

SEASONABLE CLOTHING AND HOW TO MAKE IT.



FIG. 1.

It is a matter of no little comfort to all of us this season that the changeable laws which govern dress are so lenient as to permit an unlimited diversity in style and shape, and also in material, as many as four different stuffs being used in the same dress. The most popular colour is brown, which lends itself happily to all kinds of economical contrivances, and is, besides, a delightful colour, in its capacity for being enlivened by brighter hues, as well by cream-colour, and brownish yellows. It is also a little gayer than black, although quite as serviceable, and equally neat and pretty.

Dresses are made with polonaises, quite as much as with jacket-bodices or basques. The new polonaises are long, and fasten either behind or in front; there is usually a gathering, about a quarter of a yard in length, immediately in front, which draws up the front of the polonaise into graceful folds, and the opening is finished by a looped bow with many ends. There are frequently gatherings at the middle of the waist behind and in front, extending down for some distance on the skirt; but unless the material be soft and limp, it is never used for gathering, as thick material would never fold into the extremely close gathers now in vogue.

The coat bodice is similar to that which has been worn all the summer, which was illustrated in September at page 617, Vol. I., with a cut-away front. In our illustration of this month (fig. 1) the newest shape is given which has a double breasted front, and is more of a winter costume than the other. In the picture at fig. 2, an indoor costume is shown which is one of the novelties of the season.

And now that I have described the prettiest styles of dress for the autumn and winter, we will have a little practical chat concerning our own wardrobes. It is more than probable that we have, some of us, a black cashmere, silk, or velveteen half worn-out, and not good enough for our winter dress; we should be so thankful if we could see in it the foundations of our new costume, but we do not quite know how to set about it.

If we like to take advantage of the fancy of the day, we may fearlessly mix them together, when, however bad, we shall be sure to have a presentable dress out of all three. With the present trimmed skirts such as figs. 1 and 2, the foundations may be of any other material,—such as a stout alpaca,—as they do not show when trimmed, and it makes a great saving in a dress; or any old skirt which is good, and not too limp, may be utilized for the purpose.

Velveteen is immensely popular this winter; the new makes are so vastly superior to the old, that they are hardly distinguishable from real velvet. A very pretty costume could be made of

seal, brown velveteen, and light brownish yellow Indian cashmere, or vigogne, of the shade known as *tete de faisan*, which is very like the colour called *cuir* some years ago. The velveteen skirt would have a silk or alpaca foundation, and two kilted flounces, each about a quarter of a yard in depth. The upper dress may be of the vigogne, or cashmere, or else of estamene, or diagonal serge, and may be either a polonaise or else a jacket bodice, in which case the upper skirt must be put on the top of the flounces as a trimming. A *princesse* dress, made short, of grenat velveteen, would also be a pretty winter dress. It might have a pinafore polonaise of some light material for wear in the evening, which would make it additionally useful. The cream-coloured, figured, Madras muslin,—for instance, is very cheap, and being wide, a pinafore could be made at very little cost. If this dress be intended for a best costume, it might be well to go to the expense of procuring a little plush for the trimming; but in using it, it should always be borne in mind that it wears badly.

In cutting out velveteen at home, it is needful to remember that there is a right and a wrong way of the material, and all the parts must be cut the same way. You must also take the fact into consideration that velveteen,

if good, is always worth redipping, and that if there be too little of the good portion of a dress to make up again, it is still worth re-dying; as the well-preserved parts may be utilized with new material. I consider velveteen is entitled to a very high rank amongst the economical materials, and from its cheapness and good appearance, should find a place in the wardrobe of all young people. Another nice textile is "vigogne," which is rather more expensive, but it is worth all it costs. It is very soft, and delightful to the touch, and the best material for trimming it is satin; and I know I need not press the advantages of the linen-backed satins on my readers; I must only caution them not to purchase any cheap ones, as they do not answer this purpose. To give from 3s. to 4s. a yard will ensure an excellent wearing quality. They are quite invaluable for doing-up old dresses, and they can be purchased in nearly every hue of the rainbow, and even the cheaper kinds, when cleverly used, look as good as satin at night.

Serge dresses are now trimmed with narrow braids; for blue serge, both black and gold braids are used, the rows being placed close together, to the number of four or five. Satin stitch embroidery with gold-coloured silk is a novelty on some of the new serge dresses, and also Roman striped scarves used as bordering bands and kiltings. Woollen plaid handkerchief dresses have succeeded the linen and cotton ones of the summer, the handkerchiefs being sold separately, in any number desired. They are of every colour, in fancy plaids, not Scotch tartans, and they are used to make whole dresses, or only as trimmings. There are also numbers of fancy plaids of quiet colours, which would be very useful in re-making last winter's linsey, serge, or tweed dresses, and would make them



FIG. 2.

look new and pretty again, used as scarf tunics, kiltings, gathered plastrons on the bodices, or puffs on the sleeves.



FIG. 3.

I think that I have quite exhausted the subject of dresses and dress materials, and may now proceed to mantles and jackets. The former are exceedingly large, and of the dolman shape, some with and others without sleeves, the most expensive ones being lined with plush and coloured satin, and even with velvet.

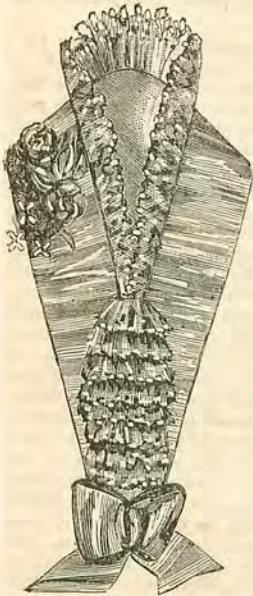


FIG. 6.

The well-known tight jackets of last season are worn this year again; the lining of the hoods is of some quiet plaid silk, the small "toque hat" being made to match of the same material. Those amongst my readers who have last year's mantles and jackets, therefore, may take heart over them, as they will

be quite in the prevailing fashion this year. With regard to new ones, the newly introduced "sealskin cloth" appears to be a valuable material, moderate in price, and, so far as I can judge, everlasting in wear. I should not



FIG. 5.

advise, however, that anyone should attempt to make them at home, as it is extremely difficult to make the seams join well, even professional hands finding a difficulty in making them as invisible as they should be.

The coachman's capes in fur will be worn again this year, but a more favourite method of wearing furs will be a wide-standing collar, or a large round collar attached to the mantle itself. The large fur-lined cashmere round cloaks will also be used this year, as they seem to be found too useful to relinquish, and for wearing in the winter evenings they are certainly a delightful protection from the cold.

The bonnets are very small, and the hats are very large indeed. There will be no difficulty in making our own bonnets at home, for the shapes are all to be found in straw, and of nearly every colour. The only trimming in many cases consists of a very large long bow of silk, plush, satin, or black velvet, at the top of the bonnet, no cap or flowers inside, and no other trimming besides the strings, which are generally of the same material as the bow. An example of one of these small bonnets made of black straw, with a violet velvet bow, Parma violet wreath, and silk strings, is given at fig. 3.

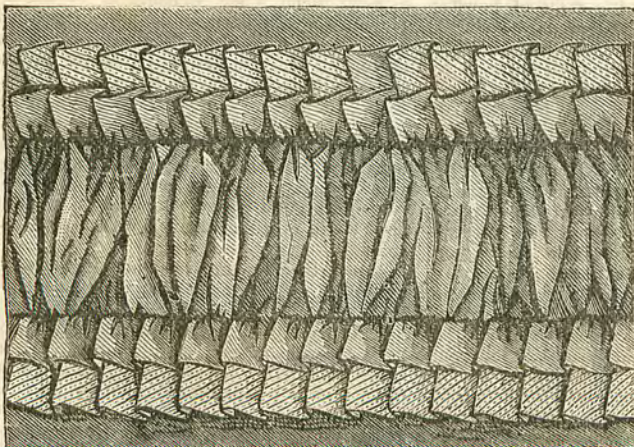


FIG. 4.

Stockings are still worn of a plain colour to match the dress, or else black, which is as fashionable and as serviceable as ever for morning and evening wear. Gloves are also worn to match the dress in colour; and as the generality of sleeves are short, the gloves with four buttons are the most generally adopted. Black lace scarves, wound round and round the neck, are used instead of collars, and black lace frills instead of white, for the wrists of

dresses. All these are most economical styles, and are invaluable to girls having but small allowances.

The last three illustrations are intended to help the industrious worker at home. Fig. 4 shows an easy method of trimming with two materials, which will be found available for doing-up old dresses. Fig. 5 represents another bonnet, which will not be found difficult to copy. Fig. 6 suggests a method of making-up an evening fichu on a wide ribbon, with lace and a suitable bouquet.

THE FOUNDATION OF ALL GOOD BREEDING.

MANUALS pretending to supply all the recognized rules of etiquette may be obtained for a few pence; and articles quite as numerous have been presented to all who feel themselves deficient in their knowledge of sundry little trifling matters, to which, persons born under different circumstances are familiar from their childhood. Why, therefore, should I add one more to swell the list, on a subject so well-nigh worn-out, and profitable only—in the minutiae with which such articles generally deal,—to comparatively a small proportion of the community. Bear with me, my kind readers, if my subject appear to be one so trite and dull, because I propose to view it by a somewhat different aspect from that in which it is usually presented.

First, I wish to bring before your notice that we must be governed by certain general rules in every position and circumstance of life. Secondly, to distinguish those that are obligatory on all ranks of society, and those that belong only to a single class. Thirdly, that, to ensure the full exercise of all our theories on the subject of good manners, we must cultivate *tact*. Fourthly, that no books of etiquette need to be studied by the community at large when the foundation of all good breeding is thoroughly understood. Lastly, I will supply a few illustrations to explain more fully the theory I have endeavoured to establish.

Throughout the whole of Creation certain rules must govern every separate department of the vast extent of God's Universe. The better versed you are with science, and with nature, the more clear this will become to your apprehension. The laws of gravitation, of centrifugal force, those connected with heat and cold, expansion and combustion; the vivifying power of the sun's rays, the influences of magnetism, electricity, and other physical forces, as well as the more mysterious laws of life. There is, in consequence, no confusion, no accidental upset of these laws of nature; and it is well for us that all should be worked by rule—that "the sun knoweth his going down," and that "for all things there is a time and place."

And in a less perfect and regular way human affairs must be carried on by the observance of certain rules of more or less significance. For example, those of the Houses of Parliament, those of our public institutions, our hospitals—and many of you, my readers, will endorse my assertion as regards the ordering of a nursery, a school, a private household, or a chamber of sickness; and those also that are of moment to every single individual,—pertaining to the preservation of health and of life. I need not to make a further enumeration. We cannot repudiate the obligation of being guided and governed by rules, from the highest circles of the aristocracy to the unpolished ranks of uneducated multitudes, who fill our jails and unions.

Without these rules the world would be what is characteristically called a "bear-garden."

In America, where everything seems on a gigantic scale, some of these conifers, called Wellingtonia, are enormous, and their age is counted by thousands of years. This wood will be standing and flourishing long after the present generation has passed away. I will repeat you a verse about the conifers. The prophet says of God: "I will plant in the wilderness the cedar, the fir tree, and the pine, and the box-tree together, that they may see, and know, and consider and understand together, that the hand of the Lord hath done this, and the Holy One of Israel hath created it."

No hand of man ever planted the immense forests which travellers describe. Those in Brazil are said to extend hundreds of miles, and some of the trees reach a hundred and fifty feet high.

In some parts of America still more wonderful trees are said to flourish; they are 300 feet high, and have grown on for ages. When any of them chance to fall, there they lie, for there is no possibility of getting away the timber to make use of it.

The tall, straight trunks sometimes serve as masts for ships, and the wood is used for numberless other purposes. We also get resin, turpentine, and pitch from these trees.

"Do they spring from these tiny seeds?" asked Laura.

"Yes, and doubtless the wind or the birds scatter them about, or the torrent carries them along on the banks of the rivers, and deposits them in remote places. There are many ways by which they are distributed in spots where the hand of man has never touched the soil. Pine trees grow in northern regions—on the rocky sides of mountains, in exposed and desolate deserts, any place in fact where there is soil enough for the roots to strike. It will bear rough storms without much damage, for its peculiar cone-like shape is peculiarly adapted to resist the tempest. Very little sunshine is needed to bring it to perfection, and the winter's snow may lie heavy on its head without crushing it to the earth. There are forests of pine trees in Russia, Lapland, and Norway that grow 200 feet high, and live on for generations. Hard cones like those under the trees do not ripen in a year, as pears and apples do; doubtless each one takes three or four years growing to perfection. You may notice them in all stages of growth on the same tree. How wildly the branches are waving about high over our heads, showing the wind is increasing! We had better retreat as soon as possible."

"Are the palm trees of foreign countries of the same tribe as the pines?" asked Fanny.

"They belong to the palmaceæ family, and are, I think, quite a contrast to the hardy trees of which we have been speaking. True, they have tall, straight trunks, and the leaves and branches grow quite on the top, but there the resemblance ends. The palm lives in the sunny south, where the bright sunshine and heat ripen the delicious dates the palm tree yields. It is the most graceful of all trees, and the Orientals find many of their wants supplied from its numerous productions. From it they get dates, wine, oil, and vinegar. It supplies timber for a hut, thatch for its roof-mats, ropes, and paper. One may almost wonder what some of the natives would do without this marvellous tree.

"The leaves of the palm tree are like a plume of long emerald green feathers, sometimes twenty feet long. I have heard these trees are most remarkable-looking during a storm; the tall trunks swing in the blast, and the whole tree is in motion. What a waving of feathery plumes there must be! What a commotion in the forest! What a noise of conflicting elements! Something like there is in the pine wood at this moment, and that warns us we had better delay no longer under the branches."

SEASONABLE CLOTHING, AND HOW TO MAKE IT.

OUR bonnets and hats are usually a question

bonnet to be made from it, I was sure, and some little assistance toward another, perhaps, and my expenditure over both must be limited if other parts of the wardrobe were to be supplied as well.

Now my rule is to make such purchases invariably at a large shop—never where there is only a limited stock—as I am then sure of cheaper and better materials, and much newer and fresher things. On this occasion I followed my usual rule, and here is my bill

<i>in extenso</i> —		s.	d.
1 black straw bonnet		1	0½
1 shape bonnet		0	6½
½ yd. black velvet, at 2s. 11½d. yd.		1	5½
2 strings beads, at 8½d.		1	5½
4 yds. black ribbon, at 1s. 0½d. yd.		4	1
1 flower and leaves		2	6

11 1½



A WINTER COSTUME.

The black straw bonnet was one of coarse straw in the princess shape, small and closely fitting. A rummage in my bag of odds and ends soon found me enough black silk to line it with, and then it was bound all round back and front with a gathered bias of black velvet, which was slightly full, and was about half an inch on the edge of the bonnet. Above this all round were sewn on my strings of beads, which were as big as peas, and were kept on the thread on which they were strung, which was caught down at intervals with a stitch or two. On the front of the bonnet I placed one of the long knots or bows now so much worn cut from my half-yard of velvet, which I forgot to say was bought on the bias. This bow was about three inches wide, and was "slip stitched" round to prevent the stitches showing on the right side. A narrow band of velvet crossed the back above the beads. Then the strings were sewn on, and my little bonnet had reached completion.

I then turned to my old bonnet, which I carefully unpicked and brushed with a bonnet brush, before reconstructing it. After this I covered the coronet front of the new shape with some new black velvet, and bound the back with the same, first transferring the silk lining, which was quite clean and nice. Then the crown was covered with the embroidered bugle covering of the other bonnet, and the velvet coronet was quite covered with the deep-jetted fringe, which was sufficient to go all round to the back also. Lastly, my pretty old gold flowers were put deftly on the

top of the front, the strings sewn on, and my second bonnet was done, the expense of both bonnets being 11s. 1½d.,—5s. 6½d. each. One, of course, was entirely new, but did not cost any more than the other with the flower and new strings. Now this little account has been given with a view of showing what can be done, either for ourselves or for others, if we choose to take the trouble of thinking about the matter.

I have always been thankful for my knowledge of millinery and dressmaking, which I derived from my nurse, who had been apprenticed to a milliner and dressmaker. Under her instructions I dressed and redressed my dolls, who went to endless entertainments, and altered and re-arranged their clothes with a boundless extravagance, which would have brought their male relations to the verge of

of very deep consideration to all of us, and it is most natural they should be so, when we consider for a moment how really important they are as being the frames and shelters to our faces, and adding to or detracting from the pleasantness of our looks. A cheap bonnet or hat is hardly to be had unless we are fortunate enough to make them ourselves, when, I am sure, we have all been surprised at the great show which can be made at very little cost. This has been my own case this very season, when I have made two lovely creations (as the French milliners would call them), starting with one elderly bonnet, which, purchased in May, had lasted through the season. It was a very pretty and good black-jetted one, trimmed handsomely with jet, but it had quite done its duty and seen its best days. However, there was a new

bankruptcy if they had been anything but dolls. I do not remember either to have had any new things for my dolls in those happy busy days; nothing but a big band-box full of



A NEW BONNET.

scraps of every kind, to which everyone seemed to contribute bits of lace, ribbon, and silk, besides anything and everything which could be turned to account for a doll or a doll's house. For my dolls lived in a big cupboard for a house, every room of which had been furnished by nurse and myself with wonderful home-made contrivances, much of which knowledge I have made use of in after life. But I fear very few girls have nurses like mine, and they must acquire their knowledge later in life, even if they are lucky enough to acquire it at all.

