



THE DRESS OF THE MONTH.

THE return to favour of velveteen has placed great possibilities in the hands of our girls of pretty and stylish dress, which, without being expensive, is rich-looking, very warm, and suitable for the day time and the evening. The new velveteens of the season are distinguished for their improved texture and their excellent colour. In black they are especially good, and many experienced people fail to discover that the velvet dress, which they have so much admired and the purchase of which they perhaps called extravagant, was only a good velveteen after all.

The "Louis" velveteen, which is one of the best kinds, varies in price from 1s. 6½d. to 2s. 11½d. per yard, but the prices between these are quite good enough; that at nearly 3s. will probably be thought too expensive for ordinary use, though it should be remembered that velveteen cleans, dyes, and wears out at least three ordinary dresses; so

that the purchase of a good one is really an economy in the end. Velveteen is, of course, a "best dress"; that is to say, it is suitable for church, visits, afternoon teas, luncheons, and quiet dinners—in fact, for all the occasions when a young girl must look her best and brightest—the festal days and seasons of her life.

There are many methods of making it. In many cases it will be found useful to have two bodices made at first for the skirt—a plain long-basqued one for the day, and the other rather more trimmed, and with elbow sleeves, or cut square, for dress occasions. Now, that short dresses are worn in the evening by everyone, we can take advantage of the fashion, and save our material. As a rule, coloured velveteens are not very good, and, although they are more expensive at first to purchase, they are less to be relied on for lasting wear, and they grow so remarkable that all your friends recognise them, and know them far too well before they are worn out. Our illustration this month shows a charming costume of velveteen, mixed with a camel-hair cloth, a serge, a diagonal, or indeed with any one of that numerous array of materials brought out each season by the best Welsh manufacturers, and sent by them to any part of England or even the Continent.

The dress of the figure on the chair shown in the picture has a short all-round skirt of velveteen, with a flounce laid on underneath its edge, which is deeper in front than at the back. The over-dress is a short draped polonaise, of cloth, diagonal, or serge, which buttons at the back, and has velvet sleeves. For out-of-door wear there is a jacket of the material, without sleeves, with *revers* and collar of velvet. It is tight-fitting and double-breasted, and, for the sake of warmth, should be lined either with flannel, or wadded, and lined with alpaca. The hat or bonnet is of felt, of the colour of the dress, the feather being laid round it in cavalier fashion.

Of course this description may be much modified in every way, but, as represented, it is a costume of very moderate price. The cost would be increased by making it entirely of velveteen, but it would become at the same time more dressy. Plain velveteen would require a trimming, and black brocade is preferable to either fur or jet trimmings; fur bands being more used and more suitable to cloth and serge costumes. The brocade is not expensive, although it sounds so; I have seen it as low as 3s. per yard at about 23 in. wide. This short polonaise above described may be worn over any kind of skirt this winter, for we have again returned to that useful and delightful fashion of wearing a different skirt with any bodice we may have.

For this costume, those girls who are not fortunate enough to have furs may make muffs and capes to match for themselves. These are now quite as stylish and newer when made of velvet, satin, or plush. The

cape is quite a plain round one, in shape like the fur and cloth coachmen's capes which we have worn so long. It is generally wadded and lined, but this must be done most carefully, so as to avoid making it at all bunchy. It may be plainly corded with satin to match the colour, or have the edges turned up and the lining hemmed down over it. Of course the stitches must not be taken through to the right side. A small round collar may be placed at the neck. The muff is gathered in puffs underneath, on the wrong side; three gatherings inclusive of those at the edges being enough. The lining should be of silk, and those who have never before attempted to make one should study a fur one, and the method in which it is put together. The amount of silk and velvet needed is very small—half a yard of each being enough for those long skating muffs, which reach up the wrists, like cuffs, and are larger in the centre, and is far too much for the tiny muffs in vogue. No tassels nor cords are now worn. The muff only requires an edging of black lace, if that be available, or else a yard of corded ribbon which is put through it, and tied in a large bow and ends on the top.

The Pompadour velveteens, as they are called, have dark blue, green, or brown grounds, covered with floral patterns, such as little roses, little forget-me-nots, or the smallest of pinks, in their natural colours, with sprays of green foliage. In short, they are the same things in velveteen that were worn as chintzes last summer. The same idea has been carried out in flannels, and both are charmingly pretty, either for small children, or their older sisters. One thing must, however, be remembered about them, and that is that they are cheap, and represent at best an ephemeral fashion, so that next winter our best dress of this year would look particular, and be easily marked as a fashion of last year. This is, as I have said before, very undesirable, and must always be avoided by every girl who wishes to dress unobtrusively, as well as prettily. So these new introductions will be more wisely used as trimmings for last year's dresses, and in that capacity they will be most useful. They will make pretty new cuffs, bands for trimmings, and *plastrons* for the front, and, as every body's dresses always show wear first at the sleeves and in the front, their adaptation in this way will make an elegant and fashionable costume.

A very pretty new style of under-skirt has just been brought out, made of dark flannel or serge, trimmed with fine kiltings of the same, while on the kiltings and above them in plain bands is sewn some of the dark imitation Indian Cashmeres, or "Paisley shawlings," as they are sometimes called. This makes a dark, yet bright skirt, and it may easily be manufactured at home with the aid of the sewing-machine.

Even though writing in February, it is useless to think of warmer days, with all the experience of the past before us, and March is certainly a more bitter month as regards winds than the present; so I have kept the winter steadily in view, in addition to which, nearly everything about which I write is so novel at present that, even next

winter, it will not be *démodée*, or *passée*. The *casquin*, or long cuirass bodice, of Paisley or Indian imitation material, is rather more spring-like perhaps. As illustrated in the other figure in our picture, it appears as a house costume, but in Paris last autumn it was constantly used in walking, and made in exactly the same shape as represented. The same material is used for a gathered *plastron* down the front of the skirt, but this is not needful, as any skirt can be worn with it, short or long, so that it accords in its hue with the general colour of the *casquin*. In the evening it is very popular, but then it is made of a rich and expensive Indian stuff, generally interwoven with gold thread, through its pattern of palm-leaves or scrollwork. But the imitation Paisleys are to be obtained at prices ranging from 2s. to 4s. per yard, and these are quite good enough, I think. It will easily be seen how an old black cashmere or silk skirt can be turned into a fashionable costume, with the addition of a novel *casquin* bodice, such as the illustration represents. The other day I saw a small *toque* hat worn with one, edged with a gathered band of velvet, and the loose crown of it was made of the material of the *casquin*. The whole costume was so pretty and simple that it is worth describing. The skirt was a kilted brown cashmere, with a brown velvet scarf; the *casquin* was of a reddish brown, the pattern through it being "old gold," and the hat, as I have said, combined the two, and so did the small muff.

There is nothing that the home dressmaker has more trouble in doing than in trimming the sleeve when made. It is difficult to avoid giving a kind of home-made look in finishing them, which always ruins the effect. In reality, there is no great secret in the art, and

any trouble arises from want of common care and neatness, and the lack of sufficient turnings, which soon causes the home-made trimmings to look untidy and even ugly. The two which we have illustrated are of the latest fashion, and are both so simple that a little attention will enable anyone to comprehend them.

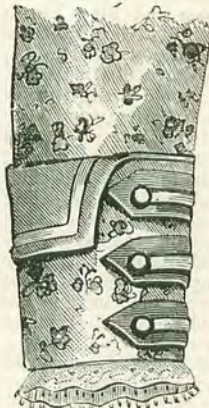


FIG. 1.—TRIMMED SLEEVE WITH BANDS.

Fig. 1. is a plain bias piece of the figured material, over which is laid, as a *revers*, a bias piece of the plain stuff, turning towards the hand. On it is placed as a trimming a flat *galon* or braid. The three straps at the other side are also of the plain stuff, and should be cut out and lined with tarlatan, or lining muslin, to hold them firmly. They should be all made before being sewn on.

Fig. 2 is also cut on the bias, and is put on round the short wrist. The plain part is con-

fined to the top half of the sleeve, the wide part being joined into the seam of the sleeve when it is sewn up.

The small Henri III. ruff, as it is called in Paris, is most fashionably worn at present, and is within the power of every girl to make for herself. It consists of two lengths of lace, gathered separately, and arranged in shell-shaped patterns on a band of muslin. The front is finished by a rose and ends of ribbon, which may be of pale blue, or of black velvet if the rose be a pink one. Six yards of lace will be sufficient if it be desired to have the ruff very full, and the lace should be purchased of a sufficiently good quality to be washed and done up several times.



FIG. 2.—TRIMMED SLEEVE WITH REVERS.



FIG. 3.—HENRI III. RUFF.

Fig. 4 is an example of one of the new bows, which are called after Louis XIV. They are a very considerable size, some of them large enough to cover the front of the



FIG. 4.—LOUIS XIV BOW.

dress. The lace used is the kilted Breton, which can be procured of all widths ready kilted. The lace is sewn upon muslin, which can then be placed as shown in the sketch; a small, square, double foundation being first made by which to pin it to the dress. The ribbon is of some pretty colour to match, or contrast, with the rest of the dress.

THE DRESS OF THE MONTH.



A HOME-MADE JACKET.

ALTHOUGH reckoned amongst the months of spring, March certainly seems to belong, by its low temperature, rightly to winter; the winds are cold and piercing, the rain is even more chilly than the wind, and the sky is usually dull; while clouds of dust add to the general discomfort. The warm winter garments cannot be discarded without great danger to health and life, and numberless are the accounts of dangerous illness which accrue from this cause alone.

But on its few bright days how shabby we all feel, both in our houses and our apparel; and how we long for something new and fresh in our surroundings. The custom of wearing new dresses and bonnets at Eastertide has very much passed into oblivion, but most of our mothers can remember that their mothers thought that to wear a white bonnet and veil on Easter Sunday was absolutely necessary. So our winter costumes and dresses may be worn throughout March, unless the season be much altered this year from its usual type, although this fact must not make us the less busy, for we have many preparations to commence, and many stitches to set in, if we be our own dressmakers and needlewomen, as I trust many of us are.

In the first place there are the under-clothing and the stockings to be kept in constant repair. And those girls who have to make the most of a modest allowance will find that the simplest and most economical way of replacing under-linen will be to have always a new garment in hand to work upon in spare moments. Thus the expense of purchasing a large number is avoided, and the addition of the new garment at intervals keeps the stock in fair and presentable order. The calico should be, without dress, 36 inches in width, and of a good quality, without uneven and large threads in it. An expenditure of from fivepence to sixpence a yard will ensure

the acquisition of an excellent wearing quality. The amount required for a nightdress is four yards, for a chemise two yards and three quarters, for a pair of drawers two yards, while a yard is sufficient for a petticoat-bodice, and three yards of flannel for an ungored petticoat.

Scarlet has very much gone out of favour for flannel petticoats, as it is liable to be so spoilt in the hands of an incompetent laundress, and I do not know anything so ugly as badly-washed red flannel, with large discoloured blotches in it, and the original colour changed to an unhealthy hue of repulsive-looking red. Pink, blue, violet, and grey have been adopted in its stead, and the two latter are quite as pretty as the red when new, and wash and wear well. Of course, in the country, white can still be worn, but in our foggy London it has to be relinquished entirely.

The next thing, after the under-clothes, which we should examine, is our stock of thinner dresses for the summer; for just at this moment there is plenty of time to make up our minds as to what we shall need, and to use our money when the spring goods come in to the best advantage. Last

be a little modified and rearranged, and perhaps some fullness taken out.

Those of our readers who have patronised velveteen this winter will find that the skirts will be most useful this spring, and will be much used with over-dresses and polonaises of the new "all-wool homespuns," which are beautifully light in texture and moderate in price. I have inspected some manufacturers' patterns, which will be sold in the shops at about a shilling a yard. The colours most worn in them will be the various shades of "old gold," a very pretty and becoming colour for girls. Velveteen will both dye and clean well, and if it were good when purchased, it will by and bye appear in the spring costume "quite as good as new."

White dresses of all materials will be very much in favour, and white serge is especially mentioned, as forming a charming spring costume. White cashmere is pretty, also a good white alpaca, both of which would answer for a best dress at any time.

