

behaved uncommonly badly, in my opinion. Besides, it was absurd for such a creature as Smugg to suppose that a girl like Pyrrha would look at him. It was the most absolute impudence of him to kiss her. I never kissed her, though I may be allowed to think that,

if she let Smugg, she would have let me. Still—well, I don't know what it is. I suppose poor old Smugg took it hard. You see, I saw him that night by the river. Besides, he had to marry that wooden-featured cousin of his, after all.



HATS AND BONNETS WORN BY THE PRINCESS OF WALES.

BY ARDERN HOLT.



“NE touch of Nature makes the whole world kin.” Many a woman who prepared years ago with more than usual warmth and heartiness to welcome as the bride of the heir-apparent, the beautiful “Sea-king’s daughter,” was specially drawn to her from the fact that she had led a

homely, happy life in her own family circle.

Beauty is a passport everywhere, and no feminine loveliness has been more widely appreciated by a nation than that of the Princess Alexandra Caroline Marie-Charlotte Louise Julie of Denmark, who, on the 10th of March, 1863, was married to our Prince of Wales. For more than thirty years we have learnt to look upon her as a veritable queen of beauty, and her face has appealed directly to English hearts. She is not only admired, but she is universally beloved, and never for a moment has she lost an iota of her popularity, or failed to display that true kindness of heart, tact, and womanly sweetness which is associated in our minds with her very name. It is not surprising that, possessed of all these charms, she has exercised a direct personal influence. From the early days of her marriage she has set the fashion in England with regard to dress in a great many more points than we might realise at a first glance. It has been deemed the very greatest compliment to be considered like her Royal Highness; and how many have copied her style, her carriage, her hairdressing, and her bonnets! She is a type of the best class of Englishwoman of this century, and so perfect is her taste in all that

appertains to dress, that we owe her a deep debt of gratitude, for though she has always held the current modes in view, she has idealised them.

If bonnets were enormous or too small, she chose the happy medium, and even in these days of exaggerated sleeves, she has been able to look fashionable, and yet only wear those of moderate proportions. Gifted with an aspect of perpetual youth, she appears suitably dressed in girlish attire; and there is no doubt that much of the perfection of her toilette is due to the fact that she could make both her dresses and her bonnets if she desired to do so. As a girl, she was an adept at the art, and now nobody is more clever in transforming with a few touches of her nimble fingers an unbecoming head-gear into a becoming one. There are few gifts which are more useful to a woman than a light artistic touch, and this the Princess possesses in an admirable degree.

I have heard a pretty story told of how



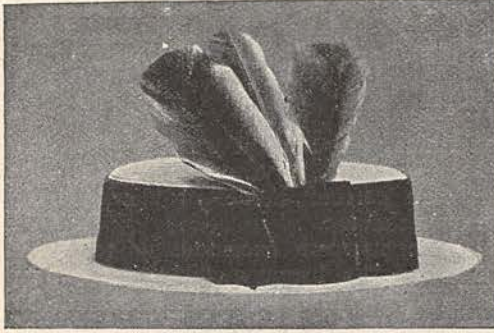
FELT HAT—FIRST WORN ABOUT 1874.

milliners, hairdressers, and attendants waited for an hour or more to dispose the plumes in the hair of the Princess Louise of Wales when she was to be presented at her grandmother’s Court. And by-and-by the young and graceful figure tripped past with a china crêpe shawl thrown about her shoulders, the



feathers arranged in the most becoming way possible, and by her mother's hand. No one would have done them so well, as the milliner and hairdresser cordially acknowledged.

The Princess is a most devoted mother, a thorough woman, quick, and exquisitely neat. Everything she has is taken care of in a way



SAILOR HAT—WORN ABOUT 1885.

that many humbler women would disdain. Each hat and bonnet that she wears is placed apart, carefully excluded from dust, and put on with every attention to the minutest detail. It is only the well-dressed who understand how much style depends on neatness.

When her Royal Highness was born, her surroundings gave scant indication of the brilliant future that awaited her. Her father, then Prince Christian, had but little expectation of succeeding to the crown of Denmark, and it was only when his predecessor gave up all hopes of having an heir to the throne born to him, that he was acknowledged as the heir-presumptive. In those early days he and his family lived the most simple, unostentatious lives, enjoying few of the advantages of wealth.

Denmark is a familiar land to me. It is very English in its customs and the physiognomy of its people, and I have often seen the house in the Amaliegade, Copenhagen, where the wife of our heir-apparent was born—a very ordinary domicile—with the usual high roof of the country on which it is thought lucky to find a stork's nest established. It has projecting windows and moderate-sized rooms, very home-like, but not in any sense magnificent. Here a merry party of young people spent a singularly happy youth ere they went forth to take their share in the royal destinies of other nations: one brother, to become King of Greece; a sister, Empress of Russia; and the other married to the Duke of Cumberland, very near to the throne of Hanover. It was in these pre-nuptial days that the Princess established her fame for needlework of a practical and useful kind. She

is said not only to have made her own but her mother's bonnets, while by no means neglecting the accomplishments of a talented woman. She is a skilled musician, like her sisters.

