portions protected from light by the superimposed objects gives a very pleasing picture. The parts of the gelatine which have remained without change are very soluble; those which have combined with the chromic acid are tolerably insoluble. The plate therefore being placed in water, all the portions corresponding to the objects superimposed are removed, and the steel left bare along these lines, all the other parts being still covered with the gelatine. A solution of the bichloride of platinum is now poured upon the plate, and the lines are rapidly etched in; when this is effected the plate is washed, all the gelatine is removed, and it is submitted to the operations of the copper-plate printer. In this way very delicate copies of grasses, of textile fabrics, and similar objects, have been obtained. It is possible that other processes may be discovered of a more delicate character, by which the images of the camera obscura may be depicted directly on the plates, and that practice and experiment will direct to some method for securing all those gradations of light and shade which are required for the truthful representation of nature.

We might occupy still further space with some notice of the progress making in the application of photography to the microscope, but as we hear of several important investigations being now in hand, promising most satisfactory results, we deem it advisable to postpone our consideration of this portion of the subject to a future occasion.

The Photographic Society has brought the labours of its first session to a close. Most photographers armed with the camera have started, or are starting on their campaigns, and we have no doubt that the Christmas exhibition promised, will furnish ample proofs of well-directed energy and untiring labour.

DRESS—AS A FINE ART.

By Mrs. Merrifield.

PART VI.—REMARKS ON PARTICULAR COSTUMES.

We must now offer a few brief remarks upon certain costumes which appear to us most worthy of our attention and study, for their general elegance and adaptation to the figure. Of the modern Greek we have already spoken. The style of dress which has been immortalised by the pencil of Vandyck is considered among the most elegant that has ever prevailed in this country. It is not, however, faultless. The row of small curls round the face, how becoming soever to some persons, is somewhat formal, and although the general arrangement of the hair, which preserves the natural size and shape of the head, is more graceful than that of the time of Sir Joshua Reynolds, we think it would have been more pleasing had it left visible the line which divides the hair from the forehead. With regard to the dress itself: it is apparent, in the first place, that the figures are spoiled by stays; secondly, that the dress is cut too low in front; and thirdly, that the large sleeves sometimes give too great width in front to the shoulders. These defects are, in some degree, counterbalanced by the graceful flow of the ample drapery, and of the large sleeves, which are frequently widest at their lower part, and by the gently undulating line which unites the waist of the dress with the skirt. The Vandyck dress, with its voluminous folds, is, however, more appropriate to the inhabitants of palaces, than to the ordinary occupants of this working-day world. The drapery is too wide and flowing for convenience. The annexed cut, representing

CHARLOTTE DE LA TREMOUILLE.

Charlotte de la Tremoüille, the celebrated Countess of Derby, exhibits some of the defects and many of the beauties of the Vandyck dress.

Lely's half-dressed figures may be passed over without comment: they are draped, not dressed. Kneller's are more instructive on the subject of costume. The dress of Queen Anne, in Kneller's portrait, is graceful and easy. The costume is a kind of transition between the Vandyck and Reynolds styles. The sleeves are smaller at the shoulder than in the former, and larger

QUEEN ANNE.

at the lower part than in the latter; in fact, they resemble those now worn by the modern Greeks. The dress is cut higher round the bust, and is longer in the waist than the Vandycks, while the undulating line uniting the body and skirt is still preserved. While such good examples were set by the painters—who were not, however, the inventors of the fashions they painted—it is astonishing that these graceful styles of dress should have been superseded in real life by the lofty head-dresses and preposterous fashions which prevailed during the same period, and long afterwards, and which even the ironical and severe remarks of Addison in the "Spectator" were unable to banish from the circles of fashion. Speaking of the dresses of ladies during the reigns of James II. and William III. Mr. Planché, in his History of British Costume (p. 318) says, "The tower or commode was still worn, and the gowns and petticoats flounced and furbelowed, so that every part of the garment was in curl;" and a lady of fashion "looked like one of those animals," says the "Spectator," "which in the country we call a Friesland hen." But in 1711 we find Mr. Addison remarking, "The whole sex is now dwarfed and shrunk into a race of beauties that seems almost another species. I remember several ladies who were once nearly seven foot high, that at present want some inches of five. How they came to be thus curtailed, I cannot learn; whether the whole sex be at present under any penance which we know nothing of, or whether they have cast their head-dresses in order to surprise us with something in that kind which shall be entirely new: though I find most are of opinion they are at present like trees lopped and pruned that will certainly sprout up and flourish with greater heads than before."