The illustration below is a pretty evening dress, of a brocaded material of a grey colour. The trimmings are of grey or black linen-backed satin. Folds of satin are laid in front, and it has elbow-sleeves, with bows of satin at the sides. The necklace is of coral beads, and the hair is simply coiled and held up with a comb, the rose being worn or not, as required or liked. This dress is inexpensive, and might be made with long sleeves and closed at the neck, if preferred. The jacket is intended to show—what has been several times inquired for by our corre-



DRESS FOR EVENING WEAR.

spondents—a simple method of trimming that can be accomplished at home. The material is a black cloth, with a basket pattern on the surface. The trimming consists of bands of black watered silk and velvet laid straight and flat all round; the edges have a thick cord laid on. Of course, these materials could be changed to suit the purse or the taste of each person. For instance, velvet might be adopted instead, and edged with cord or bands of satin and plush. An old jacket cleaned and re-trimmed in this simple way would, I think, look very well.

There is little change in the fashion of dressing the hair, except that back-combs, so long banished, appear likely to come into favour again. They have ornamental tops, and the hair is, as I observed, simply coiled, both back and front hair being placed together. Grecian fillets—two or three bands of ribbon of graduated lengths—are placed at equal distances in the hair, or a wide band of coloured ribbon is tied in a bow at the top of the head. A few soft curls on the forehead in front can be suitably worn, but none of these ideas are very novel, although they are the most so of any that have yet appeared, and nothing really new seems likely to come in just yet.

Very pretty and jaunty little aprons are worn, which add exactly the needful touch of



FIG. 1.

prettiness to a girl's costume, and brighten up the dullness of the winter dress. They may be made of mull-muslin and lace, like our example, Fig. 1, and have a bright-coloured ribbon at the back; or they may be of the now fashionable pocket-handkerchiefs, which, although they are of such small price, compose the favourite apron of great people. The ordinary spotted cotton handkerchiefs are used, and three of them are required to make one apron. The first is used for the middle, and has the top cut off it at the waist part, which (top) is used for a band. Number two is cut in two, one half being used for a bib, and the other is

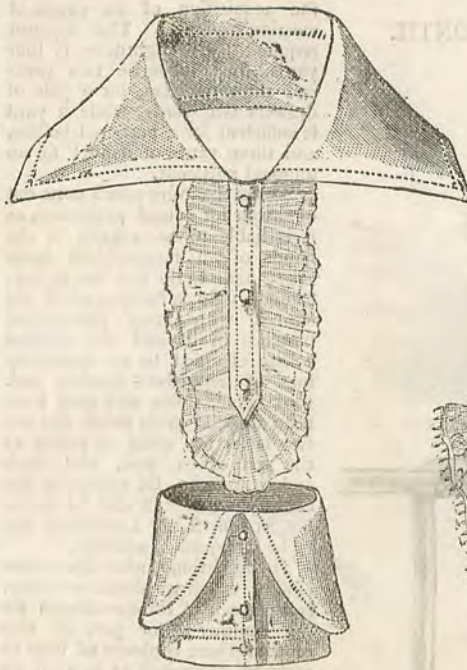


FIG. 2.

sewn along the lower edge of the middle one, making two borders at the bottom. The third handkerchief is cut diagonally from corner to corner, and the bias side sewn on to the sides of the middle already prepared. Then strings are sewn on to the points, which tie at the back, over the dress. The apron and bib are both simply gathered and sewn to the band above and below. I hope I have described this quaint-looking apron so that my readers may understand how it is made. The handkerchiefs can be purchased at as low a cost as threepence, and of course when this is the case this apron is a most economical investment. I must not forget to say that, if desired, it can be edged with the coarse Greek lace, now to be procured in every shop at a cheap rate. Aprons of linen and unbleached crash, embroidered in crewels, are likewise much worn; also some of dark blue French linen, which are particularly suitable for young girls, as they do not show either stain or soil, and, if decorated with pretty sprays of crewel work, are quite ornamental, as well as decidedly workmanlike and useful.

The most elegant of the new trimmings are those which go by the name of "cashmere," which does not convey any idea of what they are, as cashmere is a material, and in this sense it only appears to indicate a mixture of colour. Cashmere beads, for instance, which form the most charming decoration for a bonnet, are mixtures of red, green, gold, and black beads. Cords and galloons are also made in the same way, but the beads are certainly the best decoration and trimming that I have seen for a long time. They may be worn with any colour, and look well with all.

Silk neckerchiefs are now quite revived, and very useful they are. They are large, square handkerchiefs, folded cornerwise, and tied round the neck open, without folding, and as loosely as possible. Bright colours

are in favour, but especially those Indian and Persian-looking materials which can often be bought by the yard in shops where Indian fabrics are sold. Sometimes, too, people have stores of this kind lying by which they have never known how to use, but which, having been brought home as a remembrance by some dear soldier or sailor relative, they have carefully hoarded. Now is the time to make them of use and wear them as neckerchiefs, to the

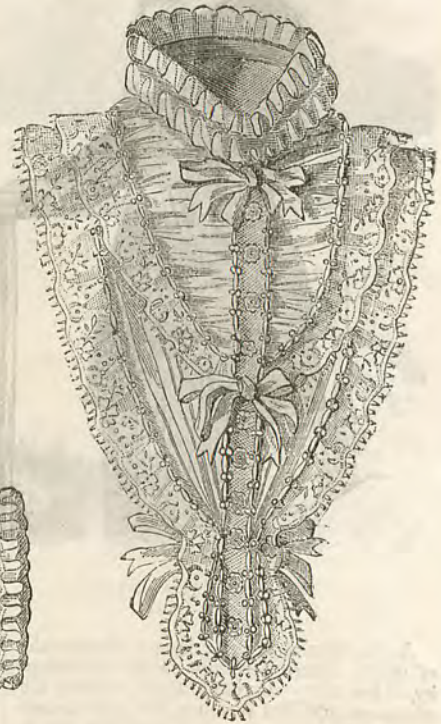


FIG. 3.

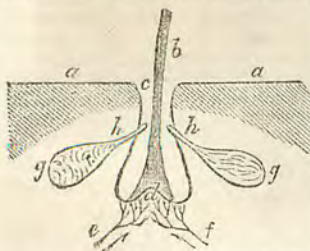
admiration of all beholders. Fig. 2 is one of the new large, linen collars, and a cuff to match, which are much liked in the morning by some young ladies; while Fig. 3 is a pretty evening fichu and cuffs, which I do not think my readers will have much difficulty in copying. It may be made in Swiss muslin, with Breton lace; or, if thin India silk be preferred, it would look equally well. This fichu would brighten up a dull day dress for evening wear.

Amber necklaces are now used by many young ladies, and it is quite a pleasure to see this dear old fashion again. I have always thought it a pity that this favourite of the earliest times had been so utterly discarded, and the pretty old necklaces of coral, cornelian, and amber—some of which had passed through several generations—should have been laid aside. It is a simple and old-time ornament, more suitable to girls than any other they could wear. Very few ornaments there are in which one would recommend to girls, for in truth they need none, while they have the fair beauty and the rounded outlines of youth.



and oil it as well, with the most precious cosmetic: that money could procure, do you think it would retain its beauty long? Nay, reader, nay; not although (pardon me) you sat all day long with your pretty head in a glass case to keep out the dust, and away the draughts. And the reason why is not far to seek: the hair on the wig is dead hair—it is affected by no change from within; but the hair of the human head is living, growing, ever-changing tissue. It is supplied with nutriment from the skin in which it grows; it is supplied even with its gloss and beauty from within the body.

Just cast your eyes for one moment on the diagram below, it will give you some notion of the delicate anatomy of a human hair, and easily explain to you its structure. Here you have an enlarged view of a single hair growing in the skin, and being supplied therefrom with all its needs to keep it not only healthy but lovely; *aa* represents the surface of the skin, *b* the hair itself, which is in reality a hollow tube, and grows in a flask-shaped depression in the skin, the mouth of which is seen at *c*. The depression is in reality somewhat the shape of a Florence flask. Indeed, if you took a flask of this kind and placed a long rush in it, it would give you a capital notion of a hair growing from its bed in the skin. At *d* in the diagram you will observe that the bottom of the depression in question is raised upwards and inwards just like that of a wine bottle, and it is to this raised part that the root of the hair is attached, and it is from this raised part that the hair receives its nutriment by means of two blood vessels seen at *e* and *f*. Now you will perceive that the hair is quite free to move and wave about in a manner, in the sac from which it grows, just as free as your rush in the Florence flask; it is only attached to the bottom. Well, you will notice at *gg* two little rounded bodies. They are little glands, and two or more of these lie alongside every hair in your head, and they are really little oil flasks, they secrete a lubricating oil more pure and fine than any perfumer in the world could prepare; this oil, then, is carried from the little flasks by two tubes *hh*, and is poured into the sac from which the hair grows, and thus finds its way not only on to the skin, to keep that soft and pliant, but along the hair to its very point—so fine is it—to give to each hair a *natural gloss*. This natural gloss is part of the glory of a young girl's hair; it is most beautifully seen in those whose hair has been cultivated by natural and not by artificial means. It is a sunny radiance that no art can imitate. My little favourite Matty had it in perfection.



And now, then, I think I have proved to

you by the aid of my little diagram that each hair on your head is a living, growing thing, just as much so as yonder standard rose-tree on the lawn. If you wanted the tree to grow lovely, to have fresh leaves of softest green, and roses on it, that would make you feel a joy even to behold, it is not to the outside of the bush you would direct most attention, is it? You might freshen it up now and then, and water away the dust, but if you were anything of a gardener it would be the kind and quality of the soil about it that would most concern you. And so it is with our heads; if we would have our hair grow thick and soft, and glossy,



THE DRESS OF THE MONTH (FIG. 1.).

it is to the roots we must direct our attention. I'll tell you what I saw a lady doing one time. She had in her study a large and beautiful evergreen, and she was watering it with water in which a little glycerine had been dissolved. "It makes the leaves retain so sweet a gloss, doctor," she said, "you cannot think." But I did think and speak too, and when I explained to her that the pretty plant breathed with the pores in its broad green leaves, which she was varnishing over and choking, she saw her error at once. In the same way I am dead against plastering the hair or skin of the head with the thousand and one nostrums that are sold in the shops. They really do more harm than good—indeed, the good is *nil*, the harm much.

Now, the great secret of getting anything to grow well and luxuriantly, whether it be a

plant or a hair in one's head, is to supply it with proper and sufficient nutriment. The little oil-flasks or glands, *g g*, and the small eminence *d*, on which the hair itself grows, are all supplied with blood-vessels, little branches of those that are spread out in the skin. If the blood thus supplied be pure and healthy, and be in abundance, can you not see that the hair itself must grow, and be sheeny and glossy? But if, from some cause or other, the supply of blood is limited or impure, it is surely plain that the hair itself must suffer both in quality and in appearance. If ever you had a pet dog who was sick, you could

scarcely help noticing how different his coat looked, how it stared, and how dry it appeared. The reason was that the blood being, through illness, driven away from the surface of the skin, the hairs were no longer supplied either with nutriment or the natural oil. There are many different kinds of oils and other applications for making the hair grow, and they all act in the same way; they contain stimulating liquids, which bring the blood to the surface, and thus supply the roots of the hair with extra blood on which to live and grow. And the hairs do for a time, and, alas! only for a time. The tiny glandlets, *g g*, get unnaturally large, their outlets are choked by the greasy mess, the hair itself gets in time diseased, and premature grey-ness or baldness is the unhappy result. You see, I grant that stimulation makes the hair grow, but this stimulation must be natural, not artificial.

The blood cannot be too pure if you would have beautiful hair. Hence anything that heats it must be carefully avoided. You cannot be too careful in what you eat and drink. Wines, too, and piquant sauces or dishes should be especially avoided; but in summer and autumn ripe fruits may be freely partaken of. If you want to have a good head of hair you ought to cultivate a calm and unruffled frame of mind. Nervous, fidgety folks seldom have nice hair. One young lady I can easily call to mind had the finest and longest hair ever I saw. She was also the sweetest-tempered and most amiable girl ever I knew.

Exercise greatly promotes the health and beauty of the hair. So does the bath. This latter should be taken every morning, and as cold as can be borne. EXERCISE AND THE

BATH. (Printer, put it in large type.)