But to return to our "Seasonable Clothing." Now that we have disposed of our bonnets for the moment, I am very anxious to help those amongst our girls who have just begun to have allowances, and do not yet know how to use them to the best advantage. There is no doubt that without a fixed plan we shall waste our money, and we must begin by making a fixed rule that we will try to buy everything we want at once, and not be always buying, or else we shall never get anything really good. There are a few rules which I think may be useful, and the first thing is to have as few dresses as possible, and nothing but what is good. One winter and one summer dress are quite sufficient to add to your stock yearly. Two bonnets and two hats are also enough; two pairs of shoes, and

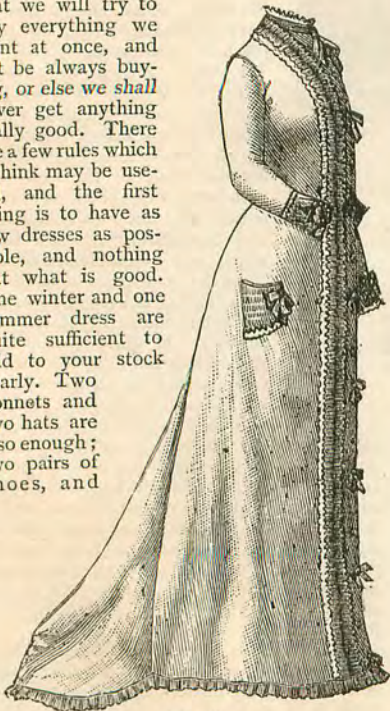


FIG. 1

two pairs of boots. Four pairs of gloves will be found sufficient, if you buy only the very best, at 3s. 9d. or 4s., and having worn a pair

three months for best, take them for second best, and get a new pair to replace them as best. You should always manage to have two pairs of boots in wear at once, and two pairs of shoes, and never wear your best boots in wet weather. Stockings are another thing it is foolish to be saving in, as nothing really good in woollen can be obtained under 3s. 6d. or 4s. Three pairs are enough, and if the best will wear for three winters. As occasion offers, take out the worst from your stock and replace them with new ones. For the summer you will require six pairs at least; and if you darn and wear them carefully they will last three summers also, observing the same rule of replacing them.

All underclothing is kept in good order by the same rule, and every girl should always have some article in hand, and endeavour to keep her stock of chemises and drawers up to six, while three or four night-dresses are quite enough. Flannels, too, are treated by the same rule, adding one at intervals (generally every autumn) to the stock, and using the thin petticoats in the summer. Summer petticoats are a very small item in the expenses, as they can be purchased by the yard as low as 10d. and ready made for 3s., and they do not last beyond the season. Winter ones are rather more; I think that black moreen, or that satin-faced woollen material used to line gentleman's coats, are the best to use, but they may frequently be made from old black dresses. Black silk dresses are most economical wear, and, as a rule, one every four years is quite enough to keep anyone in best dresses. A few yards of new brocade, satin, or velvet will make a half-worn dress look like a new one. French merino and cashmere are also materials that will wash and wear to the last thread.

For those who require them I give two flannel (figs. 1 and 2) dressing-gowns, which will be most useful to invalids. About eight yards will be required for each, and the trimmings may be of old black silk or cashmere for either, with a little cheap lace or work to enliven them, which can be taken off and washed. Fig. 3 is a flannel dressing-jacket, trimmed with flannel embroidery bands, or with torchon lace, and rows of herring-bone embroidery done with coarse purple silk.

The large illustration gives an idea of the winter fashions. A small coat-like jacket is in much favour, which reminds one of what is known, I believe, as a gentleman's "Newmarket" coat. The cheapness of Ulsters is quite astonishing in London this winter; I have seen them well made and of wonderfully good material for 12s. 6d., and very excellent ones of a better class at 19s. 6d.



FIG. 2.

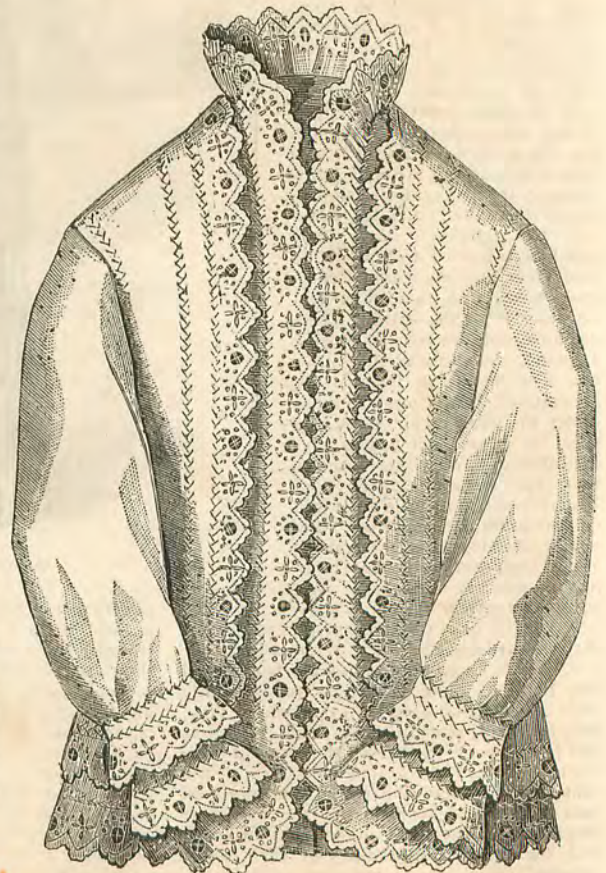


FIG. 3.



NEW STYLE OF DRESSING THE HAIR.

SEASONABLE CLOTHING, AND HOW TO MAKE IT.

THERE is no use in concealing from ourselves that multitudes of our girls marry, and that afterwards they take THE GIRL'S OWN PAPER just as regularly as before, and find all the information they need in it, with as much ease as their younger sisters. We know this from the questions we receive and answer on many matronly subjects, and so we think we must help our girl brides to purchase the best wedding dress possible, one that will last a long time and that can be dyed if need be. Fortunately this winter very excellent material, Irish poplin, is much used for brides' dresses, the kind selected being that with very thick cord or double repped. The trimming used is plush, but very little is required for such a handsome thick fabric as Irish poplin. Bridesmaids, too, are fortunate as to the winter change in their dresses, which now have plain plush petticoats and full bodices of one of the moderately-priced Indian silks, to match the plush in colour, only paler. This dress will not be an extravagant one, as it will, if suitably made, answer for a best dress for a long time. The large hats and the mob caps have all grown old-fashioned for bridesmaids, and they have been quite supplanted by the hat-caps, as they may be called, the "Tam o' Shanter," the "Henry VIII.," and the "Leonardo da Vinci," all of which are made of plush, matching the colour of the dress.

It is delightful to hear that the over-frizzed heads are to disappear from amongst us and are no longer to be considered fashionable. We are to return to the prettily waved bandeaux, with the centre parting clear and well defined. The knot behind remains the same, but short curls fall from it, in a graceful Greek fashion, such as we may see represented on classic busts.

The woollen stockings worn this winter must match the dress in colour, and some charming new merino ones have been introduced, which are nearly as finely woven as spun silk and are quite as soft. They are not ribbed, and so are more suitable to tender feet than if they were, for the latter cling too tightly to be otherwise than irritating to sensitive skins. I trust that all the readers of THE GIRL'S OWN PAPER wear woollen stockings, and stout shoes or boots, with wide low heels and broad toes, so as to be perfectly comfortable when they walk. I heard of a young lady the other day, who wore the fashionably-pointed toes and high narrow heels, who had had a succession of

violent nervous headaches, which ended in floods of tears and hysterics. Her doctor, on being consulted, said that the boots she was wearing were the cause of her troubles, and he had had several similar cases; whereupon the sufferer ingeniously confessed that she was sure the doctor's opinion was correct, for she had indeed gone through agonies of distress every day that she had worn her fashionable boots.

White kid gloves are worn again at night, as well as lavender-coloured, and pink and black are worn as much as ever by day, a very good thing for those who are obliged to save their money, and consequently their gloves. On first putting on a pair of black kid gloves it is a good plan to rub them all over with some salad oil, pomade, or even butter, by means of a little piece of flannel, until they look lustrous and blacker than ever. Of course no grease is left on them that might rub off upon anything. After this preparation they will be found to wear much better and be softer and more flexible. Some gloves for evening wear are ornamented with beads at the back in a simple conventional spray or scroll pattern. Any of our readers who are in mourning might do this little bit of extra decoration for themselves. The favourite gloves of all are the almond and tan-coloured *gants de Suède*, and they appear to be worn both by night and by day equally well. They are, of course, less expensive than the real kid, but they do not wear nearly as well nor keep clean as long, so are not to be recommended to careful girls.

The new bodice shape has as few seams as possible and only one side piece, the joining of which is carried quite to the back of the arm, so as to have a plain piece under it. Three sizes of buttons may be worn on basque bodices, the largest being of the size of a penny piece, on the pockets. The next size is on the front, and the smallest, which are as big as a fourpenny piece, on the cuffs. The use of gathering (or gauging, as it is properly called) is much on the increase for the shoulders and fronts of dresses, muffs, millinery and sleeves, so that the readers of THE GIRL'S OWN PAPER should learn to do it for themselves, for it is one of the lost arts in ordinary needlework, though still used for surplises and the "smock frocks" of waggoners and the peasantry. The following is the description given in a very old needlework book:—"Take up the stitches at regular intervals of half an inch each for the first row; for the second, continue doing the same, letting the needle, however, take up the intermediate parts. The third row is like the first, and so on. For the purpose of securing the gathers firmly work them as follows,

with very strong netting silk. Take on your needle the first two gathers and the thread on which they run, pulling your thread firmly through. For the next stitch again take two gathers and the thread upon your needle, letting the first of them be the last gather that was taken up at the former stitch, so that the work proceeds by one gather at a time. Observe to draw the netting-silk as tightly as possible, so as to make the stitches lie very closely together, in a slanting position."

Walking dresses are still made with deep kiltings, but the plaits are very wide, which takes away much of their stiffness of appearance. A lightly arranged and *bouffant* scarf finishes the skirt below the basque bodice. I have no doubt that many girls will be glad to purchase and wear the very moderately-priced woollen Jerseys, of which there are so many in the shops this winter. They form a very pretty and easily-obtained bodice, and their plain appearance may be taken off by placing a *plastron* of plush or gathered silk in a V shape in the front. A large velvet collar, something like a sailor's collar in form, much improves them, and cuffs to correspond are worn at the wrists. Jerseys are not now covered at their termination below the waist with the scarf, but are either left plainly hemmed in their original style or else they have a deep fringe generally of jet beads, which can be made by any one with clever fingers.

Our large illustration gives two costumes—an outdoor and a handsome indoor gown. Both show exactly the present fashions. The cloak worn is of a simple cloth dolman shape, trimmed with black fox fur, both warmly



lined and wadded. The dress of the other figure shows the profuse use of gauging in dresses. There is one great comfort in this style of making, that old dresses can be turned to use admirably in trimming each other, provided they be not faded. No amount of wear (we were told the other day) seems to matter, as the close gathers hide it all; so, if it be a trouble to do, you may have this consolation. Cheaper material can also be bought for trimmings, for a very poor silk is good enough to use in this way.

THAT AGGRAVATING SCHOOL GIRL.

By the Author of "Wild Kathleen."

CHAPTER XIII.

HAPPY LEARNING AND A DANGEROUS SWING.

OH, dear! I do wish I had been a man in those days, and could have fought by the side of Hannibal," exclaimed Helen impulsively, as she and her companion sat together reading. "Of course the Scipios were all very fine, but I almost hate them when I think of conquered Hannibal."

"Do you?" murmured Josephine, with vague wonder, and turning her eyes back to the page with a strange new interest. Hitherto Hannibal and Scipio and all the other historical characters and events had been little more real to her than the imaginary eight men who were engaged to build the house in her Rule of Three sum, or the x that represented the days in which they built it. Helen had already taught her more than all she had yet learnt at school. But neither of the girls comprehended that, although Josephine gave a contented sigh when Helen at last shut the book, and said, gratefully—

"How pleasant this reading has been. Thanks to you, Helen, this lesson has been anything but a task. I really do hope I shall not give Miss Rowe so much trouble to-morrow as I generally do."

"As to that," said Helen, relapsing into her defiant mood; "that is the only thing I am sorry about. Horrid creature! However, I daresay I can find out some way to be aggravating, so as to make up."

"Oh, Helen!" began Josephine, almost angrily; then she suddenly relapsed into silence, and when Helen came back from the bookcase she found her companion with her arms on the table, her head resting on them, and crying bitterly.

Helen stood still for a few moments uncertain what to do. At last she bent over her schoolfellow, and whispered softly—

"Are these, too, comfortable tears, like those others?"

"No, no! oh, no!" murmured Josephine in a broken voice. "I am crying now because I am too stupid to help you, and oh! I wish I could."

"Help me, how?" inquired Helen, in a tone of surprise. "To get the better of Miss Rowe, do you mean?"

"To get the better of yourself," said Josephine, in a low, earnest tone. "And yet you are so kind, so generous, so pleasant."

"Oh!" ejaculated Helen, sharply. And then there was a long silence.

Josephine, leaning forward over the table, her face buried in her hands, was praying humbly, childishly—but oh, how earnestly!—for power to help her friend.

Helen sat down, and appeared to be studying the French grammar. At last she said somewhat abruptly—



"HER FACE BURIED IN HER HANDS."

"Did you really mean just now, Josephine, that part of your care to know your history was to save that tigris, Miss Rowe, trouble?"

Josephine half turned, and took one of her companion's slim, little, white hands in hers. "Please, Helen, to please me do not call her such names. But of course I should be glad to save her trouble. Her life must be hard enough without our adding to its burdens."

"That would be all very well," retorted Helen, hotly, "if she were kind and pleasant, like Miss Crofton and Mademoiselle, or just, like Fräulein; but she is spiteful and unjust and cruel."

"You judge her very hardly," said Josephine, in a low tone. "But if she really is all that, then we should do good to them that spitefully use us and persecute us."

"You are laughing!" said Helen, scornfully.

"Laughing!" exclaimed

Josephine, now fairly lifting her tear-stained face, and turning it to her companion. "Laughing about our Saviour's words! O Helen, how can you think I could be so wicked, so—ungrateful!"

There was a tender, loving pathos in that last slowly uttered word that impressed the hearer more than a dozen sermons could have done. There was a slight flush on Helen's face when she replied—

"Well, not laughing perhaps; but—of course—at least I mean if you feel like that, I don't. I don't set up for being awfully good. I didn't know you did, or I wouldn't have shocked you."

"But I don't," said Josephine, timidly; "I only try to take His comforting offer—'Take my yoke upon you and learn of me . . . and ye shall find rest unto your souls.'"

"Humph," grunted Helen; "but I don't pretend to be meek and lowly. If anyone makes an enemy of me let them look out. I warn them, as far as I am concerned, it's all to fear and no favour. You find it hard to learn German and arithmetic. But I should find it a great deal harder to learn this meek and mild business, and I don't want to either."

"And yet it is such happy learning," murmured Josephine, and a light came over the wan, worn face such as Helen had never yet seen on the countenance of anyone. She felt awed by it.

But being awed was not being subdued, and she was not sorry when the door opened and Miss Crofton appeared, and said, with a slight tinge of reproach in her voice—

"Miss Edison, my dear, you have forgotten your promise. You have been here an hour instead of the half-hour for which I gave permission. You will not keep those rosy cheeks long if you give up taking plenty of exercise."

Helen took her schoolmistress's hand and laid her cheek down on it in the peculiar caressing way she had with anyone for whom she had a special liking.



"DON'T GRIEVE," SAID JOSEPHINE, SOFTLY."



SEASONABLE DRESS AND HOW TO MAKE IT.

OUR patriotic feelings are naturally interested in the home-use of our own English manufactures, so we shall no doubt feel interested in knowing that the present taste for plush is an encouragement to English trade, as the plushes used are, to a great extent, of purely British manufacture. They are very beautiful both in colour and texture, and a plush bodice forms a

most elegant and useful addition to the wardrobe of every girl, and is not too expensive to use to make an old dress look like a stylish new one. Plush is also a very excellent material to use to lengthen an old silk bodice which has become too short for the present fashion, and it will quite metamorphose an old walking jacket if cleverly used. Plush collars and cuffs

are put on dresses of another colour, and need not be used anywhere else on the dress. They are also used with out-of-door jackets and ulsters. They take about half a yard of plush; the collar is of a true sailor shape, square at the back, and rounded at the corners in front, where it fastens under a bow of plush or lace and ribbon. Black velvet sailor collars, cuffs,



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A SKATING PARTY.

and pocket flaps are also worn on dresses of every kind of woollen texture and hue, and sometimes, instead of the collar, a long hood lined with a bright silk is added to the indoor bodice.

Black is not nearly so generally worn by day as it has been for the last five years, colours being far more generally chosen than they were; and red, such as claret, wine, and plum colour, being in high favour, quite as much as they were last year. Satin is the favourite trimming with cashmere and serge, and also broche materials, but not plush, velvet, or velveteen. Jackets and coat bodices are the most worn of any description of *corsages* for the daytime, but for evening dress the long pointed bodice is worn, both for young and old. Belted bodices have not become popular, and even with gathered dresses are not at all used. The new jerseys are very lady-like and pretty, and as they are now made there is nothing objectionable in them; they fasten down the front with a row of small cloth buttons very closely set, and large square collars and deep cavalier cuffs of plush are added; or else a hooded cape which matches the jersey in colour, or else it is of a distinct colour and matches the balayouse, which now forms a part of every short dress. A jacket intended for out-of-door wear, with the collar and cuffs and pockets in plush or velvet with embroidery on the edges, is illustrated at fig. 1. This jacket will be most useful and popular for the spring and will show our readers that the new ideas of the spring, though a little different, have no very decided change in them. The pretty bonnet illustrated at fig. 2 is made of black straw and the new ribbed plush; it is as simple and unpretentious as possible, and could be easily accomplished by any girl. The plush on the bonnet is in two full *rouleaux*, the front is lined with velvet and the strings are of ribbed plush or of ribbed plush ribbon. The shape is the close *princesse*, which may be purchased at any price, from one shilling to three and sixpence, according to the quality and fineness of the straw.

The large illustration represents a girls' skating party, and we hope that by this time the weather has proved favourable to this



FIG. 1.—A WALKING JACKET.

eminently healthy and delightful exercise, and that numbers of our girls will have learned to skate gracefully and well, not only the ordinary straightforward skating, but the Dutch roll, in outside and inside edge, and any forms of figure-skating that they can manage to acquire under the tuition of father or brother.