The costume of the time of Sir Joshua Reynolds, as treated by this great artist,

AFTER GAINSBOROUGH.

though less splendid, appears to us, with the exception of the head-dress, nearly as graceful, and far more convenient than the Vandyck dress. It is more modest, more easy, and better adapted to show the true form of the shoulders, while the union of the body of the dress with the skirt is effected in the same graceful manner as in the Vandyck portraits.* The material of the drapery in the latter is generally silks and satins; of the former, it is frequently muslin, and stuff of a soft texture, which clings more closely to the form. That much of the elegance of both styles of dress is to be attributed to the skill and good taste of the painters, is evident from an examination of portraits by contemporary artists. Much

* See *ante*, p 105.

also may be ascribed to the taste of the wearer. There are some people who, though habited in the best and richest clothes, never appear well-dressed; their garments, rumpled and untidy, look as if they had been pitched on them, like hay, with a fork; while others, whose dress consists of the most homely materials, appear well dressed, from the neatness and taste with which their clothes are arranged.

Many of the costumes of Gainsborough's portraits are elegant and graceful, with the frequent exception of the extravagant head-dress and the high-heeled shoes. The easy and very pleasing figure in the preceding woodcut, after this accomplished artist, is not exempt from the above defects.

In our next illustration, Gainsborough has not been so happy. The lady is almost lost in her voluminous and fluttering drapery, and the dishevelled hair and the enormous

AFTER GAINSBOROUGH.

hat give to the figure much of the appearance of a caricature.

Leaving now the caprices of fashion, we must notice a class of persons who, from a religious motive, have resisted for two hundred years the tyranny of fashion, and until recently have transmitted the same form of dress from mother to daughter for nearly the same period of years. The ladies of the Society of Friends, or, as they are usually called, "Quakers," are still distinguished by the simplicity and neatness of their dress—the quiet drabs and browns of which frequently contrast with the richness of the material—and by the absence of all ornament and frippery. Every part of their dress is useful and convenient; it has neither frills nor flounces, nor trimmings to carry the dirt and get shabby before the dress itself; nor wide sleeves to dip in the plates, and lap up the gravy and sauces, nor artificial flowers, nor bows of ribbons. The dress is long enough for decency, but not so long as to sweep the streets, as many dresses and shawls are daily seen to do. Some few years back, the Quaker ladies might have been reproached with adhering to the letter, while they rejected the spirit of their code of dress, by adhering too literally to the costume handed down to them. The crowns of their caps were formerly made very high, and for this reason it was necessary that the crowns of the bonnets should be high enough to admit the cap-crown, hence the particularly ugly and remarkable form of this part of the dress. The crown of the cap has, however, recently been lowered, and the Quaker ladies, with much good sense, have not only modified the form of their bonnets, but also adopted the straw and drawn-silk bonnet in their most simple forms. In the style of their dress also, they occasionally approach so near the fashions generally worn, that they are no longer distinguishable by the singularity of their dress, but by its simplicity and chasteness.

We venture now to devote a few words to the Bloomer costume, although we are aware that this is treading on tender ground, especially as the costume involves

MRS. BLOOMER.

a sudden and complete change in the dress. Independently of its merits or demerits, there were several reasons why it did not succeed in this country. In the first place, as we have before observed, it originated in America, and was attempted to be introduced through the middle ranks. In the second place, the change which it endeavoured to effect was too sudden. Had the alteration commenced with the higher classes, and the change been effected gradually, its success might possibly have been different. Thirdly, the large hat, so well adapted to the burning sun of America, was unnecessary and remarkable when forming part of the costume of adult ladies in this country, although we have seen that hats quite as large were worn during the time of Gainsborough. Another reason for the ill-success of the Bloomer costume is to be found in the glaring and frequently ill-assorted colours of the prints of it which were everywhere exposed in the shop-windows. By many sober-minded persons, the large hat and glaring colours were looked upon as integral parts of the costume. The numerous caricatures also, and the injudicious attempts to make it popular by getting up "Bloomer balls," contributed to render the costume ridiculous and unpopular.