The comb and the brush come under the category of natural stimulants to the hair; both should be used several times a day. There is no need always to use a hard brush. But every morning the hard brush is to be used for at least five minutes to the skin of the head as much, if not more, than the hair itself. The soft brush I recommend is the metallic one; I think they are half-a-crown. If used after coming in from a walk or a run they will be found deliciously cooling and soothing.

To ensure perfect cleanliness, the hair should be washed once a fortnight. Do not use soap; the yolks of two new-laid eggs must be used instead. The water should be rain-water filtered—lukewarm to wash with; cold to rinse out. Afterwards dry well, and brush.

THE DRESS OF THE MONTH.

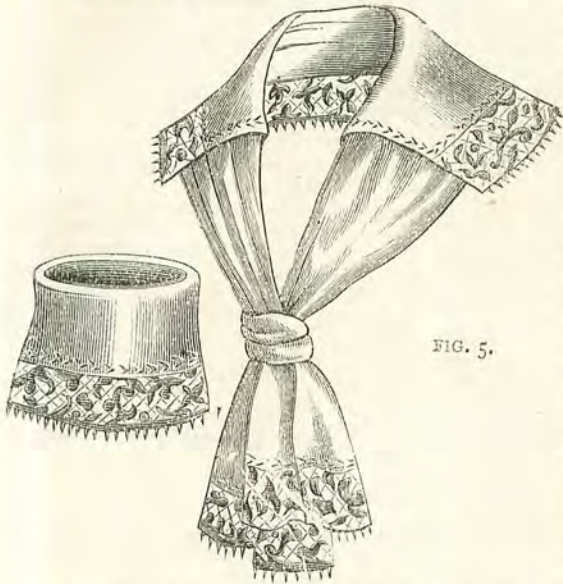


FIG. 5.

GREAT preparations are being made in view of a favourable season, and of a return to sunshine, summer, and all the pleasant things which are hoped for from the various prophecies of weatherwise and scientific people. There are, apparently, only a few changes in dress to speak of this spring, for short dresses, so much worn in the autumn and winter, are now quite the rule, even at very large evening

parties. The changes in the mantles are also but few, and the same may be said of the bonnets, which are smaller than ever they were; while hats remain the same, and everyone wears what suits them best as to shape and size.

This lack of uniformity is exceedingly pleasant to everyone, especially to those who seek to make every shilling go its farthest, and every shilling's worth to look its very best, to the very end. It is a matter of no small wonder that girls who have but little to spend on their dress ever employ a dressmaker at all; for, instead of wasting money and time on fancy work for sale, they would save both by making their own dresses. The idea that lessons are needed in the art is quite an erroneous one, for if a girl be a good needlewoman to begin with, everything that is necessary can be learned from the dresses already made in the house. From an old bodice and skirt a well-fitting pattern might be procured, and if the old bodice lining be mounted on stiff brown paper, with some paste, the pattern will last for ever. It is, fortunately, much more the custom in England than it was to employ a dressmaker by the day at home, and if she be a clever woman much may be learned from her; but unless she can work a machine, or you can work it, with her preparation for sewing, it is not a cheap way of making dresses.

Last month we went carefully through the underclothing part of our wardrobes, and put everything in perfect order, so that this month we have time to think over and consider the new spring costume which we shall probably require, and the best material to purchase. If chosen aright, this costume

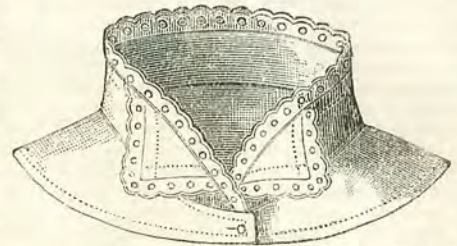
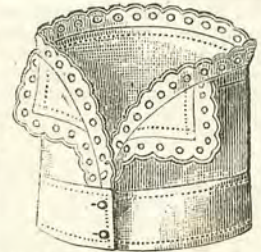


FIG. 4.

duced in the most charming shades of colour. Over an old silk skirt it makes a very stylish, best-looking dress, and especially so when silk trimmings



can be added to the bodice and sleeves. A very pretty way of making a Beige dress would be to kilt the short skirt entirely to the waist: have a scarf tunic, edged with a band of silk, folded round, and falling in a pointed end at one side. The bodice to be made with a gathered front and back, and the waist with a band. The sleeves with a puff at the top, and opened on the outside of the arm, with a lacing of cord, or buttons and buttonholes. See also fig 1 for a pretty Spring dress.

The Jersey costumes will be much worn during the spring and summer. They can now be purchased at so moderate a price that any girl can have one if she fancy it; and as they are ready to wear, perhaps nothing more inexpensive could be obtained. Some of those with what is called a "cashmere finish" are very fine, and would answer for new bodices for elderly silk, or silk and cashmere skirts. There is no change in the method of making these, the kilted skirt and scarf over the end of the Jersey bodice being as much in favour as ever. The material for making these Jerseys may now be purchased in every dark and light colour, and ranges in price from 7s. 6d. to 10s. per yard. It is used for shirts as well, and the new spring riding habits are made of it also. It is not suitable for deep mourning, and one of the leading London



FIG. 2.

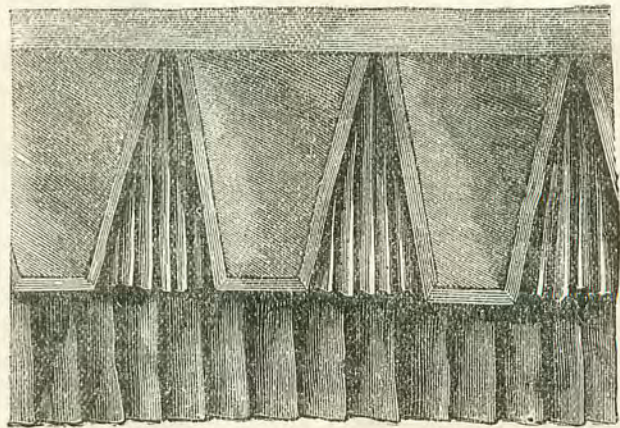


FIG. 3.

should last us, and look pretty, throughout the summer and the early days of autumn. There is no prettier stuff than the ever-popular Beige, and fortunately this year it is pro-

warehouses prefers not to make up Jerseys with crape at all.

Last month the probability of the striped Galateas making their appearance again was mentioned, and the last few days has brought some very pretty costumes of that material

into notice, which are sold with enough sateen of the colour of the stripe to make them up. For instance, a dark brown and white striped Galatea will have a petticoat and trimmings of brown satin. There are also some revivals of the old-fashioned "polka" dots, which we have not seen for many years. The imitations of Indian shawls in palm-leaf patterns and colours have been introduced into prints, which are also used with plain materials. Later on we shall have brighter colours, such as the dull red of terra-cotta or the Kaga ware of Japan, peacock-blue, or the lovely old blue of Nankin porcelain. The first thing that the careful housewife will consider will be the washing of these prints, for although they may be dark, so to say, some day they will require washing, and great will be our disappointment to see that their lovely hues have taken wings and flown away out of the wash-tub.

So, in order to be beforehand, we will give instructions how this sad fate may be averted. There is no doubt that great care is needed in the washing, and the colours must first be "set," as it is called. For blue, sugar of lead is used, alum for green, and salt for a varied combination of colours. The water should be tepid, not hot, and the wearers are advised to wash them before they be too much soiled.

Another novelty in these new prints is that they are manufactured without dressing or glue or any stiffening whatever, so the laundress must omit starch from her list of requisites, and must iron the dress on the wrong side to restore as nearly as possible its original appearance.

It seems likely that the linen torchon lace will be a favourite trimming this year, as it is produced in such quantities, and it is very suitable for washing-dresses. It is so moderate in price, and so lasting in its wear, that it far surpasses Swiss or Madeira edgings in both of these qualifications, and has the advantage of being "real" lace. It is made on the pillow, chiefly in the common schools in Belgium, where instruction in its manufacture forms part of each child's education.

Black bugle trimmings will be one of the features of the spring costumes. Everything—bonnets, mantles, and dresses—are to glitter with them, and as they do not constitute a cheap form of decoration, we must remind our readers that lace, fringe, and silk galloons are very easily embroidered with beads, and that they may produce this effective trimming at very little cost—save of time and trouble—for themselves. Beaded lace is very pretty for making up the small fichus for the neck which are so popular now, and a small addition of this kind makes any toilette both dressy and pretty.

There are so many people "doing up" old dresses just now that we must not forget to mention the "chiné silks," foulards, velvets, and cottons which have just appeared in a variety of well-harmonised colours, and are most suitable for trimmings, and for reviving old materials by the addition of new collars, cuffs, and revers. A good example of this is seen at fig. 2, which might be an old dress revived. The favourite colour for the season seems to be that dull shade of violet-purple called heliotrope, after the dark shades of the flower of that name. The deepest of browns also, called *pain brûlé* (burnt bread), is particularly preferred, and from all we hear these two, with old-gold, will be the prevailing hues of dresses for the spring. The first is most becoming, and the two last are very useful, as the old-gold shades are said to wear well and keep very clean.

The illustration of a new method of putting on a founce will also be welcomed by our readers as a pleasant change. There are two rows of kilting—the lower one being broad, and the upper one narrow.

Then over the top row of narrow kilting are placed tabs of the material, bound either with silk or the same stuff, and tacked on the top of the kilting. The edges are hidden by a flat band, which may be stitched along the top with the machine, or run along on the wrong side, and turned up, and then stitched down. This trimming may be as wide or as narrow as required, and will answer for a petticoat or a dress, for the cuffs of the sleeves, or for the trimming of a mantle, and, of course, may be made of two different materials, such as satin and cashmere, silk and cashmere, or velveteens.

The design given for a collar and cuffs shows how a plain linen set may be retrimmed and finished at home, with new points of linen, and a narrow edging of Madeira embroidery. Fig. 5 shows a linen collar and cuffs with lace edge, the tie of which is of Indian muslin. The small illustration, of a satin-stitch embroidery edging, is intended for use on flannel or cashmere, for flannel petticoats, or jackets, or for bands of trimming on an under petticoat.

Jackets like the dress will, it is said, be worn, but the newest thing will be a deep cape to the waist, made so tight, that it quite holds in the elbows to the side. The pattern of a jacket that was given last month in this paper is extremely fashionable, with the addition of a small hood lined with a colour, at the back. The small round toque hats, made of the same material as the dress, are more worn than any other shape, by young girls.



MORE THAN CORONETS

By MRS. G. LINNEUS BANKS,
Author of "The Manchester Man," &c.



CHAPTER XIV. AT WOODSIDE.

There was little use for Mr. Mason to linger on the landing and blame the carriers for carelessness, or to tell them the luggage might have remained below; the mischief was done.

Mrs. Mason had been worse than her husband had apprehended. She could not rally from the shock, was speechless when he followed the doctor to her bedside, and she never spoke more. Mercy crept in on tiptoe just as the beatific light of Heaven irradiated the wan face, and felt as if the smile was for her. Hesha, close to the bedside, watching every change of countenance, felt the beloved hand clasp hers convulsively, and held her breath, but never stirred or shed a tear until all was over.

What was felt by the white-faced man at the foot of the bed can never be known. He stood there like a statue, stunned, immovable. In his heart of hearts he had suspected a good deal of sentimental affectation in his wife's ill-health; had regarded medical hints as "mere pro-

fessional clap-trap," and dealt with her according to his own sufficiency.

Before him lay the result.

Lead the two bereaved orphans away softly, Dr. Mitchell, that they may weep their anguish out elsewhere in each other's arms; and leave Robert Mason there with his dead, and ask not whether grief, or remorse, or the sudden shock, or all three combined have struck him thus dumb as a stone.

He will summon Mrs. Stapleton to the funeral, will give the remains of Frances Mason ostentatious burial, will record her virtues and his widowed affection on an elaborate tablet, clothe family and servants in expensive mourning, but he will never be able to hold his head up again in Liverpool as a gentleman without spot or blemish, for rumour has got another feather to its wing, and the coat of his respectability has fallen to tatters.

Mercy's midsummer holidays were half over when the *Dolphin* came into port. The first landsman's foot upon her deck was that of Robert Mason.

Brian—no longer taut and trim, but brown, barefooted, barebreasted, tarry, with almost a year's growth in stature, and more than three years' growth in feature and experience—was coiling a cable into rings as a seaman hauled it in, when he caught sight of his stepfather shaking hands with Captain Lever.

