, a Duchess of Devonshire hat, with a modern jersey ; and a dolman mantle, with a fishwife's handkerchief *toque* on the head. Evening dress also is not safe from these so-called art-authorities, as well as the public. Imagine, as in Fig. 4, a sky-blue satin made thus. What would our great-great-grandmothers have thought of a sac on a *corsage monté* with lace *plastronné* down the front? Still less would they have tolerated the addition of a long puffed sleeve, nor, I doubt, a waist-belt—a combination entirely incorrect, and therefore untrue.

Thus we see art in dress vulgarised by those who profess to be its most devoted priestesses and adherents, in a way that our "fashionable women" (a class held in much contempt by the pseudo-artistic) would never be guilty of. The thoroughbred woman will never make herself conspicuous by any exaggerations or eccentricities in dress or manners, and her good taste is instinctively recognised by the true



FIG. 6.

artist in the perfect harmony of all that she wears and surrounds herself with, whether following the fashion of the day or otherwise. It is a fact worthy of remembrance for all time that vulgar eccentricity is not originality, any more than notoriety is fame ; and eccentricity often degenerates into vulgarity pure and simple.

One of the chief reasons why the artistic dressing of women seems so especially incongruous is owing to the fact that men vary so very slightly in the form and fashion of their garments. There is no idea of *their* venturing to don a seventeenth century hat, nor slashed doublet, and valiantly defying remark and criticism, appear in the streets or parks



FIG. 7.

thus attired ; so, with the exception of fancy balls, they leave change and variety of form and colour to the women, and are content to remain in striking and incongruous contrast to them. See how dissimilar, in Fig. 5, a man and woman when dressed in the costume of two different periods appear, compared to what they do when both, as in Figs. 6 and 7, adopt the fashion of their time, whatever time that may be.

It remains, therefore, a question whether greater good taste is not displayed when the women of the period dress in such moderate obedience to the dictates of ever-changing fashion as to be in accordance with the masculine costume of the age. It is still further a question whether in the ancient costumes, with their very uncomfortable, ungainly exaggerations of form, lies the highest expression of art in dress, or even its highest types. The fact of their faithful reproduction in the pictures of old masters does not constitute them examples of æstheticism. Why rely on the past for new ideas? Should we not rather, with the countless inventions and enlightened methods which the times daily place at our

disposal, improve and look forward, than be perpetually returning to those ages when even art was in its crudest state, and the variety of materials as limited as the appliances for utilising them?

In the mania to be picturesque (which afflicts those of artistic proclivities) it is certainly advisable that there should be some lines laid down on which people may safely travel in matters of dress, and from which it is unwise to diverge, or we should be more often startled by those who, with a glorious independence of good taste, take art's magic name to

cover the multitude of errors they commit when following their own sweet wills.

That fashion should have vagaries, so much the better, anything for greater originality, carefully avoiding all approach to crystallised conventionalities; but—and this is a long “but”—if a costume of a past century is to be worn (and if too remarkable for outdoor wear, it is a pretty custom to have fancy dress for evening wear) in the name of art do let it be done correctly, and not as a mass of incongruities.

## KINDERGARTEN TEACHERS.

BY THE AUTHOR OF “HOW WOMEN MAY EARN A LIVING,” ETC.



**A**

PECULIAR interest is attached to Kindergarten Training Colleges, from the fact that they prepare women for almost the only remunerative employment open to them which is not already overstocked. The demand for trained Kindergarten teachers is large and increasing, and very much exceeds the supply; the

authorities at the various Colleges agree in saying that they receive daily applications for teachers, which they much regret that they are unable to satisfy.

Most of our readers are aware that the Kindergarten system of education was devised by Fröebel, a German, who died some thirty years ago; and subsequent experience has proved it to be the best known method of instructing young children between the ages of three and seven. It aims at cultivating their reasoning powers, teaches them to think and observe, and converts their lessons into an amusing and fascinating game.

About six years ago a Fröebel Society was formed in London, with the objects of promoting co-operation among those engaged in Kindergarten work, of spreading the knowledge and practice of the system, and of maintaining a high standard of efficiency amongst Kindergarten teachers. The following are the practical aims of the Society:—

1. Lectures, discussions, and public meetings.
2. Publications, including translations.
3. The examination of students, and the granting of certificates of their qualification to become Kindergarten teachers.
4. The inspection and registration of Kindergartens.
5. The formation of classes for nurses.

6. The establishment of a central Kindergarten and Training College in London.

7. Assistance in the establishment of local Kindergartens.

The active Honorary Secretary and Treasurer, Mrs. E. Herry, 27, Upper Bedford Place, London, will gladly give further particulars respecting the Society to anybody interested in it.

The examinations are regularly held, and are open to all candidates over the age of eighteen who can produce a certificate of having passed some recognised public examination in English subjects, or satisfy the Committee that they have received a good general education.

The subjects of examination are the theory and history of education, organisation and methods of the Kindergarten, and the school occupations, games, and stories, geometry, music and singing, physics, botany, zoology, hygiene, and the practical knowledge of the special Kindergarten occupations: such as paper-folding, stick-laying, Fröebel's drawing, paper-plaiting, laths, rings, sewing, punching, modelling, geometrical paper-folding, paper-cutting, paper-twisting, pea work, and colouring.

The whole examination need not be passed in one year; a candidate may present herself for any number of subjects or for all. The examination fee is two shillings for each subject.

To prepare for this examination, two years' training is considered absolutely indispensable, and this can be obtained at the various Kindergarten Training Colleges throughout the country.

At the one at 31, Tavistock Place, London, which was founded by the Fröebel Society, the fees for tuition are £20, or £7 a term, payable in advance; the hours of attendance are from half-past nine until half-past four, and the pupils are given work to do at home in the evenings.

The only limit of age for the students is that they must be over seventeen. During the second year of the course they are allowed to take morning engagements for three days a week; these are easily procured, and the remuneration is generally about £20 a year, just sufficient to pay the College fees.