Setting aside the hat, the distinguishing characteristics of the costume are the short dress, and a polka jacket fitting the body at the throat and shoulders, and confined at the waist by a silken sash, and the trousers fastened by a band round the ancle, and finished off with a frill. On the score of modesty there can be no objection to the dress, since the whole of the body is covered. On the ground of convenience it recommends itself to those who, having the superintendance of a family, are obliged frequently to go up and down stairs, on which occasions it is always necessary to raise the dress before or behind according to circumstances. The objection to the trousers is not to this article of dress being worn, since that is a general practice, but to their being seen. Yet we suspect few ladies would object on this account to appear at a fancy ball in the Turkish costume.

The disadvantages of the dress are its novelty—for we seldom like a fashion to which we are entirely unaccustomed—and the exposure which it involves of the foot, the shape of which, in this country, is so frequently distorted by wearing tight shoes of a different shape from the foot. The short dress is objectionable in another point of view, because as short petticoats diminish the apparent height of the person, none but those who possess tall and elegant figures will look well in this costume; and appearance is generally suffered to prevail over utility and convenience. If to the Bloomer costume had been added the long under-dress of the Greek women, or had the trousers been as full as those worn by the Turkish and East Indian women, the general effect of the dress would have been much more elegant, although perhaps less useful. Setting aside all considerations of fashion, as we always do in looking at the fashions which are gone by, it was impossible for any person to deny that the Bloomer costume was by far the most elegant, the most modest, and the most convenient.

THE VERNON GALLERY.

THE WATERING-PLACE.

T. Gainsborough, R.A. Painter. W. Miller, Engraver.
Size of the Picture, 2 ft. 6 in. by 1 ft. 11 in.

We feel more at home with Gainsborough in this picture than in that we inserted in our last number; the artist is himself in such subjects as this, the simple rural scenes of English landscape.

There is a larger picture by Gainsborough, also called "The Watering Place," in the National Gallery, but it is scarcely so fine a work as this; it lacks the sweetness of tone which we find here, and moreover is not in quite so good a condition.

We should presume it to be taken from some spot in the painter's native county of Suffolk; for, although we cannot identify it, it is very similar to some localities we have passed when travelling through that picturesque portion of England. The time is evening, and the fine groups of trees on either side are lighted up with the rays of the setting sun, which give them a rich mellow colour, varied in its tints, while they bring out the details of the massive foliage in strong and bright relief. We may remark, however, that the manipulation of this picture evidences the peculiar execution which distinguishes the painter's second style, and which artists designate as "hatching:" it must not be considered as an improvement upon his earlier method, but rather the contrary.

Gainsborough was partial to the introduction of a white horse or cow into his paintings; he knew its value as a point of light; it tells here most effectively against the dark forms behind, and adds to the brilliancy of the work.

had varied under its influence. In the remarkable series of bas-reliefs from the Loggia at the Hotel Bourgetheroulde, also in Rouen, we trace it in its decline, when sumptuous decoration took the place of purer taste, and elaboration conquered simplicity.*

Passing from the contemplation of antique Art we see in the Crystal Palace an equally large collection of the works of the modern school of sculpture at home and abroad. Here we have casts of the colossal head of Bavaria, which for size may rival the works of the ancient Egyptian, and for beauty challenge the Greek. Rauch's noble and original equestrian statue of Frederick the Great, with its admirable historic pedestal. The finest works of Thorwaldsen, Schwanthaler, Canova, and the great European masters are here. Here, too, are the noble imaginings of many of our best sculptors, men whose works it has been our privilege and pleasure to place before our readers month by month, and whose originals may now be studied in "the People's Palace" by the people themselves.