As his eyes rested on two black studs against a background of white shirt-front, and travelled upwards to the broad black band upon his hat, every pulse in Brian's body seemed to stand still with a terrible foreboding.

A sharp anathema from the sailor recalled him to his duty; but his hands moved mechanically, his gaze still rivetted on that cloth-covered hat. As the last coil fell into its place, the sharp, clear voice of the captain sang out, "Stapleton, follow your father below."

Masts, rigging, all seemed to swim before Brian's eyes; he was almost too dizzy to keep his foothold on the ladder as he descended, so sickening was the apprehension of calamity. His white face and "gasping inquiry, "My mother?" cleared the way for Mr. Mason.

More kindly than ever before he took his stepson's hand, and his own voice broke as he said, "You must be brave, Brian, to meet a great sorrow. Your mother is with the angels." And then, as the young sailor sank down on a seat, with his head on the cabin table, bursting with irrepressible anguish, he sat down beside him, and with more tenderness and delicacy than might have been expected from the cold, hard man, offered such consolation as he had to give. Then, after adding that his sisters were well, and that Captain Lever had granted leave for him to go ashore at once, with unusual delicacy he left the heart-broken youth to the sacredness of his deep sorrow, his own eyes brimming. Robert Mason's early love for Fanny Bayliss may not have been all a myth, and though disappointment and love of gain had hardened his nature and grown upon him year by year, her unex-

dation. Wherever this kind of repair is needed, cast threads across here and there and cover them with different twists according to design. Only proficient knitters, however, can undertake this task.

Fig. 6 clearly exemplifies the lace web made on a single thread, which is laid at each row. The last thread on the diagram has been expressly laced two webs lower down for more distinctness. The stitches should be kept to the right as they are apt to drag in the contrary way. The chain darn (Fig. 7) is by far the quickest, but not altogether the neatest. Its ladder grounding must be loosely set, not to let the edges pucker.

Light materials call for a slight foundation, forming Us instead of Vs, because here the threads never meet by piercing the same hole twice, allowing for each web a single bar instead of a double one.

After you have tried all these ways you will choose the one most suitable to your wants, and I am certain you will never be tempted to return to the old untidy darn. Knowing this beautiful imitation, you need not fear to indulge in the purchase of the best-quality garments, far preferable to the flimsy ones rather too much patronised nowadays.

MARIE KARGER.

THE DRESS OF THE MONTH.

The new dresses produced for the warmer weather have already enabled us to see that the dark hues, hitherto supposed to be suit-

have not quite worn out their winter dresses, and thus can make them available, to bridge over the gap between winter and summer.

A really good costume of any colour will clean and do-up like new, and is always worth sending to a dyer's. Black can be washed at home with ox-gall or fig-leaves, and pressed carefully on the wrong side. Black cords of various kinds—such as the Russell and James—are excellent, both for washing and wearing; and are the same on both sides, so that they can be turned when slightly worn. They require no more care in washing than ordinary dresses; a tepid lather, one rinsing water, and one strong blue water being used. The dress should then be rolled up when partly dry, and ironed on the wrong side when damp.

I have been thus particular in my chat about old black dresses, as I know how fond everyone has been of wearing them this last three or four years; and I also know that a shabby, greasy, black dress is a great puzzle to most girls. An old black kid glove, boiled in a pint of water till reduced to half a pint, and then used to rub on an old black dress, using the liquor, will often be found a wonderful reviver. It is a very usual recipe with the negroes in the Southern States of America, who are amongst the most clever managers in the world. Black dresses are quite as fashionable as they were this spring; and so, perhaps, our elderly dress, well cleaned or washed, and trimmed with bands of Indian broché, spotted black and white foulard, or a jetted galloon, will appear as good as a new one.

The new colours in dresses and bonnets are so much brighter than anything we have had of late that it takes some time to get re-

cowslip, primrose, lemon, orange, and an odd yellow called *yeux de chat* are all most fashionable. The number of new shades of pink is also great; rose, *rose cendre*, blush-pink, and "shrimp" will be worn for hats, bonnets, and dresses. Every possible shade of lilac, the deepest royal-purple to the old shade worn by our granddames under the name of "peach-bloom;" grey-blues and blues are also much in favour.

Nothing can exceed the brightness of the sunshades and parasols. Red, red and black, red and yellow, in stripes, patterns, and dots, black and white ones embroidered with flowers in their natural hues, and old gold trimmed with black lace. Satteen and cotton parasols, trimmed with white embroidery and torchon lace, are made to wear with costumes of those materials, and the same as regards foulard. Some very stylish-looking parasols have been brought out, trimmed round and round with black or white lace, in rows one above the other to the top of the parasol. This would be an excellent method of doing up an old parasol, either light or dark in colour, and as plenty of cheap lace may be had it would be also economical.

Some very pretty and inexpensive jerseys, made of bead netting, have been brought out, which form a complete evening costume over a black silk skirt. They are of black beads, as well as every other hue, and are got up in cheap imitation of the bead-embroidered cuirasses which have been worn in Paris so long. Stockingette, or jersey-cloth, is made into jackets, which are worn with hoods of the same lined with gay Indian handkerchiefs. This material has the advantage of



INDOOR COSTUME.



WALKING DRESS.

able alone to the winter months, are to be worn quite as much now. A very comfortable conclusion for many of my readers who

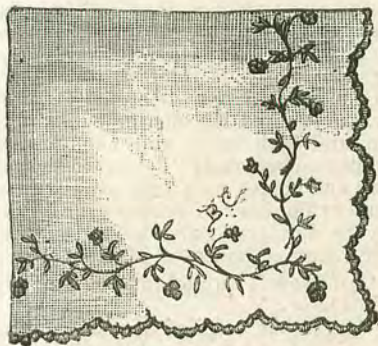
conciled to them. Old gold in all shades and materials is used for bonnets and hats more than ever; in fact, every description of yellow,

sitting closely to the figure when made up into an out-of-door garment. These hoods are made to take off, and are only buttoned

on the neck of the jacket, so that they need not be worn always. They also accompany ulsters and costumes made with a waistcoat front, and will form one of the out-of-door garments of the summer season, as they are being made in black and white lace, to be used either with or without satin or cashmere mantles. Small capes will be used again this year; however, they are longer than they were the last, and come quite to the elbow, in order to give the tightened-in appearance which is so desired. Capes with long pointed fronts are also still used, and have hoods. Quantities of black lace are used to trim all mantles, jackets, and capes; and camels'-hair and cashmere are the favourite materials for them. Youthful-looking scarf mantelets are made of the figured material of the dresses, and are trimmed with bands of the plain stuff, a collar of the same being used at the neck. Jackets similar to the dress are also used, but they are quite tight-fitting, and are figured—never plain.

A new idea in both short and long costume is the narrow kilting of bright colour which is added to the edge of the skirt, below the hem, or just below the lower flounce. On plain grey, drab, brown, or black costumes this little addition is very effective, and gives a piquant effect to an otherwise plain dress. It will be pretty for the short, black dresses of young people. The same hue should be used for the bow in the hat.

One of the fabrics of this season will be the undyed silks of India and China. These yellow Indian and Chinese "Pongees," and the Indian "Corah," were much worn at one time, but of late years have been neglected. The first-named wash beautifully, and wear for ever as every-day dresses; while the same may be said of the Corah, which is white, for evening wear. All of them are inexpensive, and last so long that they are an excellent investment for those of moderate means. The Tussock silk is put up in pieces of $9\frac{1}{2}$ yards, and ranges from 21s. to 45s. the piece.

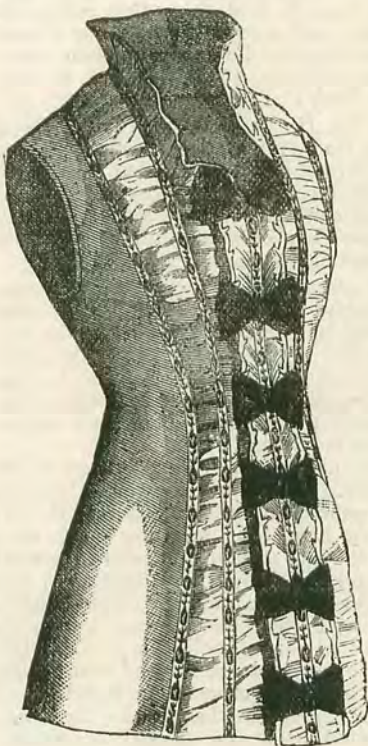


HANDKERCHIEF.

I have given an illustration of a pretty handkerchief embroidered in colour, the pattern being simple and easily drawn. These little additions to the toilette are not difficult to work, and the satin and stem-stitch in which they are done are very speedy work in the hands of a good worker. The summer or spring waistcoat, next illustrated, may be made of any washing or unwashable material. The pattern used for it might be that of an old, long basque, or even of a petticoat-bodice. The material might be of piqué and nainsook for a summer waistcoat; thin muslin for the evening, and silk or brocade for day wear. Waistcoats appear quite as much in vogue at present as they were last year.

The ruff, jabot, and cuffs are made of sprigged muslin or net, the method of putting together being clearly shown. They are intended for afternoon or evening wear, with a high bodice; and may be made in lace, if it be preferred or considered more dressy. Black

and white lace mixed, gold outlined and coloured lace may all be used, or painted and embroidered lace. This high ruff is quite one of the great fashions of the day, and many



SUMMER WAISTCOAT.

ladies who desire to keep it stiff and high use a tiny invisible wire to keep it up round the neck. Of course the hair must be coiled higher on the head, and for this new fashion combs are very much used.

The Corah is in lengths of seven yards, is thirty-four inches wide, and costs from 17s. 6d. to 25s. the piece. Three pieces should be sufficient to make two dresses, and the cheapest plan is to purchase them in this way, with a friend, if there be not two sisters to share the material, as it is not sold by the yard. For best summer dresses for young girls this pretty cream-coloured India silk is most useful, and it can be done up and retrimmed over and over again.

The illustrations of the month give a walking dress with a long walking jacket and waistcoat, to which a hood may be added of the figured material. The hat or bonnet is also made of it; the edges of both must be bound with satin or velvet.

The other illustration shows a simple method of making a young girl's evening or home costume in a manner which partakes somewhat of our fashionable "high art" proclivities. The materials used may be cashmere, Corah silk, or any soft stuff which flows in harmonious lines, and the effect is at once graceful and youthful—two qualities which should be aspired to by all young girls.



AN ORIGINAL FABLE.

By Mrs. PROSSER.

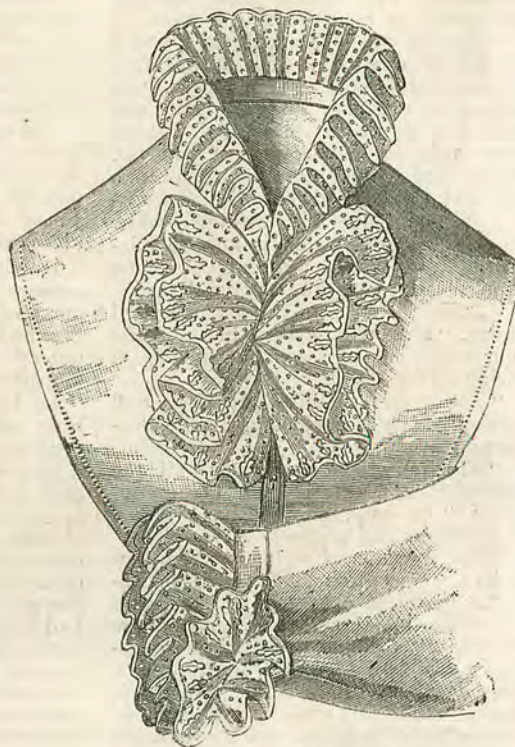
NOT FIT TO CRITICISE OTHERS.

"How those crabs walk!" cried an Oyster from its bed. "All on one side; really it's wonderful they are not ashamed of themselves."



"And look!" said another, "at those sprawling lobsters." "And those wriggling eels!" exclaimed a third. "Sooner than wriggle as they do, I would bury myself in the sand."