Except for the suffering and death it entails on the poor, by reason of our badly-built houses and inefficient powers of heating them, we might wish for a longer continuance of this pastime, but under those circumstances we cannot selfishly desire what occasions pain and sorrow to others.

Beginning from the left-hand side with the first figure, we find she wears a girlish-looking cloak and bonnet, which are known by the name of the "Mother Hubbard" this winter. The cloak is made of either cloth or cashmere, and is lined with fur, or a quilted alpaca lining for the winter, if the latter be used. The muff is of the material, trimmed with velvet or plush bands. Many Mother Hubbard cloaks are made of cloth, and the gathered portions round the neck and wrists are of satin or velvet. This is a very pretty addition to the cloak, and does not increase the expense of the cloth materially, because it does not require lining like the thinner cashmere.

The bonnet is of plush and satin, to match the muff; it has a gathered crown, and at one side a tiny bouquet of velvet leaves and berries. The dress worn beneath is of sapphire-blue cashmere, trimmed with satin bands. The second figure to the left wears a plaid dress made with a kilted flounce, and a long plainly-cut cloth jacket, double-breasted in front, with two rows of buttons and bands of narrow fur to edge the neck and the sleeves. The cap matches the cloak, and is called the "Russian General's"; the crown is of cloth, and the band or border of fur. The third and most distant figure wears an ulster with three small capes, and a cloth hat to match her ulster, the gossamer veil being tied beneath the chin. The fourth and centre figure wears an ordinary walking dress of black cashmere, with two flounces, each with a gathered *bouillonné* top. The scarf tunic is closely pleated across the front. The cloth jacket is prettily braided and edged with fur; it has a hood at the back. The hat is called the "boat" shape, is made of rough beaver, and trimmed with velvet. The fifth figure wears an extremely warm cloth cloak, trimmed with fur, and a fur muff; while her hat is a large one, slightly turned up at one side, lined with black velvet, and trimmed with a feather. The little woman who stands in such an observant attitude at the back and looks on is attired in a plaid frock, edged with black fur, and a crochet Tam o' Shanter cap. *Apropos* of the latter articles, for which there has been such a rage during the last few months, they seem now to have been passed over entirely to the children, and both boys and little girls wear them alike. They make a very pretty and cheap headdress, and any mother or sister can make them for herself, and I really do not consider that any pattern is needed, as the increasings for the crown are very easily managed, and must be just sufficient to make it lie flat. Fingering yarn and a coarse crochet-needle are all the implements needed, and a friend of mine informs me that her boys' caps cost her exactly sixpence each.

I must not forget to mention that self-



FIG. 2.—RIBBED-PLUSH BONNET.

coloured stuffs are more popular than figured ones, and that where the handkerchiefs are used for dresses the foundation consists of a plain, thick, woollen material, such as diagonal cloth, Cheviot, or Indian cashmere.

THE QUEEN O' THE MAY.

By ANNE BEALE.

CHAPTER XVI.

THE PIT.

POOR aunt 'Lizabeth had no peace herself and permitted none to May. Indeed peace was impossible under the pressure of intense anxiety that weighed down every individual at Derwen. May was sent hither and thither until her limbs were weary and her head ached; but she was unconscious of fatigue and pain. To and fro—to and fro—from cottage to pit, from pit to cottage, with ever the same result. As the day wore on she saw that the crowds about the pit thickened, for engineers and mastermen arrived from a distance, and half the inhabitants of the village of Derwen came and went. She listened to the broken conversation of the people; she questioned one and another; she even ventured to look down the black, horrible shaft. She turned giddy as she perceived how deep the pit must be from the specks of light that glimmered at the bottom of the shaft, and shrunk back as the working engine brought men or rubbish to the surface, swinging the corves frightfully before they landed. But these came into the light of day, whereas the volunteers who descended from time to time were lost in utter darkness. She heard uncle Laban's voice more than once encouraging the men, and the sound of other voices reached her from time to time, and the echo of the pickaxes and other tools



SEASONABLE DRESS, AND HOW TO MAKE IT.

A FEW seasons ago the backs of our dress bodices were ornamented, or, perhaps, rather disfigured, by either six or seven seams, two or even three side forms, and a back seam being the ordinary number. Now we have once again reverted to the old style of one centre seam, as, although three joins are allowed, the best cut dresses show only the centre one, the others being brought so far under the arm as to be practically invisible.

This change will be a great comfort to the amateur dressmaker, and will be an encouragement to those of "Our girls" who aspire to make their dresses at home. In fact, if the promised change should be brought about, of having no seams under the arms at all, the work of manufacturing a bodice will be quite reduced to half the usual amount. The spring models seem to portend a reduction in the seams of our sleeves as well, for some of them

have no join on the outside, from the shoulder to the elbow, the top and under parts of the sleeve, so far, being cut in one piece. Of course, below the elbow the shape could not be retained if there were not a seam both at the back and the front. The sleeve is set as high into the bodice as ever, as everyone still appears to wish to look square-shouldered and narrow-backed. Of course, a certain amount of adherence to the prevailing fashions, so as



to avoid attracting attention, is desirable, but we trust that all our young readers will avoid extremes in this, as in all other matters connected with dress. Of course, the natural place for the seam is at the point of the shoulder, and there is no doubt that our dear Princess of Wales recognised this fact when she insisted on having her dress shoulder-seams cut like the Prince's coats; and banished all long and ill-fitting shoulders from her wardrobe.

The prettiest shape of the season for bonnets is, perhaps, the very sensible and moderate-sized "Granny bonnet," which has sometimes a round front, and at other times one bent down in the centre, after the fashion of the well-known "Marie Stuart Head-dress." We saw a perfectly plain velvet one, the other day, edged with a row of medium-sized black beads all round it, and no other trimming save two silk pompons, and a cord of black chenille. This form is very suitable for the mantles, as they are now worn, as they prevent the head from assuming that pin-head



A FICHU.

shape, so often found fault with when the very small Princess-shaped bonnet is worn with a large cloak. We think these "Granny bonnets" will probably be great favourites all through the summer, and they can be manufactured at home by a clever girl. They require to be seen, however, and the shape is easily obtained. They are all of one material—velvet, plush, or satin; or the crown may be lighter than the front. The sole trimmings often consist of the satin ribbon strings, which are placed along the joining of the crown to the front, where they are tied in drooping bows on the top.

A young lady's small-sized bonnet is shown on page 321, beginning from the left side in our monthly illustration. The bonnet itself is of brown straw, with brown velvet trimmings and strings, and a wreath of autumn leaves in brown, red and yellow. The dress is a brown Vicuna, made with a long over-jacket

of the same, which is edged with a brown fur trimming; a small cape of the same completes the costume. The front of the tunic is pointed, and the back of it is seen on the next figure. The skirt is of silk, satin, or other material, the small hemmed flounces being placed on a stout foundation of alpaca. We have before now pointed out the economical nature of these tiny flounces, and how easily an old dress may be made into an excellent skirt with their help, the foundations only being new.

Fig. 2 wears one of the new jacket-mantles, which, having been so lately introduced, will be much in use for the early spring; they are a most useful form of out-door covering. The jacket has loose fronts with pockets, the back being plain at the top, and the plaited portion added on to it to bring it even in length with the front. The material is a black and white checked tweed; the round cape is similar in shape to those worn some years ago and called "Inverness." The hood is of tweed, lined with striped silk.

Fig. 3 is a simple walking dress, of blue serge, or cloth. The skirt being kilted, with a shawl drapery as an over-skirt, the bodice is a woven "Jersey" of a colour to match the skirt; the cuffs and capes are of blue velveteen. This dress requires no trimming, and is easily made up at home.

Fig. 4 is a pretty at-home evening dress. The skirt and pointed bodice are made of velveteen, the under bodice and pointed tunic of some thin material, such as striped grenadine, Indian silk, or plain white cashmere. The pointed cuffs are also of velveteen, and the neck is finished by a ruching of lace and a black velvet band. There are lace frillings at the wrist.

The fifth figure is intended to be a representation of one of the much talked of aesthetic dresses. Perhaps the more proper name for them would really be "pictorial," for they generally may be found to be adaptations from a famous portrait of some historic beauty of past centuries. Any endeavour to improve dress in this way is much to be desired, as such fashions are not changeable and foolish as many of the ephemeral styles of the present day, and may be worn always, without fear of the beholder's fault-finding. The skirt has three flounces. The polonaise is plainly cut and slightly draped; the sleeves have two puffs above the elbow, and the square cut neck has a gathered top inserted into it, and a stand-up, wired, velvet collar, with a lace frill inside it. The small velvet bag at the side has the wearer's initials on it, or an embroidered spray of flowers if preferred. The pattern would be easily cut out in paper, and the bag could be made by anyone, with little trouble. The "Queen Anne" table is illustrated in deference to the wishes of many of our correspondents who have made inquiries as to the method of making and covering them. The legs, as well as the table and shelf are all covered with plush, which is likely to sit best if sewn on with needle and thread. The fringe may be made at home, if there be anyone who understands the netting of fringes.

Bodices entirely in longitudinal puffs are amongst the new spring introductions. They are very becoming to the slight figures of young girls, and hide their extreme thinness, which is very painful at times to themselves and those who see them. Some little care is needed to shape them well, but otherwise they can be made over the plain pattern usually



A CAP FOR MY MOTHER.

worn, the material being first cut in a square piece, then gathered, and lastly tacked on the shaped lining, and cut to the form of it.

For serge, Vicuna, and cloth dresses the narrow silver and gold braids arranged in several rows, form a very pretty and simple trimming round the jacket and overskirt. They also are excellent to brighten up an old dress, in which category plaids must be also mentioned, and we have no doubt, as the spring proceeds, that many girls will be looking about anxiously for some simple and inexpensive way of making up their winter dresses again. The plaids are put on in flat bands, and the effect would be much heightened if they were edged by a cording of the brightest colour composing the bright lines in the pattern of the plaid. The material may be very inexpensive of which they are made, the effect being the same as if it cost a great deal.

Much use is made of the inexpensive brightly coloured French merinos or cashmères, which can be obtained as low in price as 1s. 8d. per yard, yard wide. We were shown a wonderful dress the other day made up by a young lady of very limited means, for house and evening wear at home. The short kilted skirt of black cashmere was made up from an old long dress, and the black "Jersey" had cost her 8s. 9d. The ornamental additions consisted of two yards of deep red cashmere, at 1s. 8d. per yard, from which she had made a prettily draped scarf, placed round the top of the skirt, over the edge of the "Jersey," and also a collar and cuffs, which she had embroidered in black silk, with a pattern of ivy leaves. The small lace frill at the neck finished as pretty a little costume as could be desired, at very little expense. On account of their great usefulness, we think that "Jerseys" will continue to be worn by young girls for some time, but for older people they have very decidedly gone out of date. They were very trying to bad figures, and not generally graceful. Very pretty little necklaces of plush leaves, green or variegated, are now manufactured by young ladies for evening wear. They are made up on a wire foundation.

The next illustrations consist of a pretty

cap and a *fichu*. The border of the cap consists of a closely-gathered lace, or net, with an embroidered edge, which is laid in a series of shells. We have lately given two illustrations of caps, as so many of our girls make those of their mothers; and we much desire to encourage them in their useful and kindly work and to induce others to follow their example also. We likewise give designs for those most useful aids to economical dressing, *fichus*, as we notice that they are used more and more each month, and serve to turn a morning dress into a useful and becoming one for evening wear without much expense and with very little trouble. There are so many pretty laces just now, and though called imitation, they really should be properly named "machine," in contra-distinction to "hand-made" laces. We use so many things now that are manufactured by machine which used to be made by hand that it seems an injustice to call lace, over which the same change in its working has come, "imitation." The lace used for the neck is now laid in flat box-plaitings, or else side-plaitings, and two rows are preferable to one. The most lady-like hue is a deep cream colour, the very yellow and the very brown laces having both rather gone out of fashion, which was rather a pity, as they kept much cleaner in this island of damp and this smoke-curtained city, with its incalculable number of coal fires.



CLASPED HANDS.

A SCOTTISH STORY OF THE PAST GENERATION.

CHAPTER II.

GIRZIE'S STORY.

I shaded mine eyes one day when a boat
Went curtseying over the billow,
I marked her course till, a dancing mote,
She faded out on the river's foam,
And I stayed behind in the dear loved
home;
And my thoughts all day were about the
boat,
And my dreams upon my pillow.

Fean Ingelow.

Where the severing sea with its restless
tide
Shall never hinder and never divide.

F. R. Havergal.

I pray you hear my song of a boat,
For it is but short;
You will never find a fairer afloat
In river or port.
Long, long I looked out for the lad that
she bore
Far over the desolate sea,
But I think he has sailed to the heavenly
shore,
For he came not back to me—

Ah me!

"I HAD no brothers or sisters; my mother died when I was thirteen years of age. I was quite tall and strong, could do all kinds of farm work, make butter, attend to the cows and sheep—

indeed, I thought myself much wiser at that time than ever I have done since.

"We had a cottar's farm far up in the moorlands. My father grazed sheep for the cattle market, so he had often journeys to neighbouring towns, and sometimes to the city of Glasgow.

"I was but a wilful lassie, but one thing I did—I kept my father trig and comfortable.

"On Sabbath mornings, when I walked to church beside him, with his grey hair, white neckcloth, and black suit, I used to think he looked as well put on as the minister.

"Of course I had always my mother's sister to help me in spring, at the cleaning time, and my father's sister in autumn would come to us for a few weeks to look after our making and mending, so that we were comfortable, and, oh, so happy!

"One night I shall never forget: it was in November. My father had gone to Glasgow. He had been three times there during six weeks—most unusual for him to go so often. I was expecting his return, and in great glee was hurrying to make all things right before his arrival. It was a moist, warm night; I looked out over the moor—everything was still, the moon just rose. I could see clearly against the moonlit sky the bare branches of the only tree visible for miles. The soft shrubs were wet with the mist, and now I can remember the moonlight softly silvered them till they looked like the most delicate frosted silver that ever human artificer graced. The little pools of water near shimmered in the soft light; far off I heard the rumbling of the cart. In I dashed to give the last handful of hay to my favourite cow. The cart came sooner than I thought. I heard my father's voice shouting—

"Girzie, lass, the lantern."

"In a moment I was out of the cowshed. A cloud was shrouding the moon, all the silver-work was gone; I only could see the old horse fairly smoking in the misty air. Against the sky I saw a figure in the cart, and my father at the horse's head guiding it towards the door.

"Hey! Girzie, lass, bring out a chair."

"My aunt has come," thought I, as gaily I rushed out with a chair, set it by the cart, and ran to the other side to bring the lantern. Then, with all the courtliness of a king, my father helped out of the cart a woman, evidently young. I pressed forward, and in the misty gloom my father put a soft hand into mine, saying—

"There, Girzie; I've made her my wife!"

"A momentary pain contracted my heart. I flung the soft little hand away, and rushed into the house carrying the lantern, thus leaving them in the dark.

"Girzie!" called my father, in a tone that I knew meant obedience.

"Reluctantly I went out, rudely brushing up against the figure wrapped in my father's shepherd's plaid.

"Leave the lantern till I put up the

beast, and take her to the fire, and be good to her, for she's seen sair sorrow."

"Come away!" I said, in a hard voice.

"Into the kitchen she followed me, and in the firelight, when she threw off the heavy tartan plaid, I saw standing before me a young girl with ebon black hair, large, lustrous black eyes, a pale, beautiful face, and small white hands, hanging listlessly over her heavy black gown.

"What a strange, weird bride she looked!

"I stepped about the kitchen as if I was walking on clouds. The sanded floor seemed slipping away from my feet, as it took hold of me, that this was my father's wife, my stepmother, and my heart turned to stone.

"I went to and fro, pouring out the porridge, replenishing the fire, heedless of the sad eyes that followed mine so pleadingly.

"I heard my father's step, and, turning hurriedly to my unwelcome guest, said—

"Sit down."

"I pushed her into my father's armchair.

"Instinctively I guessed at the whole. This could be no one else but Duncan MacDiarmid's daughter, Elsie.

"Duncan MacDiarmid had been a schoolfellow with my father. Afterwards he had studied at Glasgow College, been a 'stirkit minister,' became a tutor in a nobleman's family, married the governess. After many weary years of poverty his wife died, leaving Duncan with one daughter. I knew she was five years my senior, but I could have carried her all round the farm, so slight and fragile she looked.

"During the summer Duncan MacDiarmid had died in a close little street in Gorbals. On his death-bed I knew he had been comforted by my father's promise to protect Elsie, and this was the way he had taken to fulfil his vow.

"I knew it all by the preternatural quickness that comes at any great crisis of our being.

"My father was stern and cold—not a man to be questioned or caressed. My reverence for him was mixed with fear. His whole face seemed to have undergone a transformation. I had never seen it look tender as it did when he bent over her, and asked if she was a 'wee warmer.' The poor thing was shivering all over.

"I put the supper on the table and prepared to leave.

"Girzie, lass, where are you going?"

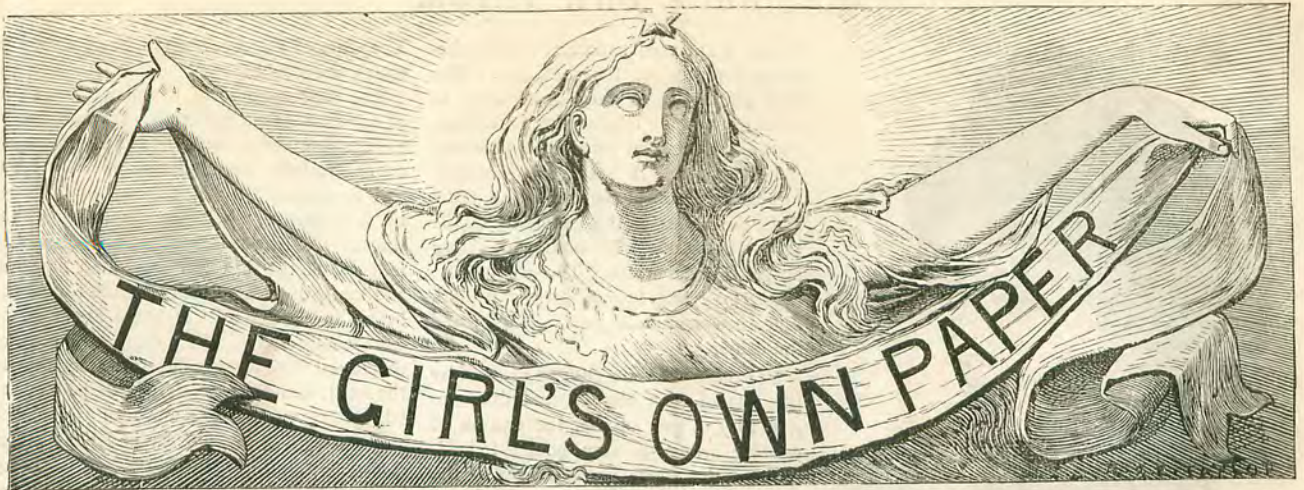
"To look at the horse."