It would be useless to swell our pages with a catalogue of all these; they are world-renowned and must be studied, as they no doubt will be, repeatedly in the colossal building at Sydenham. There has been no such perfect collection hitherto formed for the purpose of analysis or comparison; for here we have in juxta-position the Art in all stages; an exhibition of its progress over three thousand years. It is recorded of Raffaelle that he frequently formed new designs by spreading a series of isolated sketches from nature before him, and selecting such figures or parts as suited the composition he was then about to embody, the very study helping him to novelty not unfrequently by suggesting its very opposite. In this way the grand collection of sculpture formed at Sydenham may be the fertile parent of new compositions. It cannot fail to improve and elevate general taste, while to the artists it will be invaluable as a source of sound study. It is this high ground taken by the Crystal Palace Company that we especially admire, and which elevates their undertaking far above all other exhibitions. It is not a mere show, or a garden of pleasure only, but while it will be the most attractive of modern sights, it will be one pregnant with instruction; one which continually teaches—and that in the garb of gaiety, "wooing to instruct"—and able as well to afford food, as relaxation, to the philosophic mind who may pore over its treasures with advantage; while to the uninitiated it is a mine of unexplored wealth, and one which cannot fail to be pleasant in the working.

We have said thus much of the collection solely as a School of Sculpture, and feeling that instruction on this particular branch of Art is needed by the English public more generally, and that the want will be admirably supplied by the exhibition of so large and well-selected a series of works as the Crystal Palace will contain: we have devoted our present notice to that portion only of the grand scheme which the entire project embraces.

* It is now more than ten years ago since we impressed upon our countrymen the historic interest of these sculptures, and recommended casts of them for our Museum. They represent with singular and minute truthfulness the meeting of Henry VIII. and Francis I. on the Field of the Cloth of Gold—an event noted by Shakspeare, and intimately connected with our history. Our advocacy has been disregarded thus long, but we are happy now to record the fact, that a private company has had the taste and judgment to do what our government ought to have done.

DRESS AS A FINE ART.

By Mrs. Merrifield.

PART VII.—ORNAMENT—ECONOMY. (*Conclusion*).

Ornament, although not an integral part of dress, is so intimately connected with it, that we must devote a few words to the subject.

Under the general term of ornament we shall include bows of ribbon, artificial flowers, feathers, jewels, lace, fringes, and trimmings of all kinds. Some of these articles appear to be suited to one period of life, some to another. Jewels, for instance, though suitable to middle age, seem misplaced on youth, which should always be characterised by simplicity of apparel; while flowers, which are so peculiarly adapted to youth, are unbecoming to those advanced in years: in the latter case there is contrast without harmony; it is like uniting May with December.

The great principle to be observed with regard to ornament is, that it should be appropriate, and appear designed to answer some useful purpose. A brooch, or a bow of ribbon, for instance, should fasten some part of the dress; a gold chain should support a watch or an eye-glass. Trimmings are useful to mark the borders or edges of the different parts of the dress, and in this light they add to the variety, while by their repetition they conduce to the regularity of the ornamentation.

Ornament is so much a matter of fashion, that beyond the above remarks it scarcely comes within the scope of our subject. There is one point, however, to which the present encouragement of works of design induces us to draw the attention of our readers. We have already borrowed from the beautiful work of M. de Stackelberg, some of the female figures in illustration of our views with regard to dress, we have now to call the attention of our readers to the patterns embroidered on the dresses. These are mostly of classic origin, and prove that the descendants of the Greeks have still sufficient good taste to appreciate and adopt the designs of their glorious ancestors. The figures in our woodcuts being too small to show the patterns, we have enlarged some of them from the original work in order to show the style of design still cultivated among the peasants of Greece, and also because we think the designs may be applied to other materials beside dress. Some of them appear not inappropriate to iron-work. When will our peasants be able to show designs of such elegance? Fig. 1. is an enlarged copy

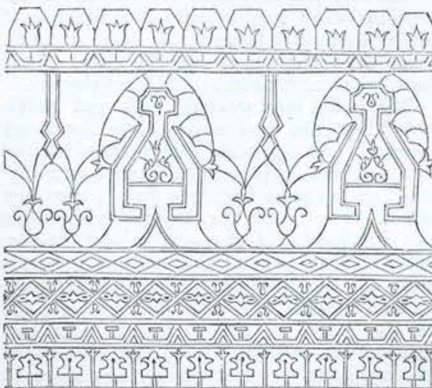


Fig. 1.