"Fie! fie! ladies!" cried the Limpets. "Here are you and we stuck fast, and never move at all. Crabs may sidle, lobsters may sprawl, and eels may wriggle, but they all of them go, and that's more than you and we can boast of."



RUFF, JABOT AND CUFFS.

spring blossom he called the *Linnæa*. This twining plant, with rough green leaves and whitish flowers, marked out with tiny green veins, is the white bryony, one of the gourd tribe (*cucurbitaceæ*), and with all its elegance, it has a bad character, for it is poisonous. In winter, when the flowers die away, bright scarlet berries appear, also poisonous. The black bryony, is equally plentiful; its leaves are larger, heart-shaped, and varnished. The small flowers are green, and the berries that succeed them larger. It belongs to the yam tribe (*dioscoreaceæ*), and is the only member of that family flourishing here."

On the common were some fine specimens of the bee orchis (*orchidaceæ*). The orchis plants are some of the most remarkable in nature; they are so various and fantastic in form. There is hardly an insect but the flower seems to mimic its appearance. The bee orchis looks as if a bee had settled on every flower; the fly orchis is called after the insect it resembles. Some of them are like butterflies, others like long-legged spiders. One is called the "green man orchis," and is supposed to represent a little green man with his head hidden in a flower. In the hot, damp regions of the Tropics these plants become still more remarkable; they are not content with growing on the earth, but perch themselves on the boughs, and in the trunks of trees, from which position they send forth most gorgeous and lovely blossoms. There is hardly any flower so brilliant in hue or so wonderful in shape as these southern orchis blooms, that light up the dark Tropical forests with fantastic beauty.

Orchis plants are much cultivated in England now; many rich people have orchis houses in which those famous Tropical blossoms are carefully trained and tended.

THE DRESS OF THE MONTH.

THE changes in the dress of the month are exhibited mainly in small things, not large ones. For instance, we are leaving off the many-buttoned gloves and taking to some without any buttons at all, which are called the "sack" gloves. They are made with a gore, and may be obtained both in kid and in silk, and are unquestionably a great improvement on the many buttons, which were most tiresome to wear. Black gloves are no

longer the rule for day and evening dress, although they are still worn by the careful and economical, and will not go out of date yet it is to be hoped for their sakes. All kinds of coloured ones are seen—drab, lemon, pink, brown, coffee, and the new shades of heliotrope and petunia are both introduced, as no other shade can be selected to look well with either of them. Yellow gloves are worn if the bonnet be trimmed with yellow roses or écu feathers. Gloves are more used than mittens in the evening for all occasions, except for children, who invariably wear the latter.

and sleeves are of a figured stuff. Velvet and velveteen have by no means taken their departure with the cold weather, both being used as skirt trimmings, laid on in flat bands, wide or narrow as preferred. Deep kiltings for the skirt are as fashionable as ever, and the only change in the scarf is to drape the square ends at the side instead of the back.

Serge dresses are always pretty and useful, and were never so stylish as now, when one of the best London tailors has introduced the fashion of trimming serge with the spotted

foulards. A short blue serge dress which was much admired the other day was made with a deeply kilted skirt and a jersey, and had a scarf of blue foulard spotted with white dots draped round the hips. The hood to wear with it was lined with the same, and the small toque hat was edged with a brim of gathered velvet, and had a top of spotted foulard. Our two sketches of the month's fashions give an idea of the style of costumes now used by young girls, and both may be copied without difficulty, and at a small cost.

Entire costumes of these spotted materials are to be seen, and never was there so great a choice of pretty and cheap costumes for girls as now, when the prints, crêtonnes, and sateens are manufactured in such good taste, and charming Eastern-looking hues, not too dark to be dingy, and yet dark enough to wear for a long time without getting soiled. These summer dresses are all trimmed with cheap lace, which has a light and graceful effect. Perhaps none of the readers of this paper have any idea of the virtues of a hot iron in freshening up a summer costume; but so ex-

cellent is its effect that *every girl* who wishes to look fresh in her toilette and have a dainty appearance should learn to use an iron, and make herself independent of anyone's help. The wrong side of the dress should be ironed, not the right; and when much tumbled, the natural freshness may be restored by placing a damp cloth underneath the iron, and pressing out the creases in that way.

Some very simple but pretty little summer bonnets and hats have just come out, and may be made by girls for themselves on any shape the most individually becoming to each. They are made by completely covering the shape with narrow black lace, slightly gathered, and sewn on in rows round and round, one above the other. The edge is bound with



Stockings for both children and grown people are worn self-coloured, with embroidered clocks, and sometimes with small embroidered sprays in front.

Although there is much more drapery, and the plain effect, so long aimed at, at the back of the bodice is no longer in vogue, there is no appearance of crinoline; the skirts being made as narrow as ever, and in no case, when short, do they measure more than two yards round. The polonaise seems to have given way to the bodice and trimmed skirt, and now that three materials are often seen in the same costume, there is no excuse for not utilizing old dresses. Velvet, cashmere, and foulard, or silk, are amongst the most favourite mixtures, and the skirt may be made of a plain and uncoloured material, while the bodice

velvet, and a wreath of flowers may be worn round the crown.

Sateen, in pretty delicate colours, is now much used for the evening costumes of young girls, and is also employed for crewel-embroidered dresses for evening wear more than cashmere. The "lights" on these are put in with silks; some favourite designs are wallflowers on ducks'-egg-blue sateen, pansies on old gold, or dog roses on cream-colour. The embroidery for these dresses is lightly done, the stems being traced, and also the leaves, while the flowers are executed with as little work as possible. The crewels and silks used should be "set" before working with them to avoid disappointment.

The dressing jacket, fig. 1 in the illustration, is a useful and necessary addition which every girl ought to make to her wardrobe, and is much less cumbersome than the old-fashioned dressing gown, while it performs the same office of keeping the hair from soiling the dress and underclothes. It may be made of print without any trimming, of nainsook, cambric, piqué, or fine calico. The half dozen tucks on either side may be run by the machine, and the gathered puffings are crossed at intervals by bands of embroidery, to match that with which it is edged. The materials may be as cheap as can be provided, as the prettiness of the garment consists in the manufacture and its exquisite neatness. These little jackets are found most useful in sickness, as they can be put on in a moment and completely hide the tumbled night-dress, and make the patient neat and tidy with very little trouble to herself or her nurse.

The petticoat at fig. 2 shows the present method of making all under-skirts with a deep yoke and little fullness. The drawing strings may be used or not as required. Black petticoats will be very fashionable this summer, and hardly any white will be seen—in fact, with short dresses great economy may be practised, and no white skirts whatever worn. Now that they have been obliged to dismiss the muff, the Parisian ladies have restored the *aumonière* or alms-bag pouch to favour, for the purpose of holding the handkerchief. It is made of black velvet and hangs at the side, but it may also be made of the same material as the dress. It is reported, too, that little bags, hung upon the arm, such as were worn by our grandmothers, are coming in again. They are made of satin, to match the colour of the toilette. The corners have small tassels, and there are also tassels to finish the cord with which the bag hangs to the arm, and on one side the initials or monogram of the owner are embroidered.

For out-of-door wear the neck is still swathed in a black lace scarf, worn as high as possible; while a nosegay is placed at the right side to match that on the hat or bonnet.

VARIETIES.

A LOFTY IDEA OF COOKERY.—What does "cookery" mean? It means the knowledge of Medea, and of Circe, and of Calypso, and of Helen, and of Rebekah, and of the Queen of Sheba. It means the knowledge of all herbs, and fruits, and balms, and spices; and of all that is healing and sweet in fields and groves, and savoury in meal; it means carefulness, and inventiveness, and watchful-

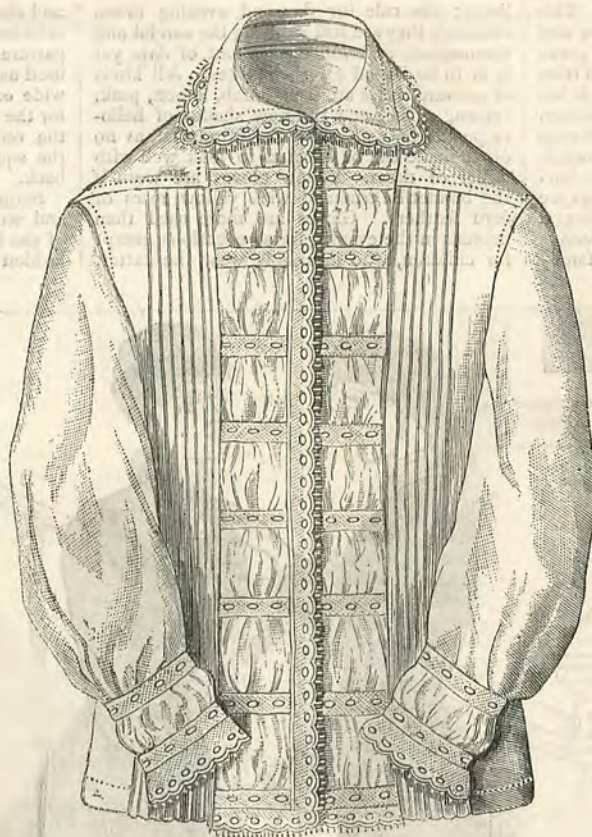


FIG. 1.

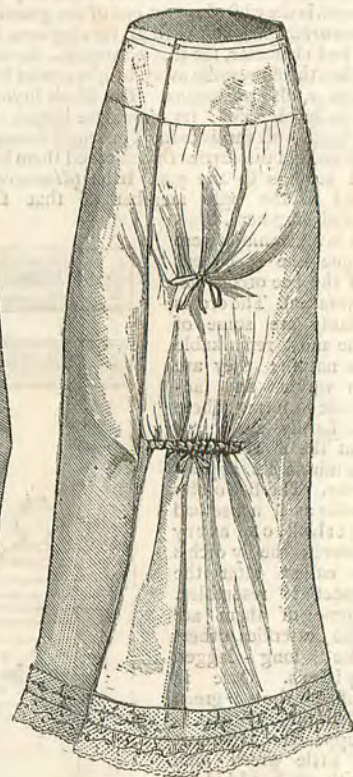


FIG. 2.

ness, and willingness, and readiness of appliances; it means the economy of your great-grandmothers, and the science of modern chemists; it means much tasting and no wasting; it means English thoroughness, and French art, and Arabian hospitality; and it means, in fine, that you are to be perfectly and always "ladies," "loaf-givers;" and as you are to see, imperatively, that everybody has something pretty to put on—so that you are to see, yet more imperatively, that everybody has something nice to eat.—*Mr. Ruskin.*

BURIED INSECTS.

1. Wilnot, have you taken my pen?
2. My friend was placed in an awkward position.
3. When we were rowing Nathaniel jumped into the water.

CAPT. BURNABY, in his "Ride to Khiva," mentions that a favourite amusement among unmarried women in Russia, is the divining which maiden shall be married. This is done through the assistance of a ring and a rooster. Each girl taking a handful of corn, secretes under it, on the floor, a ring of her own. The bird is then introduced and let loose beside the corn; after his first fright is over he begins to peck at the heaps of grain. At last one of the rings is exposed to view, the owner of which, according to popular belief, will be the first successful candidate for matrimonial honours.

BURIED TREES.

1. Mabel, make haste.
2. I will own that I was wrong in that affair.
3. This map, Leo, belongs to my aunt.
4. I shall pin each ribbon together.

THERE is no morality without religion, and there is no religion without morality. "This is the love of God, that we keep His commandments." He who loves God keeps the

commandments on principle. He who keeps the commandments loves God in action. Love is obedience in the heart. Obedience is love in the life. Morality is religion in practice. Religion is morality in principle.—*Dr. Ralph Wardlaw.*

A RIDDLE.

I'm form without substance,
A vapour at most;
Cut off my head,
And you leave me a host.

WORDS AND DEEDS.—Words and deeds, to have their full value; must partake more or less of each other's nature. Deeds may be eloquent, and words may be active; and at their best it is hard to say which of the two is worth most. Is it, for instance, the greater glory to have written "Paradise Lost," or to have conquered Napoleon? to have been the author of Law's "Serious Call," or to have done what Mrs. Fry did for our prisons? The "Serious Call" could never have had its remarkable influence on remarkable men if its author had not been a man of pure and saintly life; and Mrs. Fry's deeds of mercy would have been comparatively barren had friends not been free to record them. We can never trace results with sufficient exactness to say whether words or deeds have the greater share in the good that is accomplished in the world.—*Saturday Review.*

TENDER-HANDED stroke a nettle,

And it stings you for your pains;
Grasp it, like a man of mettle,
And it soft as silk remains.