In the accompanying sketches you will be able to judge how cleverly this royal lady, while always appearing to favour one style of bonnet, has really adapted her own ideas to each passing fashion. The little felt hat (page 37) which she wore years ago is quite as much *à la mode* now as it was then: it is of the boat order, the brim turning upwards at the side, the feathers rising from a bow of ribbon; the crown cloven. The Princess has an unusually small head, measuring from twenty to twenty and a half inches.

Her Royal Highness has always shown a marked predilection for a felt hat with a high Tyrolean crown, which she was wearing twenty years ago; and I have seen a pretty picture of her in this with a favourite dog beside her, that came, alas! to an untimely end, being killed by a passing train. She has a perfect passion for animals, and the Prince and Princess travel about with any number of favourite dogs and birds. I have often noticed this important part of the baggage being transported to the Royal yacht *en route* for Osborne. And those who have the privilege of access to her Royal Highness are pretty sure to make the acquaintance of a dear little King Charles spaniel, which, with many other favourite quadrupeds, is to be seen about the precincts of the private apartments.

Her brothers and sisters had the same



ABOUT 1882.

tastes; and I have heard my father describe a graceful greyhound that belonged to the future Empress of Russia when a girl. He frequently saw her after the death of the Czarevitch, to whom she was first betrothed, and she was then wearing a large locket round her neck, with his portrait. Her constant



companion was this faithful little dog. He never left her side; and at lunch had learnt to jump up and possess himself of a piece of bread which she placed for him in a tall spiral wine-glass on the table filled with water, of which he never spilt a drop. By-and-by she married the brother of her dead love: a similar case to that of the Duchess of York.

She was considered strikingly like the Princess of Wales; and a perfect *furor* of enthusiasm was occasioned in 1873, when she paid a visit to England as the Czarevna, and the two sisters were seen driving together, dressed alike in dark blue spotted gowns, and hats that turned up slightly in front, having feathers and flowers at the side, the long ends of their veils hanging at the backs, as we wore them then.

The sailor hat in our sketch (page 38) is one the Princess wore eight or nine years ago. It is flatter in the crown and narrower in the brim than is the mode now, and it was surrounded by a band of black velvet with quills on one side. But she favoured this one kind a long time, and is only now adapting it to present modes; for H.R.H. is very apt to take a liking to a certain shape and to keep to it, having it re-trimmed and re-arranged to suit the requirements of the moment. All who know the Princess well must have frequently seen her in the second hat portrayed on page 38. She was very fond of this particular style, and wore it with certain alterations for some years. It was sketched, like all the rest, from the one actually worn by H.R.H., which Miss Britten, 105, New Bond Street, had the honour of supplying, having for many years enjoyed the royal patronage. It is a characteristic velvet hat with a wing at the back and lace trimmings. It was one of a similar form that was blown into the water at Cowes, and had to be replaced by another; and in a feather hat covered with the plumage of the speckled

owl of the same round form she opened the Liverpool Dockyard.

She has always had a *penchant* for flower bonnets. A well-known photograph of her taken in 1887 depicts her in a becoming bonnet—not unlike in form to the one she wore on Jubilee Day—a wreath encircling the brim and an upright bouquet in the front.

By the bye, the Princess celebrates her own jubilee this month. On December 1st, 1894, she attains her fiftieth birthday; and the nation prays many long years may be granted to her.

Our bonny Princess—if we may trust to the pictures that are handed down to us—looks younger now than when she came to us a bride. At the Bricklayers' Arms Station—where she was received with the warmest enthusiasm beneath a roof decked with flowers—she wore quite a motherly long velvet cloak edged with fur, and carried a muff in her hand; while the Prince, proudly bore the bouquet that was presented to her. Her bonnet, which in those days we thought the most charming that could be made, framing a face with all the freshness and soft beautiful colouring of a peach, seems to us now to be somewhat of the spoon order, standing high

up above the face. It was made in white tulle, *æroplane*, or some other light fabric in vogue, with pink roses and forget-me-nots. It had a comfortable curtain, and was tied under the chin. She wore it all throughout her triumphal entry into London, and I remember the strong impression her sweet, smiling, girlish countenance made upon all of us.

I was down at Windsor the day she was married, and saw her standing in the flower-decked railway carriage in which the young couple started for their honeymoon. Unless my memory is treacherous, she was arrayed in white satin trimmed with swansdown,



THE PRINCESS IN THE JUBILEE YEAR.

(From a photograph by the Stereoscopic Co., Limited.)





BONNET—ABOUT 1875.

and her bonnet was pure white also, for there was not one touch of colour in her toilette. Those were the days of crinolines, which would appear preposterous now; but everybody was wildly enthusiastic then with regard to the grace and charm of the bride's going-away gown.