of the embroidery on the robe of the peasant from the environs of Athens (ante, p. 42.) It extends, as will be seen, halfway up the skirt. Fig. 2 is from the sleeve of the same dress. Fig 3, the sleeve of the pelisse. Fig 4 is the pattern embroidered from the waist to the hem of the skirt of an Athenian peasant's (ante, p. 43) dress. Fig. 5 is the border of the shawl. Fig. 6 is the sleeve of the last mentioned dress. Fig. 7 the design on the apron of the Arcadian peasant (ante,

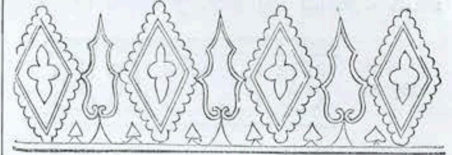


Fig. 2.

p. 42.) Fig. 8 is the border of the same dress. Fig. 9, is the pattern round the hem of the long under dress of the Athenian peasant, (ante, p. 43.) Fig. 10, the border of a shawl or something of the kind. Fig. 11 is another example. The brocade dress of Sancta Victoria, (ante, p. 105), offers a

Fig. 3.

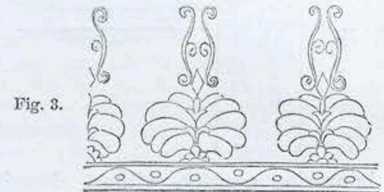
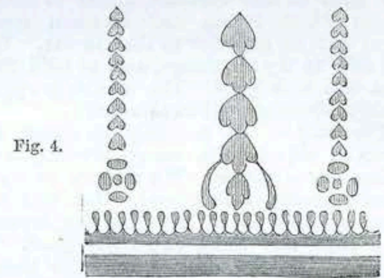


Fig. 4.



striking contrast to the simple elegance of the Greek designs. It is too large for the purpose to which it is employed, and not sufficiently distinct, and although it possesses much variety, it is deficient in regularity; and one of the elements of beauty in ornamental design, namely, repetition, appears to be entirely wanting.

Fig. 5.

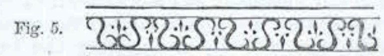


Fig. 6.

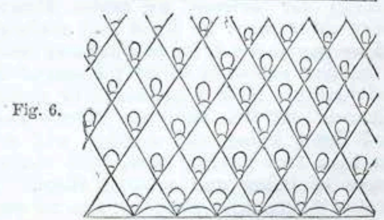


Fig. 7.

Fig. 8.

In these respects, the superiority of the Greek designs is immediately apparent. They unite at once symmetry with regularity, and variety with repetition.

The examination of these designs suggests the reflection that when we have once attained a form of dress which combines ease and elegance with convenience, we

should tax our ingenuity in inventing ornamental designs for decorating it, rather than seek to discover novel forms of dress. The endless variety of textile fabrics which our manufacturers are constantly producing, the variety also in the colours, will, with the embroidery patterns issued by our schools of design, suffice to appease the constant demand for novelty which exists in

Fig. 9.

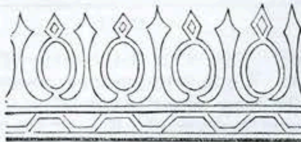


Fig. 10.

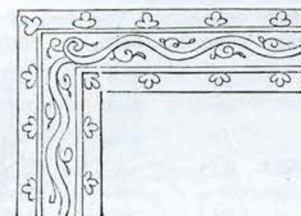


Fig. 11.

an improving country, without changing the form of our costume, unless to adopt others which reason and common sense point out as superior to that in use. We are told to try all things, and to hold fast that which is good. The maxim is applicable to dress as well as to morals.

The subject of economy in dress, an essential object with many persons, now claims our attention. We venture to offer a few remarks on this head. Our first recommendation is to have but few dresses at a time, and those extremely good. If we have but few dresses, we wear them, and wear them out while they are in fashion; but if we have many dresses at once, some of them become quite old-fashioned before we have done with them. If we are rich enough to afford the sacrifice, the old-fashioned dress is got rid of; if not, we must be content to appear in a fashion that has long been superseded, and we look as if we had come out of the tombs, or as if one of our ancestors had stepped out of her picture-frame, and again walked the earth.