'Tis the same with common natures.

Use them kindly, they rebel;
But be rough as nutmeg graters,
And the rogues obey you well.

Aaron Hill.

ANSWER TO BURIED BIRDS (p. 392).

1. Ostrich. 2. Dove. 3. Crow. 4. King-dove.

At Billingshurst we were dismayed on visiting the only bread-shop to hear the owner say she had none left; but after a search in the back regions of her establishment she emerged with one very small loaf, all she had, and with that we had to be content. We lunched in a somewhat marshy spot, but the damp had happily no ill effects, being counteracted, perhaps, by our usual drink of tea each.

The day was very warm, and the president's can proved a great comfort, for we refilled it on every opportunity so as to be able to quench our thirst as we went along. This night, the last of our tour, we spent in a comfortable hotel at Horsham.

Saturday morning broke gloomy and threatening, but as it did not actually rain we determined to start as usual, and it was not till we were beyond the region of railways that the storm began in earnest. It was trying to have to put up with the very limited view of the pretty country which is obtainable from beneath an umbrella; but as it was the only wet day we had, we tried to persuade ourselves that it was quite a pleasant variety.

Our pathfinder had spent the previous evening in measuring on her maps and counting up the distances of each day. She now told us that, on our arrival at the starting-place, we should have walked altogether 96 miles, making an average of 16 miles a day, though, as will have been seen, we had generally been either above or below the average.

The treasurer, too, had been busy with her account-book, and it may be of interest to my readers to know exactly what our tour cost. The total expenditure for the six of us during six days and five nights was £8 4s. 6d., which gives £1 7s. 5d. as the share of each, or 4s. 6d. each per day. This included everything, excepting only the president's noble gift of a tin can, value 3d. Our treasurer said that our plan of having "high tea" in the evening instead of dinner was an economical one. And, of course, taking our midday meal in the open air cost much less than having it at an hotel would have done, besides being much more agreeable. We should all have been very sorry to have missed the pleasure and fun of our daily picnics.

As we neared home the clouds broke, and the drops became few and far between.

"Look!" cried the artist, "there is quite a bright gleam of sunshine; we shall reach home under smiling skies after all."

"I believe we shall," said another of the party. "What a time of great enjoyment we have had! Do you know, I can't help thinking of this verse all the time—"

"Oh God, oh Good beyond compare,
If thus Thine earthly works are fair,

How glorious will those mansions be
Where Thine elect shall dwell with Thee!"

For a moment or two we were all silent; then the president, looking up, cried—"See, there is our own home in sight. Now for a spurt, so as to come in gaily at last!" And so, with happy faces and thankful hearts, we marched up to the door, feeling, as we received the hearty welcome awaiting us, that we should be richer and better all our lives for the delightful hours spent in our walking tour.

DORA HOPE.



THE DRESS OF THE MONTH.

I AM always most desirous of helping those amongst our readers who are endeavouring to make their own dresses, as they deserve every encouragement in their laudable efforts. The girl who has succeeded in making a dress for herself has a new feeling of independence, and a degree of pride in her own abilities which will probably lead her on to making fresh attempts in "self-help," that will both benefit herself and everyone about her. All costumes are still composed of draped skirts and bodices, which may, or may not be of the same material. This skirt is called in Paris a *jupe drapé*, and we hear that they are just there ready-made, to be worn with any bodice; for the French ladies—always man-

aging and clever—have quickly noted their value in an economical point of view. This draped and trimmed skirt has quite taken the place of the ordinary skirt sold, which used to require a tunic or polonaise, as well as a bodice. They are to be obtained in Paris in silk, black and coloured, in Surah silk and satin, as well as in Corah, foulard, cambrie, *percale*, gingham, cotton, and sateen. A few polonaises are to be seen, some of them with the front turned up like a *lavense* tunic, and the back draped—an excellent idea for anyone who wishes to remodel an old polonaise. But the fashionable revival of the

polonaise fastens behind and has puffed sleeves, and is made in velvet or striped Pekin, of satin and silk, or satin and velvet, a style which will probably last through the autumn, as it is most becoming and pretty. Hoods look extremely well on handsome dresses made in this way, and are lined with bright colours, like the "Zingari stripes."

But to return to skirts. All walking skirts must be made as narrow as possible, and the effect of the whole skirt demands that great care should be exercised in the cutting-out of the foundation, which, if the dress be of silk or any good material, may be of twilled lining, or of alpaca, to match the colours of the dress. The front breadth alone is slightly gored, and the fulness of the back breadths is gathered in at the waist behind, while two darts make it sit well over the hips. The width of the skirt should not exceed two yards at the edge. Kilted skirts are still much worn, as well as those with quantities of small gathered flounces, some of them extending to the waist.

Princesse dresses have by no means disappeared, but are worn both for day costumes and evening toilettes, though the skirts are so much trimmed and overwhelmed with draperies that they have lost their distinctive appearance. The *robe de chambre*, or tea gown, alone is allowed to retain the Princesse character, and to fall with uninterrupted folds to the feet.

The old gathered bodices, plain at the shoulders and neck, and gathered into a band at the waist, are adopted by many young people, and are worn with a wide belt and a bow under the arm, but this style is only suited to certain figures, and is therefore not very largely adopted. Pointed bodices, with Henri IV. bands and puffs, are much worn for full dinner and evening dress, as well as the Elizabethan standing ruff. A *jabot* of this description is one of the most effective of our recent evening toilettes, and may be made up without difficulty at home. It has been already illustrated in the June monthly number at page 317, and for the evening need only be carried a little lower down the front, with the *jabot* lengthened to the end

of the basqued waist and made slightly narrower.

Vandykes, points, battlements, and tabs have all come back to us again for the decoration of dresses, and will be much used this autumn. Rows of them all are put on like flounces, with kiltings showing below them, or else the edges of the upper skirts. The tunics and aprons are cut out, and bound at the shaped edges, no trimming being used besides. *Bouillonnés*, or puffings, are also used to trim skirts in combination with flounces.

I have lately discovered "how to buy an umbrella," and the reason for the bad wearing qualities of most of the umbrellas sold at present. The first reason is that, the frames are no longer so good as they were, now that they are manufactured wholesale, and are the production of comparatively unskilled labour. So, pains should be taken to purchase only those umbrellas which have the maker's name upon the ribs, by which he has made himself in a measure responsible for their wear. With regard to the silk which covers them, it is frequently very poor in itself, and in many cases economy is pushed to such a pitch in the cover that hardly enough material is put in to give the ribs freedom to open properly. "Hence," says my informant, "there follows a continual struggle between the silk, which cannot stretch; and the ribs, which cannot yield; and the weaker gives way first, the earliest signs of wearing out being found in cracks in the silk near the tips or at the top. It is quite impossible for the best umbrella to wear well under these circumstances. A tight cover may always be recognised by the creaking it makes on being opened." This information seems to me so valuable that I have transcribed it verbatim, and hope that it may be of service to my readers. So many complaints of the want of wear in high-priced umbrellas are now made that it is a comfort to know how to avoid some evils, and to form a judgment on what will really prove serviceable.

The small round capes which were so much favoured last summer, have found equal favour in the present one; their moderate price and graceful and pretty effect make their popularity no matter of surprise. It is hinted that next winter the fur coachman's capes will still be in fashion, and I hear that the best furriers are preparing them for that too fast approaching season. The favourite garment, however, for ordinary out-of-door wear seems to be the perfectly tight-fitting jacket, of medium length, with a hood. Sometimes these jackets match the dress, but are of a different material, to be worn with one of the trimmed skirts which I have before described. One of stamped navy-blue velvet, having a hood lined with yellow and blue striped silk, was intended to be worn with a skirt of navy-blue silk. Another of plain satin in dark brown, the hood lined with pale grey, was intended to be worn with a skirt of pale grey beige. A large brown straw hat, trimmed with grey silk, completed the costume.

In the country the prettiest hats worn have been of Leghorn, wide in the brims, which are tied down with strings of black velvet passing over the crown, and tied under the chin. They have no other trimming, but certainly require a certain amount of beauty to make them effective. Covering the brims of hats with jet beads makes them very becoming, and gives a softening to the face. Some pretty little hats which I have lately noticed have the brims trimmed with deep waves, and are covered with rows of black lace, beginning at the top of the crown. They are in the simplest style possible, and I should fancy are generally made at home.

The illustrations given this month are intended to help our readers to simple and easily-made apparel. The girl playing the piano has a walking costume of two materials, which may be of a washing character or otherwise. The method of mak-



FIG. 1.

ing up is too apparent to need description. The pinafore and its pretty little toque will give our girl readers an idea of making up some old dress into an entirely new costume. The material for the pinafore is figured sateen, the trimming may be Madeira work, or lace. Fig. 1 is a small bonnet for those who may prefer a change of shape. It is made on an ordinary net foundation; the brim covered with ruby silk; the crown is covered with a figured satin of cream and ruby, the Alsatian bow at the top, and the strings are ruby satin ribbon, and the crimped filling at the back is cream muslin or lace. This idea may be carried out as a "symphony" with the dress—as the high art world would call it. Fig. 2 is a simple style of

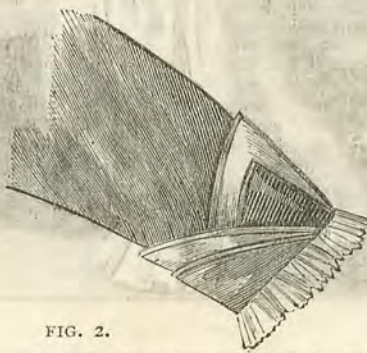


FIG. 2.

trimming for a sleeve in two materials or colours, the edges of the cuffs being bound with the contrasting colour. The patterns of these can easily be cut out in paper, and fitted to the size of the cuff.



MRS. FERRARS'S WEDDING RING.

By MRS. PROSSER.

"It's a very odd thing—very odd! I missed a pair of cuffs last week, and the silver top of the inkstand has disappeared for a long time; I wish—I wish—"

"What do you wish, aunty?" said a bright-eyed, smiling girl, who looked as if she had all she could possibly "wish" for.

"Why, my dear, that I knew what to think and what to do. My ring is constantly in my thoughts, and it troubles me greatly."

"But when you wear your plain 'keeper,' nobody would know that you hadn't one on, so what does it signify?" asked Blanche.

"What does it signify? A very great deal. *What has become of it?* that is the thing that signifies to me," said her aunt. Sarah is one of the best servants I ever had; but really, so many things have been lost and can't be accounted for, that I am afraid I must part with her."

"Oh, no!" cried Blanche, "Sarah is a good girl, I am sure."

"I thought so," replied her aunt, "but lately I have had some very unpleasant suspicions about her."

"Aunty, suspicions are miserable things, and very unworthy—don't you think so?"

"Blanche, when you have kept house as many years as I have, you will have learned enough to make you suspicious."

Mrs. Ferrars said this in an almost angry tone, and Blanche made no answer; but she had firm faith in Sarah, and determined to give up the morning to hunting for the ring.

And she did hunt; but without success.

"You see, aunty dear, you often leave all your rings on the washstand when you wash your hands," she said.

"Not my wedding-ring—never!" was the answer.

"No, aunty, but that was very large for you; your hand has got much thinner, and it might have come off in the water without your knowing it."

"I should have missed it directly," said Mrs. Ferrars.

"When did you miss it?" asked Blanche.

"I don't quite remember, but a fortnight ago, I'm sure; I was so busy with preserving and overlooking the puddings for Christmas, that I did not notice it till your uncle asked me what I had done with it."

While Blanche and her aunt were talking, a lady called, and "common talk" superseded the subject of the ring.

The lady had much to say about the enormous charges made by butchers and bakers and tradespeople generally; she seemed not to approve of the ways of the world, and heartily wished all had the same views of honesty that she had. Then came her opinion of servants. She was afraid very few were honest!

The silver inkstand top, the cuffs, the "other things," and, above all, the ring, rose like spectres before the mind's eye of Mrs. Ferrars. She looked at Blanche.