In the May of that year she was riding in Rotten Row in a close-fitting habit and a tall black silk hat, such as was worn then, encircled by a white gauze veil with floating ends. In later times she rode on the wrong side of her horse, and mostly in a felt hat. For eight or nine years, during country rides, she was faithful to one with a low crown, slightly rolled in front, that suited her to perfection; and a simple deer-stalker, made in tweed, she adopted when riding her Highland pony at Abergeldie.

She drives extremely well, and is often to be seen in a pony-carriage at Sandringham, and handles a tandem with skill. She is devoted to her country home, and thinks that that portion of the household who migrate there are exceptionally lucky. She knows every cottager on the estate, and in the roughest weather is to be seen in her close-fitting felt hat and waterproof cloak covered with a grey and striped silk brocade of the one peculiar shape that she always affects, both walking and driving. Sealskin hats were kept in fashion a long time by her persistently wearing them.

It was a very brilliant Ascot in 1863, when the Prince and his bride put in an appearance, as they have done most years since. She looked her best, wearing a simple floral bonnet—which could not have suited her better than the one she had this year—trimmed with mauve hyacinths and violets.

The contemporary sketches thirty years ago were very inferior in production to those of 1894; and it is difficult to imagine that the Duke of York's mother, who looked almost younger than his bride on the day of his marriage, could possibly be represented there, in those early days of her wedded life when we spoke of her as the "Rose of Denmark." The wide strings, lace, feathers, and shape in the first sketch on this page have no claim to a youthful appearance.

It was not the fashion then to wear hats as much as it is now; but I can remember her well in the round shape we called the "pork-pie," and it suited her admirably. In 1864 her veil was gathered round her bonnet in a far older style than she favours now, but it was admirably put on; and then, as during all her life, we thought whatever she had was the right thing to wear. We cannot imagine her now with large ribbon-strings tied in a formal bow under the chin, and a full cap encircling the face, made of lace or flowers, a heavy curtain at the back. In 1865 these curtains began to diminish in size, and by 1869 she, as a rule, had given up wearing strings at all. I can



ABOUT 1875.



recall her well, at the garden party in Buckingham Palace in 1871, when all those forty acres of pleasure-ground were thronged with gay company, and the crowd congregated round the ornamental waters and the pavilion with its minaret towers. Feathers stood up at the back of her bonnet, which was softened to the face by frillings of lace, and she was looking wonderfully well—far better and stronger than she did in 1872, when she accompanied the Prince of Wales to St. Paul's on his recovery from his recent illness. The procession stopped at Temple Bar, and her bonnet then rested only on the top of the head, and was round in shape, but had a high coronet. Her hair was not then dressed in small close curls, but was waved on her forehead. When she first arrived in England it was parted down the centre, and slightly raised over a frisette on either side.

The second bonnet, shown on page 40, with its hard firm crown covered with satin and trimmed with feathers, reminds me much of the one she wore in 1882 at Leicester, when she planted a tree in memory of her visit; but in truth it was made for her about 1875, just before the time that she adopted a particular form all her own—a round shape, small, as most of her bonnets are, with a deep coronet of velvet, with no strings and many feathers. She was dressed in this way during her visit to Birmingham in 1875, and on bidding farewell to the Prince on his journey to India in the October of that year. In 1876 high coronets came in, and these she adopted, and made them peculiarly becoming to herself.

The pretty round toque shown on this page, with the brim gathered perpendicularly at close intervals, displaying bunches of berries intermixed with osprey, trimmed somewhat high at the back, was made in 1886, but was very like the round hat she wore in 1880, when she welcomed the return of her sons from their visit to our distant colonies.

Perhaps few of her sex have ever better realised the value of a due knowledge of the lines of beauty in the female figure, and her success in rendering her dress invariably becoming is due in a great measure to this. With so small a head, so beautifully shaped and so well placed on the shoulders, it would have been suicidal to have adopted any large or wide head-covering; and what we all recognise as the Princess shape of bonnet is one which covers in the most fascinating manner the space between the middle of the fringe of hair worn now in front, and the knot, chignon, or coil that appears at the back.

Nothing is ever well done without thought

and trouble, and the Princess Alexandra devotes both, as also a cultured experience, to the subject of dress. Before she decides what to wear, she often has several dresses, with bonnets and accessories, placed on stands for her to see and exactly judge of their effect.



1886.

Of her three daughters, the Duchess of Fife resembles her mother the most closely, both in her carriage and in the size of her head. The mother and her two unmarried daughters lead a most simple, natural life in their country home; and though on State occasions in London you see the young people generally in bonnets, in the country they affect the same close shape of hats as their mother, and it is only this season that they have ordered any of the larger forms which are current in present fashions. There is a pretty portrait of the three sisters together, taken when they were in mourning for their uncle the Duke of Albany, all dressed alike in round hats made of gathered velvet, cut on the cross and trimmed with feathers.