"Hoot, toot, lass! come to thy supper."

"Obedience was instinctive, and then I found myself sitting on my round buffet-stool at the table.

"No one had ever sat in my dead mother's seat at the end of the kitchen table opposite my father. With burning heart I had laid the extra spoon at the side opposite my own. As in a dream I saw my father lift the horn spoon, place a chair at the top of the table, and hand the stranger to the, to me, sacred seat.

"How Satan then entered my heart I



SEASONABLE DRESS, AND HOW TO MAKE IT.

WE FEAR that in the spring we shall all be obliged to make a stand, firm and bold, against the invasion of that most inconvenient and needless incumbrance, the crinoline. All through the winter at the extremely fashionable *modistes*, the "dress improver" has been dangling before our eyes, but very few even of the most *outré* dressers have adopted it. We hope the same right feeling will continue in the spring. It is the duty of us all as individuals to make a resolute stand, and prevent a foolish and atrociously ugly fashion from enslaving us again. So we shall look to the

readers of THE GIRL'S OWN PAPER, as warm and hearty auxiliaries in the matter, as to them we are always endeavouring to show a duty in all things, small and great; so that, even in their dress, as well as in their demeanour, they may display to the world the highest possible ideal of a fair and Christian womanhood, and a girlhood so thoughtful in spirit and so beautiful in taste, that it could not stoop to extremes of dress or to the adoption of unseemly and monstrous

fashions. Happily for us of late we English women have become much emancipated from the control of French fashions, and we are not so much afraid of displaying a little individuality in our dress. For this change we are indebted in a great measure to the high-art votaries or *æsthetes*, who, in spite of extrava-





gance, amounting even to foolishness, have done good service in many ways. There is something dreadfully degrading to our womanhood in the accounts given lately of a Polish countess in Paris, who surprised the world by a harlequin dress, the skirt of which was composed of diamond-shaped pieces of satin and velvet sewn together; and of the eccentric foreigner who created "immense excitement" by a parti-coloured costume—pink on the left, blue on the right, from the crown of her head to the tip of her shoes.

Large and small bonnets are flourishing together in London, so that no one can feel out of date with either one or the other. Plain white straw hats are beginning to show themselves again, and are warmed up with soft crushed-looking poppies, and red strings or trimmings to match. This may be a useful idea to some of our readers who have white straw bonnets of last summer lying by them. They should have them cleaned and re-blocked, and then line them with black velvet, and trim them outside as before directed. The velvet lining should be put in on the bias, and velvet used for the purpose can be obtained, cut in that way in the shops, at less than 2s. per yard. Half a yard should suffice.

The popular flower for the spring is the humble little violet, we are glad to say, as we do not like any fashion which introduces large and gaudy flowers. Mixed with violets we sometimes see a tuft of yellow cowslips or tender buttercups, just as they sometimes grow beside each other in the hedges. These violets are greatly used on the small black straw princess bonnets, to cover the front in a wreath-like form, and with them are used violet velvet or silk strings, a simple and pretty method of trimming our winter bonnets.

The favourite colours for the spring for every-day and walking dress are grey and brown in all shades, from dark to light. Very few plaids are to be seen, and they will be mainly used for trimmings, being placed on dresses of a quiet uni-colour, such as brown, in flat bias bands, sewn on by the machine. They are also let in down the front of the

bodice in a pointed shape, and also as yoke-shaped pieces on the shoulders. The new plaids are in very quiet tones of colour, and where brighter hues are introduced it is only in stripes of pale and delicate tints. A great many striped fabrics are amongst the new spring materials, the width of the generality of the stripes being one inch, both contrasting stripes of even width. The colours are quiet, grey and brown, grey and dark blue, brown and old gold, and grey and tan colour.

For those who are obliged to consider the cost of their clothes, and dress on £10 to £15 per annum, the custom of wearing brown is very good; indeed, brown is the colour *par excellence* of the economical, not a washed-out ugly shade, a rich, warm, old-fashioned brown, never found save in fairly good materials and never-failing dyes. This brown, whether in cashmere, cloth, serge, or silk, can always be matched and remade, and it never looks out of place at any season of the year. It shows very few spots or stains, and, if of good quality, should not fade nor become rusty. The best materials are those which are all wool, such as cashmeres and merinos, beiges, or vigognes; they do not easily crush, and they will make and remake any number of times. Mixtures of silk and wool and cotton are all objectionable, and should be avoided. A French lady gives it as an axiom that the fewer dresses, mantles, and bonnets purchased the better, as the quality of them will then be vastly superior to what it would be were the same amount of money spread out over a quantity of cheap dresses—thin mantles and poor finery. The drawback to this good advice is that very few girls, or "grown-ups" either, take sufficient care of their clothes, and in this matter I fear that French women are superior to us.

Our illustrations of this month give, amongst other things, two delightful models of hats, the one turning up at the side, the other turning down all round. The first is of black straw, chip, or felt; the brim is lined with velvet, and a fold of the same is lightly arranged round the crown, while a handsome ostrich feather falls over the side. The second is an entirely new shape, which has just appeared this spring. It may be of black or white straw—in the model illustrated it was black, with white lace turned up over the edge. Black Spanish lace is placed round the crown, and forms the strings, while a feather of small size decorates the side, the colour of which is decided by the dress of the individual wearing the hat.

The five figures composing our large picture represent some of our girls in their pretty home costumes, one only wearing the neat double-breasted tailor-made jacket—the favourite out-of-door dress of our neat English maiden. The one in question is of tweed, with velvet collar, and a flat braid laid on round the edge. The hat is of straw, bound with velvet and a small upright wing in front.

The skirt of the dress might be of tweed to match the jacket.

The sitting figure at the piano wears one of the new season materials, of wool, flecked with colour, in a sort of *chiné* pattern all over its surface. The bodice has *revers* in front, and is pointed both at the back and front of the long basque, a belt being worn round the waist. The over-skirt is plain, and draped in folds, while the skirt has two kilted flounces, and a row of pointed tabs over the top of the lower one. The next standing figure has a skirt wholly kilted, with two tiny flounces at the edge. The long bodice is buttoned down the front, and the over-skirt is draped at the edge, so as to hide the union of the bodice and skirt. The large collar and cuffs are of coloured plush, edged with lace. The sitting figure at the extreme right has a striped polonaise, with a *plastron* deeply pointed in front, of velveteen. The polonaise is edged with fringe and draped up very high on the hips, and the skirt is of plain velveteen. The young lady at the extreme left, who is buried in a reverie—which seems a delightful one, whatever the subject may be—is attired in a cashmere dress, of a light colour, trimmed with velveteen. The bodice is pointed, the deep kiltings underneath extending to the back, where they meet the points as they do in front. The front is opened, and a folded *plastron* so introduced. The cuffs are of velvet; the skirt is plain, and edged with two narrow kiltings of the same, and the trimmings at the side consist of a band of velvet and cords to match it in colour.

The new materials of this season are remarkable both for their cheapness and their goodness. Amongst the best of the novelties are those materials which have a border for trimming running along one side of the piece, which is sometimes figured, and sometimes plain. We very much admired a pretty dark prune-coloured beige, which had a silver band along the side; and we thought how pretty it would be with silver buttons to match. But we cannot say how these pretty tinsel materials will wear.



water. Pure water (still tepid) should be given to them, as nothing of the nature of manure should ever come in contact with their delicate fibres; also the leaves must not be syringed when the sun is shining upon them, or they will turn brown. You may water the roots of plants in hot sunshine (although it is not advisable to do so), but never the leaves.

Now let us consider the treatment of your window-garden, first in winter, and then in summer. In winter it must have all the sunshine you can give it during the short day. Often, in a town especially, no ray of sun will penetrate the thick foggy atmosphere, and, when deprived of this natural and healthy stimulant, plants will need all your care and protection. At night, when the curtains are drawn, remove the pots away from the window, which is generally the coldest part of the room. A frosty night will injure them seriously if exposed to the influence of the draught, which more or less comes through all windows. The gardening must be entirely confined to the room in winter. Nothing outside, with our frosts and fogs, will do. If you have a glass box outside the window for flowers, you must leave the window open, so that the plants get the warmth of the room, and this glass box should fit tightly to the sill, so that no draughts are possible. I have seen heaths and primulas killed in a single night in London in one of these cases from the effects of a sudden frost, and where the window into the room was closed. It is most difficult to keep any but the hardiest shrubs in London in one of these window glass-houses. The flowering plants must be in the room.

Now for the plants suitable for the winter window-garden. First, bulbs, which you can put into pots yourself at the end of October. Crocuses, hyacinths, narcissus, winter aconites, and tulips; these will give you a nice show, and are very little trouble. Put in plenty of drainage (that is, pieces of broken crocks), and mix the soil with fine sand, and you will be sure to succeed, and in February you may look for results. Secondly, flowering plants, which if you buy you must obtain as thick and bushy as possible, not long and lanky, and turn the plants gently out of the pots before you purchase them, to see that they have plenty of roots. Your choice will lie among azaleas, the winter cherry, cyclamens, cinerarias, primulas, the yellow coronilla (a capital window plant), heaths, and the beautiful and sweet-scented *Daphne indica*. I consider it a mistake to attempt geraniums or fuschias in winter, as they are sure to get scraggy and leafless. Thirdly, you can have as a background for your flower-stand some foliage-plants, which do well in a room, viz., a dracena, *acubia japonica*, *conymus*, *echeveria*, a yucca (if you have room for it), and a hardy palm, like *chamærops humilis*. A judicious selection from the above will make any room look gay, and afford you the greatest interest all the winter.

The following novel method of cultivating hyacinths has been tried with success this winter:—Place at the bottom of a large china bowl several lumps of charcoal, then a layer of nice green moss without soil. Place the bulbs on the moss, and cover well with more moss. Water about twice a week with tepid water. The bulbs should be planted in a circle, and the bowl placed in the light. I cannot answer for the following recipe for a window ornament, which, however, seems worth trying:—Soak a round piece of coarse sponge in warm water until it is thoroughly expanded. After squeezing it nearly dry, place in the openings rice, hemp, red clover, and canary-grass seeds. Hang the sponge in a window where the sun shines a part of the day, and sprinkle it lightly with luke-warm water every morning for a week. Soon tender

leaves will shoot out, and, growing rapidly, will form a mass of green. If regularly sprinkled the blossoms of the clover will appear.

We now come to speak of summer window-gardening, and I think that nothing answers so well as a box. Plants in pots on a dry position like a window-sill, exposed to the air on every side, quickly get dry in summer, and unless constantly watered too often become withered and stunted. Besides which, if placed in a south window, the pots get so hot that the tender roots inside are scorched and much injured. So that it is better, if you still desire to have pot plants, to protect them in some way, and the best means of so doing is to have a suitable box made to fit the window-sill, in which your pots can be sunk, surrounded with moss or cocoa-nut fibre refuse, to keep them steady, and retain moisture. This box should be as large and as wide as possible, and can be put together by any carpenter for a trifling sum. About a dozen holes should be made in the bottom, and three or four cross strips about half an inch thick be nailed on the bottom so as to allow the water to run away freely. A coat of green paint outside will give it a finish. Much enjoyment can be obtained from window-gardening in summer if, instead of plunging potted plants in your box, you plant them out in soil. Some flowering plants do better in the soil, released from their pots, but, on the other hand, they cannot be changed so easily, so as to afford variety, as when they are in their pots.

In preparing a box for a garden put a good large flat crock, or piece of broken tile, over each hole, and then cover the bottom with about two inches of crocks; over this lay some half-decayed manure, and fill up with soil. Any good garden earth will do if not too fine. Make the soil firm, set the plants well in, and give a good watering to settle it all.

The end of May is about the best time to fill the boxes with plants. As the weather gets warmer plenty of water will be required, which should be administered in the evening, so that the plants can take in all the nourishment and refreshment they want before the heat of the next day begins to tax their strength. If water is given in the morning it is all evaporated in a very short time, and the poor plants gain but little benefit. In order to have your box filled with flowers as early in the year as is possible, put in crocuses and hyacinths in October or November, surrounding each bulb with a little silver sand, and giving little or no water during the severe weather. When the crowns first appear they should be protected against possible damage by frost; an inverted flower-pot is a useful contrivance for this purpose. When the last bloom is over the bulbs should be taken up, and the soil somewhat renewed and prepared for the summer flowers, in the selection of which there is a goodly choice. If you are contented with annuals, some seeds of the following beautiful flowers may be sown in April:—*Collinsia bicolor*, *Veronica Syriaca*, *Kaulfussia amelloides*, *Silene compacta*, *Lep-tosiphon roseus*, *Lasthenia Californica*, *Nemophila discoidalis*, *Linum grandiflorum*, *Gilia laciniata*. They should be treated very much as they are in the open garden, thinned out, &c., and will really give a beautiful display of flowers during the early summer. Annuals are too frequently looked upon as common flowers, and therefore neglected, but they amply reward the gardener who cultivates them. They are both easy to grow and effective to look upon. Should the possessor of a box be more ambitious, the following easily-grown plants will doubtless please. They may either be started early in May, or take the place of the annuals when the latter begin to flag—*Calceolarias* (shrubby), carnations,

fuschias (of all sorts), geraniums (flowering zonals), golden feather, lobelias, mimulas, petunias, stocks (intermediate or German), verbenas (*venosa* and *montana*). All the plants may be procured from a nurseryman, and should be quite small and bushy when purchased. A few seeds of *convolvulus major* sown at each end of the box, and trained up strings properly arranged outside the window, will produce a very pretty effect. The same may be said of the *tropæolum canariense* (canary creeper), with its rich yellow flowers and pretty foliage. Creeping-jenny makes a capital edging for a box, as it hangs over the front. We must not forget our old friend and ever-welcome mignonette, which should have a place in every window garden. When the glory of summer has departed, and the flowers are fading, a few pots of dwarf chrysanthemums, and the new Japanese anemones, will keep the window bright until nearly Christmas.

Cut flowers may be kept fresh and blooming with very little trouble. In the first place, do not pick any flower, but cut it sharply from the stem with a knife or pair of scissors. Next, place the flower stalks in tepid water, in which you may drop one drop of ammonia (sal volatile). Renew the water (tepid) frequently, and at the same time apply the drop of sal volatile, and just cut the ends of the stalks off with sharp scissors. By these simple means a vase of flowers will remain gay for a long time.

Ferns are at all times difficult plants to manage, as they require moisture without damp, and shade without darkness. When grown in pots they must have plenty of drainage (crocks), so that the constant water requisite does not stagnate at their roots. In a room with gas the tender varieties will never succeed, unless perpetually covered with a glass shade. A west window is better than a dark corner, as they need some portion of sunlight, especially in an English climate. What they delight in is a moist atmosphere, which in a sitting-room, heated and dried by lamps and fires, can only be afforded them by constant watering and seclusion from the air of the room by means of a hand-glass; while they are so interesting and beautiful that it is worth while to study their culture.

SEASONABLE DRESS AND HOW TO MAKE IT.



FIG. 5.

SPRING—with its violent and sudden changes, its storms and sunshine, which alternate so quickly as to render it most difficult to know

"what to wear," even in our daily walks—is certainly the most treacherous and dangerous of all the seasons of the year. To young people, full of movement and life, it is especially so, as they more easily get overheated, and are more easily tempted to throw off winter clothing than their elders. A family physician of more than usual common sense, used to say in our hearing, years ago, that "flannel and merino underclothing should be left off on the 30th of June and put on on the 1st of July again," showing that in his experienced mind the wearing of warm underclothing must be the rule, not the exception. And so we advise all our young readers, even in summer, to wear some light-warm woollen material next the skin, and to adopt our old friend's advice about the non-dismissal of it at any time in the year. We have spoken before now on the importance of an even temperature being preserved all over the body, and the great advantage the new combined underclothing gives in this way especially. All under-petticoats that are heavy and ungored should now be altered or dismissed, and others substituted which are light, warm, and well gored, and possess a deep well-cut yoke. The present excellent fashion of short dresses bids fair to prevail for some time, and there is a simple and easy method of buttoning on a train below the flounce at the back, by which a morning dress can be turned into an evening dress with no trouble. Both dresses and sleeves, too, are wider, and so there is no need of endeavouring to preserve the ungainly, ugly fashion of extremely "tied back" skirts and skeleton arms.

In the methods of making there is extreme latitude allowed, for every style of bodice is worn—the polonaise, prettily draped, and buttoned or laced either at the back or the front; the cuirass bodice, and the coat bodice, which will be worn much as it was last year, as a sufficient out-of-door covering when the weather is warm enough. They are made in the same way, but the fronts are sometimes made in extremely long points, the back being something like a coat.

The three-figure illustration shows the present way of making girls' simple walking costumes. At figs. 1 and 2 the first wears a dress of serge, trimmed with velveteen, the colour of the serge being a golden brown, called *tête de faisan* (pheasant's head), the velveteen being of a darker shade, and the woollen ball-fringe rather lighter, to match the serge. This figure wears a draped polonaise, with a scarf of velveteen below the waist, velveteen cuffs, and collar, and two leaf-shaped pieces of velveteen that fall below the polonaise over the two small flounces of the skirt. The hat is of dark brown felt, with trimmings of plush, and a feather tip of the lighter shade of the dress.