"I suppose your Sarah will be leaving you soon?" said the lady.

Mrs. Ferrars started. What made the lady think so?

"I saw her in Trink the jeweller's shop, looking at some wedding rings. She had one in her hand; there was a young man with her, so I conclude she is going to be married. Silly girl, that's the way with them all!"

Mrs. Ferrars did not speak, but looked again at Blanche, turned her head aside, and said nothing till the visitor had departed.

"Now, Blanche!" cried Mrs. Ferrars, when they were alone, "What do you think of that?"

the stores of honey the little flower supplies. The calyx is divided into four or five parts. The corolla or blossom consists of one petal, divided also.

"There is a handsome tree belonging to this tribe, the *Arbutus*—which grows wild about the Lakes of Killarney, but only in gardens here."

"Are these blue bells, Aunt Carrie?" asked Laura, as she brought some of the "fairy bells" for me to examine.

"Yes, the true kind; sometimes the name is given to the wild hyacinth that grows in spring, but that is a mistake. The four petals are joined together like a bell; the stems are so slender and delicate that the slightest breeze sets them in motion. The blue bell (*Lidiacea*) is a general favourite; songs have been sung, poetry written in its praise, and wherever we go, into the depths of the shaded woods, we shall find it until the last autumn flowers have faded."

"I never knew wall flowers grew wild, and yet there are several of them on this heap of stones," exclaimed Laura.

"One British kind is occasionally found on old walls, or amongst stones, where it grows without much moisture, and I am glad you have found this piece, for it is the type of a class of plants about which I want to speak. It has four petals, which form a cross; this has given the name to the tribe; its sepals or divisions of the calyx are four also, and the seed is generally in a pod or pouch. The name is cruciform (or cruciferae), and there are about eight hundred varieties in the tribe, amongst which I may mention cabbages, sea kale, turnips, brocoli, radishes, water cress—and indeed all kinds of cress. Then there are these wall flowers, the cultivated plants of which may, I think, fairly compete with any other garden flower in beauty of colour and delicacy of perfume."

"I have something now that is neither a flower nor a rush," said Fanny, producing what she called a "curious plant."

"That is the common mare's tail. Its stems are all jointed, you can pull them easily to pieces. It has whorls of long narrow leaves, with hard tips, and the flowers grow close to the upper leaves, very much out of sight. The tribe is called the 'horse-tail family' (*Equisetaceae*), and they are closely allied to the ferns. There are about seventy varieties, some of them are used for polishing wood and metal, as they contain a kind of flinty substance. Don't confuse them with those pretty flowering rushes I see yonder, for they are quite different, and belong to the 'rush tribe' (*Butomaceae*). That pretty red flower over in the pond belongs to the flowering rush; its leaves are sword-shaped, and spring from the root. It looks very handsome with its scarlet head just above the surface of the water. Another kind is the asphodel, which bears a spike of star-like yellow flowers. Those pale lilac flowers belong to the water plantain (the *Plantain family*, or *Plantaginaceae*). It has broad leaves that taper to a point, and it loves the cool banks of rivers or shaded ponds."

Our walk from the common led us through some marshy ground, then over the rugged slopes of some hills, and as we were passing a kind of quarry we came in full view of the home of the foxglove. Dozens of these stately flowers were rearing their heads to the

height of four or five feet, and the only fault Fanny had to find with them was that she could not find one that had its flowers all open at once.

"They never are in flower all together, for the lower blossoms open first, and the top ones remain closed until their turn comes. Village children call them 'fairies' petticoats,' from some fancied resemblance to what they suppose so dainty a garment should be. They belong to the fig wort family (or *Scrophularineae*), which is rather an important one. There are about two thousand species, and they are found in all

berries, and it grows in ruined, dismal old places. From this plant a poison called belladonna is procured.

"The bittersweet (night-shade family, or *Solanaceae*) a twining plant with purple and yellow flowers and heart-shaped leaves, belongs to this tribe, and perhaps you will be surprised to hear our old friend the 'potato' is one of the same family. Ever since Sir Walter Raleigh brought it from Virginia, in 1586, it has been a favourite vegetable. But even the potato plant is not without faults, for its leaves and berries are slightly narcotic. In our next walk I hope we shall find some September fruits; at any rate we will have a hunt for them."



AFTERNOON TOILET.

THE DRESS OF THE MONTH.

THE June roses have fled, the heat of July and August is over, and before us spreads the cool September, from whence we shall gradually slide into the chilliness of October almost without recognising the change of seasons. In our dress, however, we are obliged to make some alteration, and for this, of all months, it is perhaps the most difficult to dress. The summer garments are a little too cool; the autumn ones not yet thought of, much less purchased. In this dilemma there is always black to fall back upon; black, in which everyone looks well, and in which no one can err on the side of over-dressing. It has been more valuable than ever to us since the introduction of the coloured kiltings, or *balayuses*, enabled us to give a touch of colour, in a natural way, to the blackness of the costume. Nothing was ever more easy to make than they are, or more inexpensive to purchase. Turkey-red twill is quite good enough for a girl's use, and the kilting of the two-inch-wide frill can be done at any shop in town where the kilting machine is kept, for about a half-penny a yard. The kilting may be of any and every colour, but red and old-gold are the most popular; and the possessor of two or three sets of different colours need not be considered very extravagant.

The colour of the *balayuse* must be repeated on the bonnet or hat, which, if red, may be effected by a red poppy or red satin bow at the throat as well. Small artificial sunflowers are now made, to be worn at the side of the neck, ensconced in the black lace necktie, quite a bunch being used. Indeed, these floral ornaments are quite a feature in everyone's dress, and I must confess that I like them, for what could be more suitable than flowers to the young? The floral bonnets have always been peculiarly pretty, and I shall never forget the pretty effect of a small bonnet of blue forget-me-nots which was worn by the fair-haired daughter of a noble family when they first came out, and the extreme suitability of the style to her modest and flower-like face.

In the evening young girls may wear the new floral collar, which is a ruffle of leafless flowers, tied round the throat, and having a few tendrils of hanging buds and leaves. Buttercups on black, scarlet pimpernel on pale blue, or violet would make pretty necklaces. Two of the most fashionable collars of the day—both to be worn with the lace frill—

parts of the world, from the North Pole to the Equator. The calyx of the foxglove is in five divisions—the corolla, or flower, is shaped like a bell, it has four or five stamens, and one pistil. The handsome snapdragon of our gardens and the 'germander speedwell' of our hedges belong to this tribe. The latter you know well, a bright blue flower like a bird's eye; it is sometimes mistaken for the 'forget-me-not,' which is another spring flower and belongs to the borage tribe (or *Boraginaceae*); so does the 'viper's bugloss,' which has rough leaves, covered with bristles; and loves the neighbourhood of old walls and quarries, which it adorns with its rose-coloured or blue flowers. I should like to tell you about the nightshade tribe, chiefly to advise you to avoid the 'deadly nightshade,' a plant of ill-repute, for every part of it is poisonous. It has lurid purple flowers that give way to black shining

are illustrated on this page, the first being made of coloured crossway-cut silk or India muslin, gathered at the back and on the



FIG. 1.



FIG. 2.

I daresay that most of my readers have seen the small head-nets made of gold or silver thread. They are very easily manufactured for oneself, with a rather coarse steel crochet-hook. The pattern may be taken from any antimacassar wheel, or even a square which has a rounded centre, both of them being very open. The edges are finished with pearl beads, or else with tiny gold sequins, which can be purchased by the dozen at any fancy shop. These gold squares form a pretty finish to the hair-dressing of a young lady or

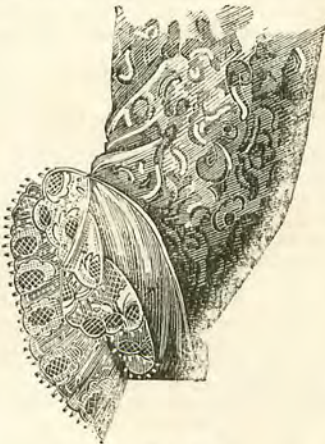


FIG. 3.

to the top of a cap for her mamma. The border of the cap may be a wreath of some small buds and leaves, mounted on a wire, and the net laid lightly over them. "Mamma's caps" are a subject of great interest to so many girls that I give them this hint in passing. At

Fig. 3 an easy method of trimming-up an elbow sleeve, to be worn in the evening, is shown.

The newest lawn-tennis aprons are made of *deu* silk sheeting, edged with red of the same material, as a border, on which is embroidered a wreath of flowers, the pockets and the bib are also red. Many young ladies are making themselves caps for tennis in the shape of the well-known Neapolitan fisherman's, which resembles a pointed jelly-bag more than anything else. It is finished by a tassel at the end, and may be of a dark red, or else may match the costume in colour. Many people crochet them in ordinary double crochet, but nearly any material answers for them, such as cashmere or sateen, as the cap can be made to fit the head by means of a wide elastic band run into it. Talking of aprons reminds me that I have seen some very pretty and useful ones made of the ordinary glass cloths, with their red and blue cross-bars, the border for them being made of crewel, or ingrain cotton, stars or sprays, embroidered in the squares of the border. These aprons, being of linen, are, of course, perfect as to their washing capabilities. The bibs of aprons are now gathered into the neck and waist-bands, and handkerchief-aprons are more diversified than ever. The last one I saw was very simple, and consisted almost entirely of one large handkerchief, hemmed with a small gathering made to mark the waist-line, about five inches from one of the points. This turned that point into a bib, the gathered part being the waist, the two points on either side being tied back by ribbon strings. A square pocket of plain sateen was placed in the centre.

Everyone is still wearing the jaunty "creole turbans," or "toques"; they are so comfortable, so pretty, and so easily made at home to match any dress. The cost of them is a mere trifle. A net foundation, price sixpence; a quarter of a yard of velvet, is. 6d., or less; and the top is found at home in the material of the dress, or else in one of the pretty Indian-looking materials to be found in every shop.

And now I must have a little chat about colours. Black and white, of course, are once more in fashion, especially in spots and stripes; and they will remain so during the autumn. Old-gold or buff and dark brown are frequently mixed in hats and bonnets, particularly for young people. Crimson and mauve, deep pink and violet, scarlet and deep plum colour, pale blue and violet, crimson and dark blue, purple and old gold, are all contrasts or harmonies of colour, allowable both in the dress and on the hat. All these facts are useful in guiding us in our way to making up either new or old dresses. Also that cotton and silk are now worn together, and linen and silk also. Cashmere is constantly made up with foulard and sateen, while serge may also be mixed with both. I have lately seen several old silks—especially black ones—"done up" most cleverly with spotted sateens, and made to look almost better than new. The same may be said of the deep red Turkey twill, which has been utilised for gathered fronts, sleeve gatherings, and the *balayouse* kiltings; and there is no doubt but that clever people, having old dresses of any kind to "do up," are now revelling in the delights of an almost endless choice of material.

The dress illustration of the month gives a useful afternoon toilette—blue foulard, having spots of various colours. Under-skirt is of silk or cashmere and trimmings of foulard. The flounce is pleated and headed with flat loops of satin arranged in rows. The bodice trimmed with folds of foulard, and a plastron of satin. A satin scarf is folded round the basque, and is trimmed with two rows of loops; the folds are finished at the back by bows of satin. Another bow is placed at the side of the collar. The sleeves are finished with cross folds of satin.

ONCE AGAIN.

A BALLAD STORY.

It was late on an autumn evening that a man might have been seen wandering about round the palings of a small park which lay a mile away along the broad high road from the little fishing village of Brentley.

He was evidently a gentleman, or his manner might have caused some suspicion. He peeped over the palings, he tried the gates, and after a while seated himself on the ground under a large tree which was tinted with gold and brown—its autumn garniture—and covering his face with his hands he remained as if in deep thought until a child's voice roused him—

"What is the matter wis you—you—man."

The "man" the little maid addressed uncovered his face, and looked at the child as she repeated, "What is the matter wis you, and where do you come from?"

"Come from! a long, long way; farther than you have been, or ever will go, I should think," he answered, in a low and gentle voice; "but where do you come from?"

"From the Lodge there, that's where I live; it's a very pretty little house all covered wis flowers in the summer, it is."

"You come from there?" answered her new friend, rising hurriedly; "then tell me what is the name of the lady who lives in the large house."