As to the economy of selecting the best material for dresses, we argue thus:—Every dress must be lined and made up, and we pay as much for making and lining an inferior article as we do for one of the best quality. Now a good silk or merino will wear out two bad ones, therefore one good dress, lining and making, will cost less than two inferior ones, with the expenses of lining and making them. In point of appearance, also, there is no comparison between the two, the good dress will look well to the last, while one of inferior quality will soon look shabby. When a good silk dress has become too shabby to be worn longer as a dress, it becomes, when cut up, useful for a variety of purposes, whereas an inferior silk, or one purely ornamental, is, when left off, good for nothing.

Plain dresses, that is to say, those of a single colour, and without a pattern, are more economical as well as more quiet in their appearance than those of various colours. They are also generally less expensive, because something is always paid for the novelty of the fashion; besides, coloured and figured dresses bear the date on the face of them, as plainly as if it was there in printed characters; the ages of dress fabrics are known by the pattern, therefore dresses of this description should be put on as soon as purchased, and worn out at once, or they will appear old-fashioned. There is another reason why vari-coloured dresses are less economical than others. Where there are several colours, they may not all be equally fast, and if only one of them fades, the dress will lose its beauty. Trimmings are not economical; besides their cost in the first instance, they become shabby before the dress, and, if removed, they generally leave a mark where they have been, and so spoil the appearance of the dress.

Dresses made of one kind of material only, are more durable than those composed of two, as, for instance, of cotton and silk, of cotton and worsted, or of silk and worsted. When the silk is merely thrown on the face of the material it soon wears off. This is also the case in those woollen or cotton goods which have a silken stripe.

The question of economy also extends to colours, some of which are much more durable than others. For this we can give no rule, except that drabs and other "quaker colours" as they are frequently called, are amongst the most permanent of all colours. For other colours we must take the word of the draper. There is no doubt, however, but that the most durable colours, are the cheapest in the end. In the selection of colours, the expense is not always a criterion; something must be paid for fashion and novelty, and perhaps for the cost of the dye. The newest and most expensive colours are not always those which last the longest.

It is not economical to have the dresses made in the extremity of the fashion, because such soon become remarkable, but the fashions should be followed at such a distance, that the wearer may not attract the epithet of old-fashioned.

We conclude this part of our subject with a few suggestions relative to the selection of different styles and materials of dress.

The style of dress should be adapted to the age of the wearer. As a general rule we should say that in youth the dress should be simple and elegant, the ornaments being flowers. In middle age the dress may be of rich materials and more splendid in its character; jewels are the appropriate ornaments. In the decline of life the materials of which the dress is composed may be equally rich, but with less vivacious colours, the tertiaries and broken colours are particularly suitable, and the character of the whole costume should be quiet, simple, and dignified. The French, whose taste in dress is so far in advance of our own, say that ladies who are *cinquante ans sonnés*, should neither wear gay colours, nor dresses of slight materials, flowers, feathers, or much jewellery; that they should cover their hair, wear high dresses, and long sleeves.

Tall ladies may wear flounces and tucks, but they are less appropriate for short persons. As a general rule vertical stripes make persons appear taller than they really are, but horizontal stripes have a contrary effect. The latter, Mr. Redgrave says, are not admissible in garment fabrics, "since, crossing the person, the pattern quarrels with all the motions of the human figure, as well as with the form of the long folds in the skirts of the garment. For this reason," he continues, "large and pronounced checks, however fashionable, are often in bad taste, and interfere with the graceful arrangement of drapery." Is it to show their entire contempt for the principles of design that our manufacturers introduced last year not only horizontal stripes of conspicuous colours, but checks and plaids of immense size, as autumnal fashions for dress fabrics? We had hoped that the ladies would have shown the correctness of their taste by their disapproval of these unbecoming designs, but the prevalence of the fashion at the present time is another evidence of the triumph of fashion over good taste.

A white and light-coloured dress makes the wearers appear larger, while a black or dark dress causes them to appear smaller than they actually are. A judicious person will therefore avail herself of these known effects, by adopting the style of dress most suitable to her stature.