Fig. 2 wears a dress of blue vigogne; the underskirt is of silk, or merino, with bands of galloon; the overskirt, which is of vigogne, opens in front, and is draped back on one side; the bodice has a plain long basque, edged with

galloon, and buttoned down the front; the hat of blue straw, with a trimming of grey-green leaves to suit the colour of the blue, and a plush lining of grey-green, which shows above the forehead, where the bonnet turns up.

The third figure shows the new method of making the habit bodice this season. The fronts are pointed, the narrow basque being continued above the hips to the back, where it is pointed to match the front.

Fig. 4 is a charming girl's dress, which is especially adapted to the altering and re-making of old dresses. The material of the illustrated costume was a basket-woven beige, the bodice and sleeves being trimmed with a plaid material of silk and wool; the "Black Watch" tartan, one of the new fancy

be much worn; it resembles a cardinal, but is deeper and richer, and reminds one of the red which in those fierce and warlike days of the Franco-Prussian war the French introduced and named *sang de Prusse*, with questionable taste. Then there are greys and drabs, without number, and a beautiful dark hue called *cassis*, which is copied from the red currant and bears its French name.

All kinds of straw bonnets are worn, and all descriptions of shapes. Many girls choose the "grannie" bonnet, which was also worn last year, and, indeed, Miss Kate Greenaway's pictures have pretty well used us to quaint old-fashioned poke shapes for young girls, and very pretty some of them look. There are plain white straws also, which exactly resemble some worn by our great-great-grandmothers, trimmed with a plain blue ribbon which almost makes them into the bonnet of the little charity girls, or the queer shape worn at the Foundling Hospital.

Belts and bags of yellow leather and others of plush have been brought out for the use of young girls, and very useful and pretty they are. The fashion of wearing belts and buckles and gathered bodices is more becoming to young figures than to old ones, and they have one great advantage, they are easily made and fitted at home.

Capes of several shapes are to be worn, the prettiest of the new ones being the "Mother Hubbard," which is exactly like the top of the cloak of that name, cut off where the sleeves are put in, just at the elbow. The gathered top and the bow at the back with the high frill are all very graceful, and this cape, though small, gives much additional warmth in the chilly days of late spring. The cape and pointed hood of the Red River voyager and the Eskimo have also been copied for one of our new spring hoods, and very becoming they are. These little capes are easily made at home, and are much newer than the sleeveless jackets which have been worn so long.

Quantities of silk and thread gloves with many buttons are prepared for the spring and summer. For the benefit of those who do not know how to wash them, we will give an excellent way: Place the gloves on the hands and wash the hands with borax water or white Castile soap, as if you were really washing the hands. Rinse in fresh water, and dry as much as possible with a towel, keeping the gloves on until they are about half dry. Then take them off carefully, and fold them up so that they may look as nearly like new gloves as possible. Lay them between two clean towels, and press them under a weight.

And now we must give a few lines to the important subject of taking care of the winter clothes that we are about to lay aside for the summer months. Furs must be shaken and well beaten with a small rod, so as to get all the dust and dirt out, as well as the eggs of the moth, which may be laid in them already. When this is done, popper them



FIG. 1.

FIG. 2.

FIG. 3.

French checks, being, any of them, very pretty. This idea may be carried out for the mending and making up of old black dresses; the figured or checked material will then look best to be of old-gold and black, or red and black. The balayouse, or kilt, should be either of old gold or red.

The bonnet illustrated at fig. 5 is a small fancy straw, lined with a shaded silk, the strings being of the same. The flowers are those of the spring, which are peculiarly suited to the use of young girls—the daisy, the snow-drop, and the violet, to add a little colour to the group.

The new spring colours must not be forgotten. Yellows and browns, both together and alone, seem to be the favourite hues of the day, and a very pleasant mixture they prove. Then comes a lovely blue hue called *saphir*, which, with *bleu de ciel* and turquoise blue, will be much used all the summer. A beautiful red, called by many names, will

well with strong white pepper, and wrap them in linen, putting them away, if possible, in a tin box.

In regard to winter clothing, it is absolutely needful that it should be put away clean, and well brushed and beaten, if it is to be preserved from moths. All the greasy and dirty spots should be taken out, and in folding up the utmost care should be taken. A tablespoonful of spirits of ammonia or of hartshorn added to a teacupful of boiling water, covered up and allowed to cool, is an excellent mixture for taking out grease. Apply with a bit of sponge or flannel before quite cool, rubbing the spot briskly, having first brushed the dust well out of it. Rinse with a little clean water, and rub dry with a piece of the same as the dress, if possible.



FIG. 4.

Dry in the air, or in a sunny window. If the grease has not disappeared, go over again in the same manner, being careful to rub the same way as the nap of the materials. This recipe will take out grease, sweet or sticky spots, or anything that has not taken out the colour of the fabric.

USEFUL HINTS.

TO FRESHEN BUTTER.—Melt the rancid butter into water with some coarsely-powdered animal charcoal, well sifted from dust; and then strain the butter through flannel.

A GOOD WAY OF USING OLD LAWN TENNIS BALLS.—When lawn-tennis balls get broken, and are no longer fit for lawn tennis, it is a very good plan to make bright-coloured covers for them, and send them to the children's hospitals. The covers, for which odds and ends of wool can be used, are easily made in crochet, the two halves being worked separately, then drawn over the ball and sewn or crocheted together. They are very quickly made, and when finished are capital playthings for children, and any cracks or holes in the balls are hidden by the covers.

A SISTER'S JOURNEY.

By ISABELLA FVIE MAYO.

CHAPTER III.



N those bitter days Ruth Venn first learned what it is to rise hungry from one's breakfast, and put aside half of a dry roll for one's supper. But she learned also, that while there is a part of one's courage and spirit which ebbs when one is ill-fed and ill-lodged, there is another part which quietly settles down on the ancient rock, "Though God slay me, yet will I trust in Him." And perhaps the

one lesson was worth learning even at the price of the other.

At last, when only pence remained in her purse, a white-haired old steward, who had stood listening and watching her as she timidly answered a busy captain's disparaging questions, followed her up the companion ladder when the interview was over, and hinted that he knew of something which might suit her, if her requirements in the way of wage were as humble as her qualifications seemed to be. He knew the master of a small sailing vessel, just starting for Quebec, who wanted a young woman to look after a little girl during the voyage. She was his brother's child, and both her parents were dead, the mother having recently died in England, and the master wanted to take his niece back to his own folk in the Canadian township. He was but poor himself, and could not afford to give much, but what he could give was safe, would be given at once, "down on the nail," said the old steward, adding that he was a good God-fearing man, with whom he would trust a daughter of his own.

Ruth's heart leaped for joy. Not only had her plan succeeded, but she would be able to send her parents something before she went, which, beside materially aiding them, would cheer them with the assurance of her prosperity. She only felt more happy after she had seen the honest-looking grey-eyed captain and his pretty little niece. To her new master she told her simple story without disguising one fact. And after he had heard it he insisted on adding another pound to the wage they had agreed between them.

When Ruth had despatched her last letter to Convent-row, and saw the seaport fading from sight as the ship moved out to sea, she felt as if she had turned over the darkest page of her life.

She did not mind the sea-sickness which prostrated her and her little charge for the first few days. The crew were kind and cheery to them both, and the mere rest was grateful to Ruth's worn nerve and weary limbs. Nor did she fear much when the great storms came and the little ship seemed to toss here and there, like a feather in the wind. For herself she did not fear at all, but she could not help thinking of her father and mother at home, and of Harold in his dismal prison, and of her own incompleting task. But she presently remembered that if God took her from her work, then she left it in His hands.

Lengthened horrors were to follow. The ship had suffered severely, and had got far out of her track. A dead rat was discovered in the water-tank, poisoning all the store of water, and putting them on the short allowance they could get from an apparatus which made sea-water fit for drinking, and which machine itself had suffered severely during the

storm. Nor had the decaying carcase been discovered soon enough to save the captain, who was a great water drinker, from catching a fever which quite incapacitated him for his duties and threatened to endanger his life. His little niece drooped and faded with fear and privation. Of the two mates, one had never made that voyage before, and the other soon showed himself a drunkard, quarrelsome and tyrannical in his cups, bringing out all that was evil and dangerous in the men under his rule. Ruth had to hear violent words and awful threats, and even to see fierce blows. It was true nobody hastened to show any unkindness to her and the child—unless, indeed, it was the drunken mate himself, who looked upon them as troublesome consumers of little luxuries he would have liked for himself. But Ruth began to see the evil that was in the men, and to discover the vile and brutal past which lay in the history of many of them. More than once she wondered if she could have undertaken this task had she foreseen all it involved; but her brave heart only answered that if not, then she thanked God that we never know the dangers which beset our duties, till our duties are half done, and the dangers are passing.

Still, for all her courage, she felt the dreadful strain of a constant nameless terror—a constant watching for what would happen, when whatever could happen was almost sure to be for the worse. And still the voyage seemed to draw no nearer to its end. And still the captain tossed in delirium, and still his little niece's cheek wore paler and thinner day by day.

Once—it was the first time for many weeks—they came for a moment within the ken of humanity. They passed another ship which, like their own, had got out of her track. Her captain and their mate hailed each other through their trumpets, but she was a faster sailer than their vessel, and they were soon left behind again.

The weather was bitterly cold by this time, and Ruth was not very well provided against its inclemency. The captain grew rather better. It was true he remained as helpless as an infant, and could not have aided Ruth in any real danger. But the fever and delirium had passed, and he could reassure and soothe her and his niece, as a good man always can.

They sighted land at last. But it was a gloomy and terrible land, not less forbidding than the waste of waters which had surrounded them so long. Ruth had never even heard its name. The captain called it the Island of Anticosta. It showed no sign of human habitation—nothing but a stretch of waving shore, here and there broken into low ravines, all dark with primeval pine and fir. The captain said there was no life upon it, except bears and wolves, and two French Canadians, set to keep a sort of watch-tower on its coast.

And while the ship was passing this inhospitable shore another terrible storm arose. It was fiercer and wilder than any which had befallen them yet—much fiercer and wilder than those which had harassed them since the captain's illness. And whether the previous ones had partly disabled the ship or whether the mate's management was unskilful, this storm proved too much for the poor "Sea Gull," and she was driven sideways and run aground, and lay a helpless mass of hull and splinters on the frowning shore of Anticosta. All got safely ashore except one sailor, whose body was washed up by the waves the next morning. For the night, they sheltered themselves as best they could, burning the brushwood to make heat for themselves and to scare any wild things which might be prowling about. Winter had now quite set,



SEASONABLE DRESS, AND HOW TO MAKE IT.

THE prevailing tendency of the summer materials is towards extreme softness and lack of "dress." Everything hangs in graceful folds, and more drapery is used than has been seen for some time past. Gathers, or as they are now called, "reevings," form the most popular way of making up all the thin materials, such as nun's cloth, grenadine, zephyrs, or gingham, as they were once called. The little girl's dress in our monthly illustration shows the newest and prettiest way of making in this manner. It is gathered at the neck, waist, and sleeves, and the style is as suitable to sixteen and eighteen summers as to six.

The "zephyr cloth," or old-fashioned gingham, is, as it always was, a delightfully pretty and becoming dress for all ages, and from its excellent washing and wearing qualities is extremely economical, and it costs from 1s. 2d. to 1s. 4d. per yard. It is made in pink, blue, and a soft grey. The favourite trimming for it now is one of the Nottingham or "Calais" laces, which are coarse in texture, but very strong, and wear well even for children, while they are moderate in price, and do not add to the trouble of washing.

The numbers of non-washing materials prove how useful they were found to be last

year, and though the patterns are improved, the way of making up a figured sateen or print, with a plain petticoat and trimmings, is unchanged, the ground of the former being generally chosen as the colour for the latter. This style is a great help to those who have old summer dresses to alter and enlarge to suit growing girls, because if the old dress be figured, a plain sateen, gingham, or cotton can usually be found to go with it. A small bodice can be enlarged by putting in a gathered front and back, and a circular collar-like piece can also be added at the neck to increase the length. A puffing at the shoulder



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GARDENING.

and elbow will give length to the sleeve, and the skirt may be lengthened by means of a kilted flounce at the edge. A little consideration and cleverness are needed to make these changes, but I hope that the readers of THE GIRL'S OWN PAPER have improved so much in the art of dressmaking during this last year that they will be able to accomplish any alterations required. Of the excellence of their needlework there can be no doubt, as it is sufficiently proved by the work sent in to the "plain needlework competition."

Dresses ornamented with crewel embroidery are as much used as ever, although the manner of its application has slightly changed. The embroidery is applied to a pointed plastron down the front of the bodice, or to a circular yoke at the neck, into which the top of the bodice is gathered. An embroidered band is also used, and similar bands on the sleeves, with narrow puffs in the centre of every second band.

The long "Newmarket coat," as it is called, shown upon the second figure, supplies the most stylish shape for ulsters of light summer cloth, and also for those useful dark cloaks which are made either of thin tweed, pongee, or tussore silk, or alpaca of quiet colours. For travelling their use is nearly imperative, as they protect the dress from being utterly ruined by the dust and blacks of the railway and steamer; while for those who walk much, or have to make shopping expeditions at home, they are equally useful. The turndown hat that is worn by this figure shows a quiet ladylike shape for morning wear.

The third figure wears a handkerchief dress of summer alpaca, or a thin woollen nun's cloth. The method of making is clearly shown. As these handkerchiefs can be purchased separately at so much a piece in all good drapers' shops, they form an economical means of doing up old dresses, for which the style of the illustration might be adopted as a guide. The handkerchiefs require no trimming, and are simply hemmed round, either by machine or hand.

The fourth figure shows the present style of the jersey, which continues to be worn by young girls, but not by married nor older women. This jersey is of dark blue merino, very thin in texture, the overskirt being a plain shawl-shaped scarf, tied at the side; the under skirt is of plaid. The material is a very light tweed, the colours dark blue, green, and threads of yellow and red. The plaids used are of the most quiet and modest description, and they are in keeping with the present quiet taste in colour. This figure wears a "Mother Hubbard," or, more properly, a "Grannie" bonnet. These will be made to match the summer dresses, and are gathered, or drawn in deep puffs in front, the crown being high and loose. The last new shape of this kind is called "Under the Window," and is copied from one of the bonnets in Kate Greenaway's book.

The summer costume worn by the young lady gardening may be made of sateen, cotton, batiste, or piqué, and is trimmed round with Swiss embroidery. It is made with a full bodice and waistband. The skirt is decorated with two kilted flounces. A small coarse straw hat is worn with it, trimmed with India muslin and Valenciennes lace. Capes, resembling the top of the "Mother Hubbard cloak," are made for all washing dresses. The stockings and gloves are of plain colours, and will probably be worn to match the costume by those who can afford them. Dark-blue stockings with coloured clocks are excellent for summer use, and if carefully washed in tepid, or even cold water, they do not lose their colour, but they must be wrung out till perfectly dry to avoid a "streaky" appearance, and look better if rinsed in salt and water. Oxford shoes are worn, as usual, this summer, and are the most economical foot-gear for

those who are obliged likewise to think of their pence. Care should always be taken to avoid extremely pointed toes, as no style could be more unbecoming, or injurious to the foot. The shoes should be selected of a long and rather narrow shape, instead of being very short and broad. Greater comfort will ensue if this rule be followed.

Galatea stripes have returned to fashion, the material being rather thinner than it was formerly. Plain blue is used for the petticoats and trimmings; and the "sailor costume," a kind of loose blouse, is the favourite way of making. Very large round collars of lace or Swiss embroidery are much worn by all young people. Some very recent novelties are made of a plaid gingham, the edges being trimmed with Swiss embroidery—these would certainly keep clean the longest.

The most sensible, as well as the prettiest garments for every day out-of-door use for girls of all ages are the long, closely-fitting jackets made of black, grey, navy, or drab stockingette cloth.

They are untrimmed save for the buttons, and the neat rows of machine-stitching around them, and have collars at the necks. No hoods appear to be worn with them, and their whole appearance is most becoming and simple. Parasols and sunshades are made to match the cotton and sateen dresses, in pretty pompadour and Japanese patterns, but those of our readers who must think of economy should select a parasol with a black ground, and any colour about it must accord with the principal dresses they are in the habit of wearing.

THE WHOLE ART OF BEING LOVED.



At the "Wishing Stone," on the hill-side, the other day, Nanette and I were standing, and she put her hand on the stone and said, "I wish to master the whole art of being loved, so that when I come to die I may be like that woman you read of this forenoon, at whose funeral it needed a strong force of police to keep back the people, who crowded with every mark of affection round her grave." This gave a turn to our conversation as we walked home, and such, girls, was the beginning of this paper.

We are all, like Nanette, eager to be loved, and I shall be greatly surprised if, on seeing what this article is about, you do not seize on THE GIRL'S OWN PAPER pretty much as a tiger might lay hold on a sheep. But don't, if you please, raise your expectations too high. I am no wizard. Long, long ago there was a rose garden in the world, and if anyone only wore one of its flowers in her hair she secured the affection of all she met. But when the days of magic were over, the key of that garden was lost, and we must gain love now by means much more legitimate.

It is very natural to long for the affection of those about us, for life, after all, is nothing without love. As an old French poet says—

"C'est l'amour, l'amour, l'amour,
Qui fait le monde à la ronde."

The only pity is that we are sometimes too

ready to be satisfied with an inferior article, and to accept the advances of people not at all worthy of esteem. Were it otherwise, there would be a great deal less misery in the world and a great deal more solid happiness.

You are now, girls, very quiet and very attentive, so I shall disclose to you the whole secret of the art of being loved. It consists in being worth loving. Is that all? Is that, Blanche, not enough?

Make yourselves worth the loving, and people will be sure to care for you. Have a tender heart, be gentle, be good—that is the whole matter. It is just as in the beginning of many an old story. "There was once a sweet little girl, who was beloved by everyone who saw her." Some of you are grown up, no doubt, but that makes no difference in the philosophy.

Of course, if we are to gain affection we must feel affection. He knew the world who wrote, "Love me, I love you." You must show your love, too, and be very kind and obliging. But it is not for me to give a lesson in what is taught every day by nature herself. "Love and a cough," you know, "can never be hid."