"There is an old lady, and two or three young ladies—Miss Flora and Miss Agnes and Miss Margaret."

"Where, then, are those who once lived there?" said the stranger; "their names were Mainwaring; there was only one daughter."

"Oh! I don't know nosing about them," answered the child, looking with wonder into the agitated face of the man.

"You do not know where they are gone, then?" he said, rising from his seat.

"No! I never heard tell of them."

"Good-bye, child!" he said; and turning slowly away he walked on along the dusty high road, the child watching him till he was out of sight.

He neared at length a small wood, at the entrance of which was a little gate and narrow path beyond. He stood for a moment gazing earnestly into the depths of the trees, and then opening the gate took his way along the path. It was many years since his feet had trod that way, but it was very little altered; and though the underwood had much thickened, he found his way to one spot which he had seen in dreams many times since last he had visited it.

There stood the old tree on which two names had been carved. Were they still there? He sprang forward eagerly to scan the bark; yes, plain to read were they—"Alice Mainwaring," "Everard Lascelles."

"Oh, where is she, my darling—my darling!" he murmured half aloud, leaning his head against the tree.

"I linger round the very spot

Where years ago we met,

And wonder when you quite forgot,

Or if you quite forgot.

Did you marry that man, or are you still free? Would you, love, once again, meet me once again? Standing here old memories fill my heart to bursting; all the old love is waking; must it wake in vain? I feel your dear, warm fingers in mine; hear your dear voice bidding me to set you free, for your mother's sake. Oh, my love, my love! shall we never meet again!"

Hearing voices and footsteps, he moved on hurriedly, for he did not care to be seen there, even by strangers, for there were tears in his brave bright eyes—unusual visitants to them;

DRESS OF THE MONTH.



THE change to the autumn season is already felt, and many wise people have brought out their discarded mantles and jackets, and have gladly donned them again. The tightly-fitting, and half-fitting jackets with hoods, will, we believe, be as much used this winter as they were last; and no wonder, for they are decidedly the pleasantest, as well as the most becoming style of dress for young girls. The gaily-striped silks which were last season so much used for the lining of these hoods, are no longer worn in that position, but have taken up another, viz., as scarfs, and half-handkerchiefs for the neck, which are loosely knotted at the throat, the corners spreading over the back. The *balayouse*, at the edge of the skirt is of the same stripe, or else of the brightest colour in it. This method of trimming forms a most happy relief to a half-worn cashmere gown.

The "toque," that most useful and easily manufactured of head-dresses, still remains in favour, and for a dress like that which I have just described the top might be made of the bright stripes, with a black velvet gathered border round the head.

The newest "toques" have a very decided brim, and those that were made in folds at the edge, like a cap without a brim, are now nowhere to be seen. The crowns are gathered in a double puff across the crown, at one-third distance from the back of the head; and the velvet edge may be either fluted or gathered, according to taste.

The "Lowlander," or "Tam o' Shanter," is probably the greatest favourite of all, and instead of being all velvet, as it was at first,

Leghorn hats are also worn, being made into scoop-like bonnets by tying the brim down over the ears with satin strings.

So many of our girl readers seem to make caps for their mothers, and so many queries reach us on this subject, that we have (fig. 1) procured a simple illustration of a pretty morning cap, which can be easily copied. The materials consist of white muslin, Breton lace and blue ribbon, with three-quarters of a yard of ribbon wire for a foundation. The crown is lightly tacked on to the wire foundation, then the lace is to be sewn on, and finally the ribbon. Of course, any other materials may be selected, but in doing so it should be remembered that the newest and prettiest caps at present are much plainer, and not nearly so gaily tinted as they were; ivory lace being in high favour, and a bunch of the simplest flowers—such as violets, heart-ease, or carnations—being the only little bit of brightness allowed.

The second illustration (fig. 2) shows a pretty visite-dolman for the autumn. Many of our readers, very probably, have mantles which they wish to alter or resuscitate; and the present is an excellent example, and shows an easy method of trimming up an antiquated shape. The leaf-like trimming is made of pinked-out silk gathered into leaves, and the lace may be Spanish of a cheap quality.

is now made in straw of the finest kind, which is so supple that the crowns can be caught down at one side to the head-band just as if they were of velvet. These straws are made in bright blue, as well as corn-colour and black. The head-band used for them is of gathered velvet, a feather ruche or lace quilled up very closely. The crowns are flat, large, and round. Sometimes flowers are added at one side. Young girls from fourteen to sixteen wear coarse straw hats of brown, cream, or black, turned down at the brim with a lining of black velvet, or coloured; and large Alsatian bows, with fringed ends made from pale tartan ribbons, placed on the hat in various positions. Wide-brimmed

Narrow lace in very full plaitings is very much used for the wrists of dresses, also plain deep lace, turned up on the cuffs flatly. Large collars are a new introduction, and are very becoming. They are called "*Dauphines*," and can be of thick Madeira work, foulard, or batiste, and edged with a slightly gathered lace. Another very charming collar for young girls is illustrated at fig. 3. It is called the "*Pierrot*," and resembles the large collar worn by the French clowns—whence its name. It is made of fine jacconet or mull muslin, the frills being simply hemmed and then plaited flatly in small folds all one way. Although the sketch has a bow of ribbon, the collar really looks better and is more becoming when quite plain, and the frill round the neck cut straight round, and not rounded down in the fronts. It has cuffs to match if required, which are also illustrated. The other three cuffs are all intended to be worn outside the dress sleeves, and are made of linen and lace, or muslin frills. They may be made also of coloured shirting if preferred, and trimmed with torchon lace, which is much to be recommended on account of its excellent washing qualities.

Shoes are quite as much, if not more, worn than boots; and both are most stylish when made with patent leather toes and kid tops, though the former are most painful to wear, as they draw the feet so much in warm weather. It is to be hoped that none of the readers of THE GIRL'S OWN PAPER wear the sharply-pointed boots and shoes now in fashion. Not only are they ugly in the extreme when the feet are looked at in a front view, but according to the latest medical opinion their continued use produces a distressing affection of the eyes, headache, nausea, and a general *malaise*. Some of our authorities go so far as to say that the continual irritation leads to mental affections, and that every asylum for minds diseased can instance cases due to the caprices of fashion in this direction. The proper form of boot or shoe should be one that follows the outlines of the natural foot, and the toes especially should be allowed a space large enough to lie uncramped. The present ideas of beauty would force us to confine our beautifully-constructed feet in moulds



FIG. 1.—MORNING CAP FOR OUR MOTHERS.

for the production of boxes that are models of anatomical deformity.

A very pretty and simple costume of navy-blue foulard, with a band of red in it, was made up this autumn for wearing at the seaside, and a description of it will enable my readers to judge of the style in which many of

at the wrist. With these sleeves the bodice is generally gathered into a belt, and the skirt is short, with one deep flounce round the bottom. This costume is really that worn in the years 1822—4 by our mothers and grandmothers.

The two costumes chosen as illustrations of seasonable dresses are both suitable for girlish wearers. The first is made of gold-coloured spotted satin cloth, for the coat, scarf, and the trimmings of the black cashmere skirt. The small "toque" hat is intended to match the costume. The second dress is of bluish-grey stockingette cloth, the draperies, over-skirts, gathers in the front, and the bows all being of satin of a darker shade. The hat is of blue-grey straw, with poppies and satin bows. A piece of white lace is turned upwards from the brim. Both dresses are short, and of a useful walking style, and quite lady-like in appearance.



FIG. 2.



FIG. 3.

the new out-of-door costumes will be made. The skirt is kilted in large plaits, and the tunic is our old acquaintance the *Laveuse*, or washerwoman's, which has returned amongst us, and has been received with more than its former favour. It is as simple in form as at first, being turned up toward the waist and tied at the back with a large bow, without loops, the ends falling on the rest of the *Laveuse* drapery. The bodice is a long basque, laced behind, and a cape of blue, reaching to the elbows, is a comfortable finish to the whole costume. There is no trimming nor decoration of any kind; the edge of the *Laveuse* is finished with a double line of machine hemming, and the same finishes every part. There is a decided tendency to a return to the plain tunics, which can be draped in gracefully hanging folds. With them the underskirt is covered with little flounces, which are not very full.

Polonaises are quite the newest thing of the moment; they are all long and are draped below the hips in deep folds, generally fastening at the back with buttons and a band of ribbon, all loops and ends. Velvet petticoats are much worn, and are kilted in wide folds at the edge. The velvet is also used for the puffs on the shoulders, and at the elbows, and the knot of bows behind. Waist-belts for young girls are also much in favour, the bodices worn with them being yoked at the shoulders with a gathered piece below. The sleeves are sometimes puffed to the wrist, four small puffings being about the elbow, four small ones below, and one larger one at the elbow itself. Leg-of-mutton sleeves are very much used for lawn-tennis dresses, and also those sleeves with one long puff reaching from the shoulder to the elbow, the lower part being plain and tight, without any finish or cuff



THE WIFE.

By WASHINGTON IRVING.

I HAVE often had occasion to remark the fortitude with which women sustain the most overwhelming reverses of fortune. Those disasters which break down the spirits of a man and prostrate him in the dust seem to call forth all the energies of the softer sex, and give such intrepidity and elevation to their character that at times it approaches to sublimity. Nothing can be more touching than to behold a soft and tender female, who had been all weakness and dependence, and alive to every trivial roughness, while treading the prosperous paths of life, suddenly rising in mental force to be the comforter and support of her husband under misfortune, and abiding, with unshrinking firmness, the bitterest blasts of adversity.

As the vine, which has long twined its graceful foliage about the oak, and been lifted by it into sunshine, will, when the hardy plant is rifted by the thunderbolt, cling round it with its caressing tendrils, and bind up its shattered boughs, so is it beautifully ordered by Providence that woman, who is the mere dependant and ornament of man in his happier hours, should be his stay and solace when smitten with sudden calamity, winding herself into the rugged recesses of his nature, tenderly supporting the drooping head, and binding up the broken heart.

I was once congratulating a friend, who had around him a blooming family, knit together in the strongest affection. "I can wish you no better lot," said he, with enthusiasm, "than to have a wife and children. If you are prosperous, there they are to share your prosperity; if otherwise, there they are to comfort you." And, indeed, I have observed that a married man falling into misfortune is more apt to retrieve his situation in the world than a single one; partly because he is more stimulated to exertion by the necessities of the helpless and beloved beings who depend upon him for subsistence; but chiefly because his spirits are soothed and relieved by domestic endearments, and his self-respect kept alive by finding, that though all abroad is darkness and humiliation, yet there is still a little world of love at home, of which he is the monarch. Whereas a single man is apt to run to waste and self-neglect; to fancy himself lonely and abandoned, and his heart to fall to ruin like some deserted mansion, for want of an inhabitant.

These observations call to mind a little domestic story, of which I was once a witness. My intimate friend, Leslie, had married a beautiful and accomplished girl, who had been brought up in the midst of fashionable life. She had, it is true, no fortune, but that of my friend was ample; and he delighted in the anticipation of indulging her in every elegant pursuit, and administering to those delicate tastes and fancies that spread a kind of witchery about the sex. "Her life," said he, "shall be like a fairy tale."

The very difference in their characters produced an harmonious combination: he was of a romantic and somewhat serious cast; she was all life and gladness. I have often noticed the mute rapture with which he would gaze upon her in company, of which her sprightly powers made her the delight; and how, in the midst of applause, her eye would still turn to him, as if there alone she sought favour and acceptance. When leaning on his arm, her slender form contrasted finely with his tall manly person. The fond confiding air with which she looked up to him seemed to call forth a flush of triumphant pride and cherishing tenderness, as if he doted on his lovely burden for its very helplessness. Never did a couple set forward on the flowery path of early and well-suited marriage with a fairer prospect of felicity.

It was the misfortune of my friend, however, to have embarked his property in large speculations; and he had not been married many months when, by a succession of sudden disasters, it was swept from him, and he found himself reduced almost to penury. For a time he kept his situation to himself, and went about with a haggard countenance and a breaking heart. His life was but a protracted agony; and what rendered it more insupportable was the necessity of keeping up a smile in the presence of his wife; for he could not bring himself to overwhelm her with the news. She saw, however, with the quick eyes of affection, that all was not well with him. She marked his altered looks and stifled sighs,