To those who are not so nice as they might be I have nothing either gratifying or complimentary to say. Be very nice, then, all of you. Who will love you if you are morose and capricious? Nobody. Or if you are vain and empty-headed? Nobody. Or if you sneer at everything good and great? Nobody. Or if you are quarrelsome and heartless? Nobody. Or if you are mean and greedy? Still nobody. You cannot begin with everything disagreeable and end with pure and happy affection, any more than you can sow turnip seed in spring and in autumn find it has come up a fine crop of gooseberry bushes.

You can never be quite perfect. I no more expect that than I would look for a cat with five feet. But you may be striving after perfection, which is the next best thing. Then you are pretty sure to be beloved. So little, however, is this understood in general that I have seen a girl expecting to be made much of who was no better than a certain princess of whom her sister, who was a famous queen, once wrote: "There is no possibility of saying anything to her even with the best intentions in the world. She is so snappish that it is impossible to converse with her, or one would have to quarrel all day."

By a little exercise of imagination just put yourself outside yourself and say: "Would I really care for myself suppose I were changed into somebody else?" Never mind though this seems to be nonsense, for the meaning is plain enough. Such criticism would be a fine employment for leisure hours, and would lead many of us, I daresay, to turn over a new leaf, and grow the best people imaginable.

It is hardly a fact, however, that if you are unlovable no one will care for you. People may be, and indeed often are, blind—the more's the pity. But love is never likely to last long when one has to go into it with one's eyes shut.

You speak of the charm of good looks, but that is not the question. Those who have any sense are not so eager after the most beautiful features as after the most beautiful heart. Why, I remember three girls so beautiful that they were known as the Graces, but when they grew old they came to be called the Furies. Now there goes Maggie, and she is not good looking at all, but those who meet her cannot fail to love her, for they feel as if a bright ray had entered into their lives and the sweetest harmony had fallen upon their hearts.

Some of you think you are not loved, but it is quite a mistake. If all secrets came out you would discover that many eyes grow brighter at the mere mention of your names.



SEASONABLE DRESS, AND HOW TO MAKE IT.

LAST month we mentioned that the pretty old-fashioned ginghams had returned to fashion under the name of "Zephirs," and that they fully retained their former qualities of excellent wear and washing. Since then we have seen some charming dresses of pink, both plain,

striped, and checked, which we must mention in the first instance. We always think how pleasant it is to be young, and to be able to wear a pink dress; they seem so becoming and suitable to the brightness of the fresh spring-time of youth, that one feels glad when they are in fashion; and we like to clothe our human flowers with some of the lovely hues that our Maker uses for His "flowers of the field." Flowers and young girls should ever resemble

n n o c e n c e,

purity, and beauty.

These pretty dresses should be simply made.

Both last month and this we have given suitable sketches for them—and the gatherings at the neck, sleeves, and front form a very pretty style. Nottingham lace is a good trimming for them, or Swiss embroidery; but they are quite as often made-up with platings of the same, or bias bands turned up as a border, and sewn down on the outside with the sewing-machine. The bodices are made full, and gathered at the waist and neck, like the small figure in the June number.

The present seems to be an excellent time for purchasing black silks at moderate prices, and as a good black silk is unquestionably one of the best and most serviceable of dresses that any woman or girl can have, much care should be exercised in its selection. As far as we can see, about 5s. per yard should purchase silk of good quality and wear, and there are several of the very best London drapers who both sell and recommend black silks at this price. We advise, when it is possible, that everyone who requires one should go to some well-known shop, and be guided by the advice there given in choosing. Very thick, ribbed, heavy silks should be avoided, and one of lighter texture be selected, as bright-looking on the surface as can be found. An old lady of our acquaintance used to choose black silk by holding it up to the light. If it looked of a greenish hue the silk was a good one, and she knew it would wear well. Another friend of ours takes up a fold of the silk between her finger and thumb, and, pressing it, makes a crease. If the crease should come out easily the silk is a good one; but if it remain, or should make a whitish mark, beware of purchasing it. We have ourselves found, however, that at a good draper's they will usually recommend a good article. Of course we make-

up our black and other silk dresses just now under great advantages, false or foundation skirts being used, generally made of alpaca, on which the silk may be suitably mounted as trimmings, kiltings, scarves and draperies; so we save the silk to the extent of four or five yards. Ten or twelve yards are now generally sold for an ordinary short costume, so if we manage to make it at home, it will be seen that a black silk gown is within the reach of a very modest purse.

From an American source we glean a very clever and economical idea—i.e., that of having several *plastrons* or fronts to our "one black silk," which completely change its appearance, and give us walking, dinner, and evening dresses in one gown. The dress must, of course, be made *en princesse* in front, or the *plastrons* cannot be buttoned on. It forms the front of the bodice, and the apron or front breadth of the skirt, and is edged with button-holes if the buttons be on the dress, or hooks and eyes if preferred. One *plastron* may be of black velvet, edged with lace, or plain; high in the neck, and finished by a black lace frill. Another, for evening wear, might be of red, old gold, or violet satin, covered or trimmed with black or white lace, opening square or heart-shaped at the neck. A third might be of puffings or gathers, in *damassé* silk, brocade, or satin, to make it into a simple yet stylish walking-dress. A cuff or trimming for the sleeves may also be arranged to match each *plastron*, such as a pair of long velvet cuffs to button on over the sleeves, with the black velvet one; or a pair of puffed sleeves to be sewn in with the coloured evening dress. The buttons may be of jet, and if they be attached to the bodice and skirt they will do for every *plastron*.

Amongst the great boons to our clever readers, who are able to help themselves in trimming and altering dress, the fashionable Madras muslin must be named, a material which can be made useful in so many ways and over so many styles of dresses. The last time we saw an old black silk "done up," Madras muslin was the material used, and several of the pretty self-coloured sateens of last year have been remodelled this season with the aid of a few yards of this moderately-priced stuff. For an old half-worn coloured silk it is the very thing, and with a scarf tunic and draperies, gathered and puffed sleeves, and front, it becomes quite a new dress.

The fashion of coat bodices of different materials is a very useful and convenient one. They are made of velvet, velveteen, velvet *broché*, striped and chessboard velvet and satin. These last are all cheap now, as they are gone out of fashion, and the present stock is all reduced. Steel or silver buttons, or jet ones, are pretty, and no other trimming is requisite with them. We have recently seen some young ladies in the park in coat-bodices of red, or dull crimson cloth, with tiny gold buttons. These are worn with black silk, satin, velveteen, or well-trimmed cashmere skirts. Also with cream-coloured and any fancy sateens which have red in the pattern. Perhaps this idea may be considered a happy one for a tennis club uniform, or a dress for the frequent lawn-tennis garden meetings, which constitute the chief amusement of the summer.

The Alsatian bows seem very great favourites with young girls, as well as older ones; and we have seen several very pretty turn-down hats decorated with one of these graceful bows on the top of the crown. They also form the great ornament of the favourite "Granny" and "Under the window" bonnets, which seem to be worn everywhere excepting in London.

Our illustration gives a lively party of girls enjoying themselves in a shrubbery. The dresses are all useful and pretty summer ones, which nearly any girl could arrange for herself. The figure standing by the table, with her hand upon it, wears a gingham, or zephir costume, of pale blue, the trimmings being of Swiss embroidery. The bodice is gathered in front at the waist and on the shoulders; the sleeves are in rows of fine puffs all the way down; the over-skirt consists of two pointed shawl-shaped corners.

The second figure is made of cashmere and satin, the polonaise being of cashmere and the skirt of the same, trimmed with longitudinal plaitings of satin. The cape is of closely gathered satin, and is edged with a beaded fringe. The hat is a very small straw one with undulating wavy edges, and a spray of fern leaves, roses, and black velvet at the back.

The third figure wears a Mother Hubbard cloak of cashmere to match her dress, while the dress of number four is a brown *beige*, made up with a plaided or "shepherdess checked" *beige* of a darker colour. The hat is of white straw, trimmed with brown velvet, and brown ostrich tips shaded to yellow.

The young lady who holds a branch, and faces the reader, is the wearer of one of the pretty old-fashioned gowns which have been revived from the fashions of our grandmothers. Any light-washing material may be chosen for it. Each of the four flounces are headed by a puffing of the same, with a very small amount of fulness. The bodice is full, and has a band at the waist, while the pretty *fichu* is crossed over it, which fastens at the back. The small leather satchel which hangs at the side represents one of the newest and most fashionable shapes in which they are worn. It is made of yellow leather, and has a leathern girdle, to hang round the waist.

In the second illustration, we find an old lady and a very little girl; both are intended as suggestions; for, in spite of ours being a girls' paper, there is no doubt but that our readers include many who are no longer girls, and a considerable number of mammas who are glad of a small bit of advice. The cloak of the elderly lady is of silk or cashmere, and that of the little girl a "Mother Hubbard" of grey *beige*, with trimmings of blue.

However foolish-looking we may think them as garments, there is no doubt that little



No. 2.

girls do wear them, and look very well in them, too, but they are only suited to the promenade and the park, and for very best Sunday habiliments.

The illustration given of a cloak is one suitable to any age, and which is worn by quite young girls. They sometimes match the dress material, or are of black cashmere and satin, or of satin only. A thin material like grenadine will probably be used as the summer advances, if it should prove pleasant and warm.

The shaded or *ombré* satins and aerophane crapes are much used for the tops of *toque* hats, and they are very pretty indeed, as well as becoming. The gathered edges of the hats are made of black velvet.

A TALE OF A PENNY.

By RUTH LAMB.

CHAPTER V.

WHEN the sisters arrived at home they were doubly thankful that they had lost no time in setting out. They found Mrs. Northcote's illness was of a much more serious character than the letter had led them to anticipate. The filial love and self-devotion of both the girls would be tested to the utmost, and it must be owned that Mr. Northcote and his sons doubted much whether these qualities in Edith's case would stand the strain.

But soon all who were in the house, and none more than the invalid mother, became sensible of the change that had begun in the elder daughter. Perhaps nothing tries the metal that the young are made of more than sickness in a house. When not actually engaged in attendance on the sufferer, there is the unnatural quiet in the home, the necessity for excluding visitors, abstaining from outdoor

social intercourse, and the impossibility of indulging in the usual merry games. The burst of song which springs to the young lips must be hushed, the piano remain closed, for fear of disturbing the invalid. Even the innocent jest, which might provoke a laugh, is suppressed; because laughter has a heartless sound when pain shuts out those we love from sharing in it.

At first Edith found all these things hard to bear with perfect submission. But she loved her mother, and love is all-constraining. Lizzie and she acted in a delightful concert which none had ever seen to exist between them before, and it astonished all to find how willing the elder was to learn from the younger. When, at length, the crisis had passed and the minds of the watchers were relieved by the invalid's gradual approach towards convalescence, Edith found how great a blessing to herself had been the needful discipline of those sorrowful weeks. How sweet it was to feel her mother's arm around her neck and to hear her say, "I can thank God for every day of pain and sickness, my darling; for this illness has shown me that in you I have a treasure of which I never before saw all the value."

"It was not there, dear mamma," was the girl's answer. "I have been dreadfully selfish and careless of other people nearly all my life—even of you—but lately I have been led to see myself in a new light. I do long to be all that you think me, dear mamma; and if I am better, Lizzie has been the instrument, in God's hands, of helping me."

What a precious confession was this, and when the mother knew yet more of her child's inward struggles against evil, and the united daily prayers of the sisters for blessing and strength from above, her cup of happiness was filled to overflowing.

It must not be supposed that the girls had forgotten their promise to keep Nora fully informed of all that passed during their mother's illness. It is hardly needful to say that, through Mrs. Martin, her brother-in-law shared in the correspondence. Generous-hearted Lizzie did not know how to say enough of Edith's devotion to her mother, and Edith let her friend into the secret of the change, and told what her young sister's example had done for herself. The letters between the friends had *always* been unrestrained, and now the correspondence was not without its influence on the young wife in London, for through it she was led to realise her responsibilities as she had never done before. So true is it that "no man"—that is, no one of the human race—"liveth to himself alone."

Nora often wondered whether, after all, anything would come of the acquaintance between her brother-in-law and Edith; but during all Mrs. Northcote's illness he made no sign. When the better tidings came he received them with manifest pleasure, and, that same evening, he spent an unusual time at his writing-table in the library. When he joined Nora he held a single letter in his hand, and she jokingly told him, if that were the extent of his correspondence, he must have been asleep, or the letter of vast importance.

"It is of vast importance. I have been writing to Edith. A love-letter—my first, Nora, and a very sober one; but I hope it will bring much happiness."

Truly, the letter which, on the morrow, was placed in the hands of Miss Northcote, The Manor House, Haltham, Lincolnshire, was, in one sense, a sober one. Believing that he could do so with the certainty of sympathy, he told Edith of the deep feelings of his heart, his desire to find in the woman he loved one who would share his higher aspirations, and join in his work for God's glory, and the good of those around them. He acknow-

to be called thy son: make me as one of thy hired servants.' But on that journey home, what hopes and fears must have been his! What would his father say to him? Would he turn him from the door, and tell him it was all his own fault? He had chosen to go away, and this was his just punishment. Oh! if only he would let him take a servant's place and give him wages, he would be well content.

"After days of weary walking, he reached his home. 'And while he was yet a great way off his father saw him.' In all his rags and misery, he recognised his son. Did he shut his heart against him, or did he wait until, more respectably clothed, he should be fit for his presence? Nay! he had compassion, and ran and fell on his neck and kissed him. 'And the son said unto him, Father, I have sinned against heaven, and in thy sight, and am no more worthy to be called thy son.' But the father said to his servants, Bring forth the best robe, and put it on him, and put a ring on his hand, and shoes on his feet: and bring hither the fatted calf, and kill it; and let us eat, and be merry: for this my son was dead, and is alive again; he was lost, and is found."

"Such was the welcome given to that prodigal but repentant son, and such is the welcome God bestows on each of His wandering children when they return to Him. He is the great Father of us all, but we have not loved Him; we have taken His gifts—health, strength, the comforts and blessings of this life—with never a thought of the Giver; and we have spent them all in the 'far country,' just as we liked, and in total neglect of God. Ah! it's a good thing sometimes when one by one He takes these good things away, if by no other road will we return to Him. But, dear girls, will not the thought of His great love move you to-night? Think how wonderful it is that you and I should be cared for by the King of kings and Lord of lords! Thousands of angels serve Him, yet amidst them all the youngest child here has a separate, individual place in the heart of God. Once Jesus, when He was on earth, pointed to the little brown sparrows that were flying across the sky above. 'Are not five sold for two farthings?' He asked; so small and worthless, they would not sell for more. 'Yet,' said He, 'not one of them can fall to the ground' unless it be the will of God. He cares for them, He looks after their needs; much more will He care for you. 'Fear not ye; ye are of more value than many sparrows.'

"I know there are some here who have sinned wilfully over and over again. Do not stay away from God on that account. You have not sunk deeper than that prodigal son who yet was so gladly welcomed back by his father. Twice over did Jesus say that 'there is joy in the presence of the angels of God over one sinner that repenteth.' He wanted us to make so sure of that wonderful truth. There will be joy in Heaven to-night if only one of you dear girls will come back to God, confess her sins, and seek His willing forgiveness.

"Think of the dying robber, one of the two thieves who were crucified the same time as the Lord Jesus Christ. Both men had greatly sinned, so much so that one of them openly said that their lingering and painful death was but the just punishment for their many crimes. Yet when even he turned to Jesus, and with faltering tongue breathed out the prayer: 'Lord, remember me when Thou comest into Thy kingdom,' what was the answer he received? 'Verily, I say unto thee, to-day shalt thou be with me in Paradise.' And when later in the day he died the Lord received him into His heavenly land, to go no more out for ever. And if the gates of Paradise were not shut against him, neither shall they be closed against you. Only in the same trustful way you must come to Him who died for the ungodly—who died for you."

Tears came into Katie's eyes as Miss Johnson proceeded, and after a while she took no pains to hide them. Bridget felt alarmed; of all things in the world she dreaded the ridicule of other girls. "Shall I fetch your honour a basin and towels?" she whispered, in the hope of making her laugh. However, Katie was too much taken up with the subject to heed her, but afterwards, as they rose from their knees at the close of the prayer, she turned round with a beaming smile: "Isn't it just wonderful?" she said; "I can say 'Our Father' now."

Her face was the very picture of happiness; even Bridget found herself for once without a word to say, and turned round to find her hat and jacket with a most unusual quickness.

Katie lingered behind the other girls to speak to Miss Johnson. "Thank you," she said, forgetting her shyness, and in her eagerness grasping both the teacher's hands; "you don't know what you've done for me to-night. I've been such a careless, sinful girl. I never dreamed that God loved me. I thought He must be very angry, and that made me afraid, but now you tell me He is my father, loving me all through, and wanting me just to love him in return. Oh, it is so good!"

Miss Johnson's eyes glistened. "They that know Thy name will put their trust in Thee," she repeated. "You see, Katie, you did not know Him, and so you felt afraid. Shall we kneel down together and give Him thanks?" she added, after a moment's pause.

Side by side they knelt, the teacher and the girl, and glad thanksgivings went up from Miss Johnson's heart and lips as she remembered the time when first sorrow drove her to find a refuge and a home in the love and tenderness of her Heavenly Father. Earnest petitions, too, she offered that the young girl beside her might become a faithful, true-hearted servant of the Lord Jesus; that her love to Him might never grow cold, but day by day burn with brighter, steadier flame; and that she might grow into the likeness of her Lord and Saviour.

"Will you walk with me a part of the way home?" asked Miss Johnson, afterwards; "then we can have a little longer talk."

Katie was only too glad. "I feel to-night," she said, with a happy little laugh, "just as once I did when father was alive and I'd been a naughty child. He wouldn't give me something I wanted before he went away in the morning and he left me kicking and screaming on the floor. Afterwards I was so ashamed of it all, and, when I heard him come home in the evening, went and hid myself away in the cellar among the coals; and he found me there, and when I tried to tell him how sorry I felt, he just took me right up in his arms and kissed me, and never said a word more about it."

Miss Johnson gave loving counsel to the girl as they walked along. "Live near to God, Katie," she said. "Tell Him everything that concerns you; remember He is always close at hand and He is interested in all that interests you. Ask His help in your daily work, you cannot please Him more than by giving Him your full confidence and trust. I want you to go through each day with a happy sense of His presence and sympathy. He is glad in all your gladness, whilst on the other hand you cannot feel a sorrow but He feels it too. Let 'Looking unto Jesus,' be your life-motto," were her parting words, "you will find all things easy then."

"One minute more, Miss Johnson," cried Katie, "where shall I find what you told us about to-night?"

"In the fifteenth chapter of St. Luke," was the answer; and then the two said good-bye, and Katie returned to her back attic with a joy and gladness filling her whole heart that might have been envied in many a palace-home.

(To be concluded.)

SEASONABLE DRESS AND HOW TO MAKE IT.



As we have mentioned the probable advent of crinoline, it may be as well to finish our tale concerning it, now that it really has appeared. We are thankful to say it is in so ugly

a form that we think none of the readers of THE GIRL'S OWN PAPER will need to be told to avoid it as most ungraceful and unbecoming. The new crinoline appears to be composed of a narrow lining braced into the back breadth, and then a steel run into a casing on the breadth itself, so that it makes a hard bent bow,

the ends being confined by stitching them firmly to the braced lining. The effect is hideous, the back of the skirt at the edge being unnaturally distended and kept away from the heels, not by soft flounces of muslin or its own fulness, but by this hard stiff bow of unyielding steel. There are, it appears, two distinct camps or parties already—those who accept crinoline, and those who altogether decline it, the latter being the strongest and amongst the best bred people, so.

we quiet people who decline to wear it will be in very good company.

Coat bodices are very generally worn with no mantle over them, so those who can follow this fashion will save the expense of a mantle—no inconsiderable item, as they are large and expensive this season. Every kind of shoulder-capes are seen—jet, lace, cashmere, and in washing materials. When made *à la* Hubbard they are decidedly pretty and becoming. In this case they reach to the elbow, and are a nearly straight piece gathered in rows round the shoulder, each row drawn in and decreased regularly till it lies flat, a high wide frill, which is generally lined with a colour, being left at the neck. Long loops and ends of ribbon tie them in front, and sometimes a long loop and ends is placed on the shoulder and falls on the back.

No cottons are made with jackets or basques; all are either polonaises or belted bodices, the latter being the favourite shape for young girls, who use with them wide belt ribbons, which are often black, the effect of this with a pink or light-coloured dress being far from good. The method of making these bodices is very puzzling if you do not understand them, as they appear to have no seam whatever on the shoulder, the reason being that the fronts are cut on the bias, and thus the joins are hidden completely at the back in the gathers. The neck gathers go round in rows in the way already described for shoulder capes, leaving the Hubbard frill round the neck instead of a band.

The sleeves of these "Hubbard" bodices had either two deep puffs reaching to the elbow, the top puff being longer and fuller than the lower one, or else they were gathered for a space of about four or six inches from the shoulder, and then had a puff, then a narrower space of gathers and another puff, which just covered the elbow; below the elbow four inches more of gathering completed the sleeve. Another sleeve commenced with a small puff and was followed by a four-inch space of gather, this plan being followed all the way down to the wrist. All sleeves are still made very tight, but they are longer at the wrist than they were, and many ladies who wear the long mousquetaire gloves, buttoned only at the wrist, draw the long cuffs up over the ends of their sleeves nearly to the elbow. Some very new sleeves just brought out are resuscitations of a fashion of our great-grandmothers; they have no seam at the back, but are cut on the bias, with one seam only—that under the arm, from the shoulder to the elbow. These new sleeves are made only in woollen materials, and fit with the utmost perfection; they will probably be much used during next winter.

White or cream-coloured lace is tacked round all the wrists, and if there be a buttoned up opening to the seam on the outside of the arm, the lace is carried up that also. The neck is trimmed with lace in two thickly-plaited or gathered rows, and this generally extends down the front in a shell-like shape to form what the French call a *jabot*.

The coat bodice is nearly always of a different material to the skirt with which it is

worn, generally figured velvet, striped satin brocade, or plain velvet; but although of a different material, it should be of the same colour in all cases. Metal buttons are generally worn with them, and may be either small or very large; if the latter, they are the size of a two-shilling piece, and are placed so closely as to touch. The smaller buttons are as large as a sixpence, and those of faceted steel are very elegant on black velvet. We have no doubt many of our readers have old black velvet bodices and jackets they will be glad to turn to account. If they are too short for the present fashion, it will be found sufficient to add to them the straight plain piece, now so much used, which will turn them into the most orthodox of coat bodices.

The new parasols are very varied; some of them having a ground covered with flowers, only without leaves or stalks, heartsease being very pretty used in this way. Lace parasols are in high favour, the lace being sewn on in rows all over the parasol; the foundation may be of any light colour, or white, and the lace may be either black or white. To those who have half soiled light-coloured parasols laid by, too good to throw away, and yet too soiled to use, this may be an idea worth adopting. These new lace-trimmed parasols are very bulky, and are now carried cuddled up like an infant on the arm, as they are really too large to carry otherwise.

Bonnets are so small and simple that I am sure that all my readers can make their own. They are either of open-worked or plain straw, or beaded crowns with ribbon bows. Flowers and feathers for trimmings both seem quite at a discount. The trimmings worn being ribbons of all kinds, velvet, and gauzes plain, spangled, and *ombré* or shaded. They are put on round the fronts, and in straight lines over the backs of the small curtain-like bands, at the back a piece of lace falls over the front. A pair of strings tie beneath the chin, and lo! our bonnet is finished.

It would be difficult to distinguish between hats and bonnets if it were not that all bonnets have strings; but for this, some of the hats with fluted brims covered with lace outside, and with flowers or lace in each scallop surrounding the face, would really deserve to be called bonnets. Nearly all straw hats have drawn silk linings, the outer trimmings being a bow or two of looped ribbon, the hat resembling that worn by the fair young figure mounted on the ladder. Her dress shows the new way of putting on flounces in a half circle, each having a gathered heading, the lowest flounce going all round the skirt, and being deep enough to go well below the over drapery at the back; the bodice is round waisted, and has a belt, the front having a gathered plastron. The brim of the hat is lined with a drawn silk lining, and the hat itself is turned up all round; some of the prettiest new hats are raised at one side or in the front, or seem bent in any way in the brim, so careless is their appearance. The tops are covered with two or three rows of Spanish lace one over the other, the lower one of all drooping over the edge, giving a softened appearance to the face; in front a

few wide-opened roses are half hidden away under the lace falls.

The sitting figure wears a plain polonaise made of plain blue linen buttoned at the back, and untrimmed on the bodice. The little children both show accurately the present children's fashions, the method of gathering the sleeves and front, and the little hats generally worn. The dress of both children consists of plain and figured sateens, the underskirts being of the plain as well as the gathered portions. The young lady in the centre wears one of the plain beiges, with striped Algerian silk for a trimming as scarf, and on the kilted skirt in alternate bands. The violin-player is habited in a long princesse dress of dark wine-coloured velveteen, puffs at her shoulders, and a trimming of silver braid all down the entire front. A scarf of wine-coloured silk is lightly tied below the waist, and two scarves of the same are fastened on either side the front, and, being carried back, form a puffed drapery to take off the too great plainness.

Industrious young ladies find plenty of employment for their fingers just now, what with embroidering dress and painting their parasols with landscapes and sprays of flowers. From America we obtain a pretty new suggestion, which is to cover the palm leaf and Japanese paper fans with sateen or zephyr, like the dress they wear. The material is spread over quite plainly on both sides, and is sewn over and over at the edges, the sewing being covered by a coloured cord to match. Satin may be used instead of sateen, and will probably keep clean longer. When this is the case a few flowers may be painted on the satin. They also have occasionally a tiny pocket for the handkerchief added at one side, which is gathered with a fine elastic at the top. A long loop of satin ribbon to match is added to pass over the arm or to be attached to the waist band. In England we have been lately using the large straw fans, and placing a flower in the centre. They are very nice for garden parties, though rather large for a crowded room. We heard of one of our Princesses using one the other day, which looked very pretty with her simple cotton dress and white straw hat.

And as regards shoes and boots, I have little to say, except that foolish people wear them with higher heels and narrower toes than ever; but we hope there is a good time coming for our "poor feet," for only the other day in New Bond-street we saw a very fashionable maker had direct to put some boots and shoes in his window that really had *very* wide toes, and so great was the wonder that we stopped and had a good look at the astonishing sight of common-sense foot coverings in a shoeshop again.

Have we remembered everything? Yes, we think so. Ah, no, one thing more, which is that the ladies in the park have begun to wear small bouquets of field flowers, daisies, and buttercups, and a few fronds of fern intermingled with them; not only these, but the dandelion is also taken into favour, and let me assure those who feel inclined to wonder, that a bunch of yellow dandelions is not to be despised as a decoration when the wearer is dark and her dress and bonnet black.

FORGIVE AND FORGET.

FORGIVE and forget! 'tis a maxim worth heeding,
Recall the harsh judgment so hasty and stern;
Not one of us all but is certainly needing
Some friendly forbearance and grace in return.

Unkindness and malice are weeds that grow thickly,
But patience and love may transform them to flowers;
Remember our journey is over too quickly
To waste on ill feeling a tithe of its hours.

Forgive and forget! let the bitter thought perish,
Life does not lack sorrow more weighty, more real;
And in the sharp sting of resentment why cherish
The thorn that must rankle where pardon might heal?

Forgive and forget! for we know not how often
'Twill spare us the pang of an endless regret;
Don't wait for the future your anger to soften,
Oh! now is the time to forgive and forget.

S. E. G.



IN THE GARDEN.



FIG. 2.

SEASONABLE DRESS, AND HOW TO MAKE IT.



FIG. 1.

THERE is certainly one comfort to be gathered from the fashionable dress of the moment, and that is that it is nearly all inexpensive; and that these inexpensive toilettes are worn where more costly dresses were formerly used. This is particularly the case in the country, where *sateens, foulards, and ginghams*, or *zephyrs* are worn the whole day long, even at afternoon tea, and are never changed till a late dinner or evening visitors render the change necessary. But we must give our young readers a word of caution on the subject of

these dresses, which is, be careful to wear only clean washing dresses; not those that are tumbled, half soiled, or thoroughly dirty. We have lately been much struck with the utter carelessness of some people, both young girls and older ones, who ought to have known better, in this matter. We were asked out to luncheon, to find the daughter of the house in a dress of pink gingham, which was more than ready for the kind offices of the laundress. Never wear any dress in this state, as it shows a want of proper respect both for yourself and your visitors. It is, however, wonderful how long washing dresses will last, with careful wear and the aid of a hot iron to smooth out the inevitable creases.

For the benefit of those who may be in trouble about the washing of these said dresses at home, we subjoin an excellent recipe. Make a lather with the best white soap and rain-water. Use it when lukewarm. Dip the dresses in it, but do not rub them—only squeeze them up and down in the tub. When one lather becomes dirty put the dress into another, and so on, till the dress is sufficiently clean to be rinsed in clean soft water, finishing with cold water, adding a little blue to it. If you have a "wringer," by all means use it, but do not wring the dress by hand, except in a towel. When washed, hang by the fire or in the shade to dry, and iron on the wrong side.

Perhaps some of my readers may like to know that the Princess of Wales—who always dresses in charming taste—wore a short dress

of grey satin, with a white chip bonnet and white feathers in it, at a large garden *fête* the other day. The young Princesses were all three with their mother, and were dressed alike in sateen costumes of peacock blue, with shady straw hats and cream-coloured feathers. The three daughters of our Princess Royal, the young Princesses of Germany, were there too; but their handsome dresses of rich cardinal velvet, with hats and feather to match, were more magnificent and less sensible and girlish than those of our own fair young Princesses. Our first illustration shows a pretty shady hat trimmed with gauze, and a small feather tip at the back. This hat is peculiarly pretty in brown, the hat being a white or fancy straw, or cream-colour, is also pretty, the advantage of these two colours being that they go with any dress, and do not look ill with any other colour.

Our next illustration is a more important one, and shows five young ladies in pretty summer toilettes, not too light, however, to be worn in the advancing days of autumn; alas that it should be stealing on us once again, so quickly and steadily, before we seem to have half enjoyed the bright and blessed days of summer! The black dress at the left hand is a very useful and pretty dress of grenadine cashmere, or nuns' veiling.

The overdress is a long princess, made quite plain, the two fronts being turned back with embroidery or painted *revers*. The under skirt is formed of alternate flounces and puffings, and may be very easily made from old

materials if desired; a small toque hat to match completes the costume. Seated by the sad sea waves the next figure is clad in one of the striped cambrics or sateens now so much worn, the only trimming being what is known as *broderie Anglaise* which many girls make for themselves, the home-made being far more lasting than the purchased. The hat worn is made of the same material as the dress; a shape being easy to procure and to cover, this style of hat is easy to make.

The dresses of the two centre figures are perhaps more exclusively summer-like, the first being of *écru tussore* silk, or a plain satteen. The bodice is made tunic fashion, or may be *en princesse*, if that style be preferred. A deep puff heads the sleeves, and the front is cut square for the insertion of a gathered piece of the material. The front is trimmed with alternate flounces of the material and coarse lace, and the edge of the petticoat is trimmed with one deep flounce. The next figure wears a costume of plain and flowered satteen or cambric. The bodice is short and pointed in front, and the skirt is trimmed with two deep slightly-gathered flounces of the flowered satteen, and two lightly draped scarves of the plain. The more distant figure wears a dress of a mixed silk and wool material; the bodice has a long plain *basque*, over which the scarf tunic is draped; the skirt has the flounces six inches deep.

The third illustration shows a pretty mantelette for the autumn, of black cashmere and jetted lace, the back plain, the sides straightly filled into it. The two little children show the fashionable way of making the dresses of the smaller members of society, on which a good many stitches in the way of gatherings are lavished.

Cambric collars edged with lace, lace frills, and frills of muslin, thick and thin, appear to be universally used for the house; small white batiste and muslin fichus are also used, and also cuffs to match, which are very long and nearly reach the elbow. With woollen dresses a large round linen collar is often seen, like those worn by children; they are trimmed round with embroidery or a frill of muslin, and tied with a bow of bright ribbon at the throat.

The *ombré* or shaded silks are much used for woollen materials of plain colours as trimmings, in which case they are gathered in small gathers, and used for the plastron in front of the bodice, the cuffs, scarves on the skirt, and the tablier. For instance, a brown cashmere, or nuns' veiling dress, would be trimmed with an *ombré* silk of rather a brighter brown, shaded to yellow. Many ladies preparing for the cooler weather have had complete costumes of one colour made of some all-woollen material with a slightly roughened surface. The dress is generally of the *princesse* shape, and the mantle is a small visite such as we have just illustrated, which is often lined with a colour. This will be warm enough when the chilly weather comes, and the dress can be worn either without or with it. It seems more than likely that bonnets of the dress material will form a part of our autumn and winter costumes, as they already have of our summer ones.

Very large flat hats are beginning to be worn; they are generally of black straw, and are trimmed with black Spanish lace, bent

down at one side and turned up at the other with a cluster of red roses without leaves, or some poppies with black jet centres. Many hats for the seaside and the autumn are tied down over the ears, gipsy fashion, and poke down very much over the face; they are only becoming to the young, as they cast too much shade over the eyes. Side by side with these large shapes the small shapes seem to reign in peace without quarrelling, and the small toque, which everyone can make, is as fashionable as ever. The rage for jetted bonnets is very great, and they are very expensive, but to those of our readers who have learnt to make their own bonnets, they are quite obtainable at a very small amount of money, for the crowns can be purchased ready embroidered, and they form the chief part of the bonnet, as

costume. The mantelets in preparation for the autumn for young ladies are very small pointed capes, Mother Hubbard capes, and small scarf mantles, which tie at the waist in front in a single tie.

HOW TO PURCHASE A PIANO AND KEEP IT IN GOOD ORDER.

By a Professor of Music of sixty years' standing.

MRS. GLASSE is credited with saying in her cookery book, "First catch your hare, and then encase it." So with regard to a piano we may say, "First obtain an instrument, and then learn how to keep it in good order." The question, however, will be, if we have already got one that is not so good as we may desire, how shall we be able to get a better? For it is most important that to make a good player we should possess a good instrument. There are nowadays such a multiplicity of pianoforte makers, good, bad, and indifferent, that, unless we have a friend to help us, we are sometimes puzzled to make a choice. The surest way, therefore, to get a really good pianoforte, and made of the best materials, is by purchasing one of a good maker, whose reputation would suffer by putting his name on an inferior instrument. One friend advises to buy a Broadwood; nothing like Broadwood; another an Erard, a Collard, or a Kirkman, &c.—all very good, but all rather expensive. It is true there are *cheaper* makers, and unless we have the means to go to the best, we may be induced to try a cheap one, or to purchase one that we have seen advertised at a low price, which "has all the modern improvements, and is only offered for sale because the advertiser is about to leave the country;" or "has no further use for it, and is willing to dispose of it at a low price"; or upon some other specious pretence. Now our advice is, never buy an advertised pianoforte, unless you can be certain of its being what it pretends to be, or you will assuredly be taken in. If, therefore, you cannot spare the money for the purchase of a really first-rate instrument all at once, you may obtain one that would do credit to the maker, and service to the purchaser, upon the plan of the three years' system, originated by Messrs. Cramer and Co., whereby periodical small payments are taken until the whole amount is paid.

Having got a first-rate piano, the next thing required will be to show the best mode of taking care of it; and we may just remark that a really well-made instrument cannot be sold *cheap*, as the materials of which it is composed are the very best that can be procured, and the workmanship is most carefully put together by the best workmen; therefore, a well-made instrument cannot be sold at a low price. On the other hand, the so-called "cheap pianos" are frequently made of inferior materials and workmanship, and are constantly requiring reparation, and very seldom stand in tune. It is true that in the selection of a piano even good judges may be sometimes at fault; few persons are therefore able to decide correctly until an instrument has been in use for some months, and you are fully satisfied of having a really good one. The piano that may sound well in a warehouse,



FIG. 3.

the fronts are trimmed with a scarf and a knot or a large bow over the front, either of beaded gauze or net to match. No flower or feather is worn on them, and for so pretty and stylish a bonnet they are singularly plain, and easy to manufacture.

The skirts of dresses are still very clinging, but look much more voluminous, on account of the many draperies which are added to them. Many wide loops of the material, lined with a colour, are the favourite trimmings for the back of the skirt. The arrangement most in vogue for scarf draperies is two long scarves crossed in front and going over the hips, terminating in a large bow behind. These scarves are not of the material of which the dress is made, but may be of silk or wool, and of wool on silk, or of grenadine or gauze on coloured or black silks. They are put on over deep *basque* bodices and long cuirasses, and form a very excellent way of restoring fashion and freshness to an elderly

implanting in him comparative indifference as to what he either ate or drank.

One of your foolish habits, girls, is very often timidity. You are nervously afraid about nothing—at least, most frequently it is about nothing; for substantial dangers do not occur every day of our lives. Some of you are terrified at the thought of going into a dark room, and others tremble at a mere sound, like a girl I met with in a book a while ago. She was reading a story in her own bedroom late at night, when suddenly she heard a thump. Up she sprang, put out the candle, and then, without undressing, covered herself up, her head in the quilt, and her heart beating so that you might have heard it. Now, the thump was only the great dog knocking his tail against the door! Had *that* girl cultivated the habit of self-possession—as I recommend you to do—no such sound would ever have frightened her, and she might long ere this have finished her story in peace.

Absent-mindedness is another habit worth speaking about, if only because it sometimes leads to such odd results. You have all heard of the lady who was going to give a visitor a glass of wine, but she was dreaming about something else, and poured him out a glass of vinegar instead. Then there was the other lady who put salt on all her visitors' pastry instead of sugar. These things happen very much through defective training. Some people, by good training, remember and attend to everything; others, by the fault of their upbringing, remember nothing, like that worthy family I encountered the other night, who had left home and forgotten to take the latchkey to let themselves in again.

The only occasion on which absent-mindedness seems excusable is over an interesting book. But you must not understand me as recommending the example of the industrious student who was walking along a country road reading, and marched into the middle of a pretty deep stream before she knew where she was.

This leads one to speak of the habit of reading. A great many contrive to get through the world without this habit; but life to them must be a sorry affair. Hettie tells me she went to stay for a month recently with a

wealthy family, and all the books they had in the house—and a big house, too—were a Bible and a French novel. "Such a wearisome month!" says Hettie. To readers there are never either wearisome months or wearisome minutes, provided there are books at hand; and for this reason, girls, if for no other, make books your constant companions.

One has not far to go for examples of bad habits. The observant eye, which, for the purposes of these papers, I have had to keep upon you all, has shown me many a peculiarity which, my dear friends, you would be better without. Laura, to begin with her, has the habit of fussiness. It is just a habit, and, perhaps, after this hint in season she—for Laura is a nice girl—will set about attaining that high standard of good breeding which consists in taking everything coolly.

Julia's bad habit is self-admiration. She forgets that that state of mind most often ends in disaster. That is just what the deer did when it looked in the water admiring its own figure, and paid not the least attention to the hunter's horn.

Then there is Janet. When she is embarrassed, she always gives a little, short, nervous cough, and that is her bad habit. Her sister Kate has the funny habit of—when she thinks she is alone—carrying on a soliloquy in a low voice.

Charlotte talks too much. Her agreeable rattle has before now furnished life and spirits to many a dull party, and I would not therefore chide her unreasonably. But, Charlotte, you do talk too much; and it would be a good thing if you now and then remembered the confession of that great man who set down in one of his books, "I never talked much at any one time in my life without saying something or other I was sorry for."

Our last example will be Isabella, who has long had the bad habit of looking only to herself. Take care, Isabella. Your ideas are in danger of growing narrower every day, and by the time you marry that duke, who at present exists only in your mind's eye, there won't be a pin to choose between you and the duchess who once on a time persuaded her husband to decline to allow great public improvements on the ground that they might raise the price of the butter and eggs used in her family.

A safe rule for the formation of good habits is to take care to frequent only the society of those who are well bred. I don't think that a certain girl whom I have perhaps mentioned to you already would curtsy like a telescope shutting up, if she had been much with those who were worth imitating.

Those who would form good habits must act when alone just as they would were people present. Take such a habit as slovenliness, for example, for which "Nobody sees me" forms a too-frequent excuse. Girls, beware of the first step in that direction. Without habits of neatness and order you are not worth speaking to. A young man was once much struck with a girl, and thought her perfection, of course; but one day he chanced to get a glimpse of her own room, with everything in it at sixes and sevens, and after that he never mentioned her name.

When you are sure that a habit you have fallen into is really a bad one, there should be no delay in giving it up. "Only once more." No, indeed, Nanette; let your resolution be "Never again." Gradual reformation is a mistake, and life is too short for any other way of correcting faults than that of just at once throwing them overboard.

It is a method which, at least, should always be tried; but the worst of bad habits is that they take so firm hold of us. Everyone knows this who has acquired any awkward tricks of fingering either on the piano or the violin, or who has picked up a faulty pronunciation of a foreign language. If we could only correct a bad habit by a resolution to be taken in a moment how delightful it would be. But Nature is against that easy process, and we must sometimes work harder to unlearn bad habits than would be necessary to form three times the number of good ones.

What a fine argument this is for keeping a careful watch over ourselves. My compliments, then, to everyone who can lay her hand on her heart and say she is honestly striving to begin life with a great stock of good habits. I have considerable hopes of some of you, for it is clear you are trying so hard to begin right that you can hardly fail to end satisfactorily.

JAMES MASON.

SEASONABLE DRESS, AND HOW TO MAKE IT.



A NEW BONNET.

THE first morsel of news about dress which occurs to us is the brave attempt now being made by a number of ladies, with the Countess of Bective at their head, to help the suffering woollen trade of our dear native country by wearing only goods of British manufacture. This patriotic attempt has been joined by some of our princesses, and a large number of ladies of high rank, and the principal tradesmen throughout the kingdom, and the best dressmakers have all promised to help to the utmost of their power.

To understand the subject, it is needful to explain that English wool, as grown by the English farmers and spun by English manufacturers, makes into shiny materials known as alpacas, *poil de chèvres*, mohair, and many other names. All these were much worn both in France and England up to the year 1874, when a sudden freak of taste sent them out of favour, and they never since have been recognised by fashion. This seems the more a pity when we remember that they are amongst the best wearing, lasting, and prettiest materials in the world. Fashion, however, insisted that nothing should be worn but materials with a dull surface—cashmeres, merinoes, *vigognes*, and the dozen other pro-

ducts of French looms which fall in soft undulating folds, have no stiffness or dress, and reflect no lustre whatever. The effect of this has been, we are told, to destroy the English woollen trade in dress textiles entirely, and this is one of the causes that has rendered farming in England so bad, for the farmer found no market for his wool, as nobody wore materials into which it is woven.

So now, if we want to be patriotic, we know what we must do, and must bear the fact in mind when we buy our winter dresses, that all shiny materials are of English manufacture, and all the dull cashmeres and merinoes French. But you must not run away with the thought that our English manufacturers might have followed the fashion perhaps, and have made soft materials, too; but this they could not do with the alpaca wool, and the expense of changing the machinery is so great they could not accomplish it. Besides, it seems that the French are such good dyers, and so blessed with sunshine and soft water, that we cannot compete with them.

And now we will turn to our seasonable dress, and tell what we know of present and coming styles, so as to help our girls to be beforehand with their plans, for no economical



A VARIETY OF NEW COSTUMES.

dressing is ever accomplished, we think, without much previous thought and planning how to do the best possible with everything we have, and how to add the new so as to make the old look better and go further.

Amongst new and useful materials—being, however, only old ones revived—we find striped velveteen and watered silk, also moire antique; both of the last-named are used as trimmings and bodices, not as whole dresses. They are mixed with nun's cloth, cashmere, silk, cotton, and even with sateen. For instance, a moire skirt may be used with a polonaise or belted bodice and tunic of lawn gingham, cashmere, or nun's cloth, now more generally called veiling. With polonaises a moire or watered silk sash is tied low round the hips, and with a round waist a moire belt is used with a knotted double ribbon of the same hanging at the side, or a chatelaine bag of the same. The chatelaine bag is illustrated in our picture (see background). Jackets and pointed bodices of moire are much worn for best or evening dresses, the skirts being of foulard, Indian muslin, white muslin, barege, or grenadine. Black grenadine skirts look well with black moire bodices, the grenadine being sometimes mounted over a coloured silk or sateen skirt, in which case the stockings match the colour of the skirt. The grenadine most worn is a square-meshed coarse canvas sort, not stiff or shiny.

From this it will be gathered that the making over of old dresses is very comfortably provided for by Dame Fashion this autumn, and that during the winter evenings, with a little management we shall be able to make use

of summer dresses; and now that we can cover our old silk dresses with grenadine, we have no excuse for being shabby-genteel in half-worn dirty light silks, for we can have them dyed and turn them into pretty new dresses.

Jerseys are still worn, but now they are generally beaded in all kinds of designs, and edged with handsome fringes of jet; they are buttoned down the back and are very much used with black satin, silk, and cashmere skirts very much gauged above the flounces. Of course the possessors of skirts with no bodice are in clover, between the watered silk, the striped velveteen bodices, and the continuance of Jerseys. It always seems easier to turn over and re-make a skirt than a bodice, and it is wonderful what can be done with an old skirt and a few yards of new material.

We have not said anything yet about the striped or ribbed velveteens. The skirts are made in loose wide-kilted plaits, with a plain scarf tunic of light tweed or cashmere. Very effective mixtures are made of colour; for instance, the velveteen may be of a light uncertain brownish yellow, and the tunic of a rich dark plum colour; grey may be worn with garnet, or dust colour with a chestnut-brown. The jacket is made of the velveteen, with no other trimming than buttons, with which it is fastened. Velveteen is a very favourite material with English girls, and the news of its return to vogue will be pleasant.

The tunic of all dresses is now the plainest part, as it is usually quite untrimmed, shaped like a scarf, and arranged in two or three deep folds round the basque, and the ends arranged in a large bow at the back. The skirt may

have four, five, or six flounces, and the bodice may be a plain long basque, a style which offers great inducements to the home-worker.

Large bows and long sash-ends are used for woollen dresses, and added to a gathered waist and short skirt, give a quaint, old-fashioned look to the young maidens who array themselves thus. To tell the truth, the adoption of Miss Kate Greenaway's sketches of children's fashions have made our little ones look so quaint and bewitching that our older girls are inspired to copy them too, an idea which is equally effective, if not carried to excess. Anything looks better, to my mind, than to see a young girl arrayed in the extreme of thoroughly conventional Parisian fashion, and looking like a plate from a fashion magazine!

Our illustration shows a variety of costumes. The extreme left is a travelling or walking dress of tweed or cashmere; the bodice, made in the coat style, may be of a different material to the skirt, or for a really useful ordinary dress all may be alike. The hat is a round-crowned straw with a trimming of gauze round it. The two young girls in the centre show quiet and pretty styles. The first would be suitable for a bridesmaid's dress if made in white or coloured cashmere, and would prove a most useful dress afterwards. The third figure wears an evening dress, which, though so stylish and pretty, can be made up inexpensively, and without much trouble. The foundation may be an old dress, either black or coloured. The flounced skirt may be of Madras muslin, grenadine, gauze, or Spanish lace; the fichu is a half-handkerchief of muslin, rounded at the corners, and trimmed with lace.

The fourth figure shows a pretty walking dress of brown *vigogne* trimmed with a bordering. The hat is one of those with an open side, under which are placed a flower or else a *ruche* of lace. The fifth figure wears a flowered sateen, made up with a plain one, a neat straw hat tied beneath the chin, with lace strings. The bodice of this dress is a plain *basque*, edged with a fine kilting of the plain material.

Shoes are still more worn than boots, which is a very good thing for girls with small allowances, as they are much less expensive. All shoes either lace or button, and the stockings, if they do not match the dress, are generally black.

There is no sign of a decrease in the popularity of gathering, or gauging, as it is more properly called. Gauged bodices and sleeves have almost become the rule with all washing and thin pliant materials, and very often the whole space in front and round the hips for more than a quarter of a yard deep is gauged to the top of the trimming of the skirt. This style is very suitable to slight young girls. With these gauged hip skirts the becoming Swiss bodice or belt, pointed top and bottom both back and front, is much used. Some have *bretelles*, some are embroidered, and some are quite wide and lace up at the back. They may be made of plain sateen to match a sateen dress, of sateen, moire, velvet, or brocade, and the *bretelles* (of the same) are often edged with lace. At a recent garden-party, a Swiss belt of blue velvet, embroidered with gold-coloured flowers, with *bretelles* to match, and deep-turned back cuffs, and wide round collar to match, was worn with a wood-coloured sateen dress. Perhaps some of our girls who can embroider may take the hint thus given, and begin in time to prepare these little additions to a plain dress, which will make the difference between a pretty and becoming appearance and one in which care and taste are both lacking.

ELEANOR'S AMBITION.

By the Author of "The White Cross and Dove of Pearls," "Selina's Story," &c.

THE EPILOGUE.

"How shall I rend the chain?"

How drink rich life again

From those pure urns of radiance, well-
ing free?

Father of Spirits! let me turn to Thee!"



THREE years have passed since James Lovell and Catherine Townsly were made one in the church in which the latter had been both baptised and confirmed. They have been to the youthful couple very

happy years, though they have not brought exemption from the

occasional rainfalls and briery paths that come into the lot of ordinary mortals. The marriage was deferred a

little longer than had been intended that the merry clash of wedding-bells might not strike too discordantly on ears filled yet with the slow, sad funeral chime. Passing up the churchyard path to the south door, where the bride entered, the party had in sight a mound covered with fresh sods, and some knew that underneath slept a flower fairer than any that blooms upon the lap of earth. One passed it with an eye that sought and yet shunned it, and a pretty, lively-looking little lady who watched the ceremony from the side-pews in the aisle remarked that Frederic Fitton looked as if he were called to take part in an execution.

This young lady, who is not easily forgotten as Miss Nettie Trevelyan, had a similar event in prospect. Her charming (?) ignorance, her coquetry, and conscious little fascinations of manner had proved irresistible to a gentleman of almost three times her years, and one who had always amused his bachelor friends by the standard of perfection he declared essential in the woman who should have the honour to be his wife.

Was Nettie this paragon?

Some said that he married her with a vague idea that he was going to form her mind. But Nettie had a mind that declined either being formed or *in*-formed; so it is possible that the experiment ended as unsatisfactorily as such experiments usually do. Rumour has it that there are between them frequent rehearsals of Sir Peter and Lady Teazle; but then rumour has a great deal to say on most subjects, and is not always to be believed.

Evelyn Oldfield's mission to the little Fittons did not last many months, from the happy circumstance that Mr. Fitton resigned his curacy for the really comfortable living of Broughtonwick, procured for him through his own rector's representation to the patron, of his gifts and fitness for it. The living was worth £800 a year.

Yet the time that Evelyn had spent over these children had not been lost either to her or to them. She had prepared them for another teacher; she had tasted the luxury of doing good, and she and her sister Edith had grown alert for opportunities of being helpful. Their little library might almost be called a circulating one, so many pilgrimages did their books make to youths ambitious of self-improvement.

And though to give a course of music lessons to some young girl, qualifying to teach, or to read French with her, cost them more than even the loan of books, they did not hesitate in many instances to volunteer their kindly assistance, but acted on the precept, "Freely ye have received; freely give."

At the time that the living of Broughtonwick was offered to Mr. Fitton, his gladness and thankfulness for this transition from narrow means to comparative affluence were deeply chastened by the affliction with which his house was visited.

Oh, that it had come sooner! not sooner for him, but sooner for his dying child! The joy of it might have been as an elixir of life to her. But there was no

hope of that now. He must even be cautious how he told her, lest joy should be as dangerous to her as its opposite.

So, sitting by her bedside, he prepared her for it by a few minutes' quiet converse, and then communicated the good news very calmly.

"Oh, dear papa!" said Anna, "what a heavy burden of care this must relieve you from! Now I should be able to say *Nunc Dimittis*. Oh, I wanted so to help you—it was the passion of my life; but God has come to your help, and He has made a quick ending of all your troubles."

"Not of all. The heaviest remains; for, my dear child, it does seem hard that you, who have been my sweet little comforter and my sympathising friend through so many dark days of adversity, should not be permitted to enjoy my prosperity."

"But think how much better off I shall be," she said. "My wasted energies will all be given back; I shall be always learning and loving, where there is no ache of head or heart, no clay idols, no forbidden fruit, or inordinate thirst of the soul, bringing trouble on the brain. None of these things—all harmony and obedient will and joyous submission! Is it not beautiful? I thought I had got past feeling, but I often lie awake and think how beautiful!"

"I am thankful for that," said her papa; "you are not torn reluctantly from our embrace."

And then, with an arch smile and a last play of lambent humour that was innocent as the shaking of an angel's wings, she added—

"But I'm afraid St. Peter will shake his keys at me when he sees me at the Celestial Gate. He will tell me that I have come before anyone wanted me."

There is a humour that rives and thrills, and this was of the kind. Well for us that we hear so little of it. Mr. Fitton did not hear from Anna another word that might not have been echoed from the "land that is very far off." A few days after she slept so long and so peacefully that they could not tell to a moment when the repose of this life glided into that of the eternal rest.

They had not long laid her in her last, quiet home beneath the shadow of the church ere they had to set their faces towards "fresh fields and pastures new." Perhaps it was well for them that it was so.

And how has Eleanor developed? She has developed beautifully, as Catharine said she would. Losing herself she has found herself, and all who wanted her have found her too. Duty has not achieved the conquest over inclination without a struggle, but now wherever she moves she falls into her right place naturally. It was hard at first to rise when Catharine did, and go through the duties of the day with her. But Catharine, in consideration of her lack of strength, was indulgent till her health improved. The more active life, and the equal balance of mind that variety of occupation induced, helped to improve it. Her patience and her temper were not always found perfect. Sometimes the yoke her elder sister put on her galled her.