To sum up in a few words our impressions on this subject, we should say that the best style of dress is that which being exactly adapted to the climate and the individual, is at once modest, quiet, and retiring, harmonious in colour and decoration, and of good materials.

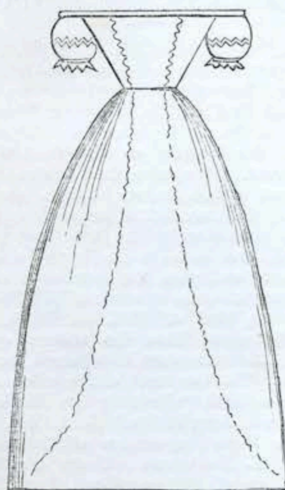
We conclude with the following admirable extract from Tobin's "Honeymoon," which we earnestly recommend to the attention of our fair readers.

"I'll have no glittering gew-gaws stuck about you,
To stretch the gaping eyes of idiot wonder,
And make men stare upon a piece of earth,
As on the star-wrought firmament—no feathers,
To wave as streamers to your vanity—
Nor cumbrous silk, that, with its rustling sound
Makes proud the flesh that bears it. She's adorn'd
Amply, that in her husband's eye looks lovely—
The truest mirror that an honest wife
Can see her beauty in!
Julia. I shall observe, sir.
Duke. I should like well to see you in the dress
I last presented you.
Julia. The blue one, sir
Duke. No love—the white. Thus modestly attired
A half-blown rose stuck in thy braided hair,
With no more diamonds than those eyes are made of,
No deeper rubies than compose thy lips,
Nor pearls more precious than inhabit them,
With the pure red and white, which that same hand
Which blends the rainbow, mingles in thy cheeks;
This well-proportioned form (think not I flatter)
In graceful motion to harmonious sounds,
And thy free tresses dancing in the wind,
Thou'lt fix as much observance, as chaste dames
Can meet, without a blush."

We look forward hopefully to a day when Art-education will be extended to all ranks; when a knowledge of the beautiful will be added to that of the useful; when good taste, based upon real knowledge and common sense, will dictate our fashions in dress as in other things. We have schools of Art to reform our taste in pottery, hardware, and textile fabrics, not to speak of the higher walks of Art, painting, sculpture, and architecture. The handle of a jug, the stem of a wine-glass, the design for dress silks or lace veils, will form the subjects of lectures to the students of the various schools of design; disquisitions are written on the important question whether the ornamental designs should represent the real form of objects, or only give a conventional representation of them, while the study of the human figure, the masterpiece of creation, is totally neglected, except by painters and sculptors. We hope that the study of form will be more extended, that it will be universal, that it will, in fact, enter into the general scheme of education, and that we shall hereafter see as much pains bestowed in improving by appropriate costume the figure which nature has given us, as we do now in distorting it by tight stays, narrow and high-heeled shoes, and all the other deformities and eccentricities of that many-faced monster, fashion. The economy of the frame, and the means of preserving it in health and beauty, should form an integral part of education. There can be no true beauty without health, and how can we hope to secure health, if we are ignorant of the means of promoting it, or if we violate its precepts by adopting absurd and pernicious fashions?

Surely it is not too much to hope that dress-makers will hereafter attend the schools of design, to study the human form, and thence learn to appreciate its beauties, and to clothe it with appropriate dress, calculated to display its beauties to the greatest advantage, and to conceal its defects—the latter with the reservation we have already noticed. We hope, also, that the shoe-maker will learn to model the shoe upon the true form of the foot.

Manufacturers are now convinced of the importance and utility of schools of design, and whether the article hereafter to be produced be a cup and saucer, a fender, a pattern for a dress or for furniture, for a service of plate, or a diamond tiara, it is thought proper that the pupil, as a preliminary course that cannot be dispensed with, should commence with the study of the human figure. Yet, is not dress an Art-manufacture as well as a cup and saucer, or a tea-board? Is there less skill and talent, less taste required to clothe the form which we are told is made after God's own image, than to furnish an apartment? Why should not dress-makers and tailors attend the schools of design as well as those artisans who are intended to be employed in what are now called Art-manufactures? Why should not shoe-makers be taught the shape and movements of the foot? If this were the case, we are satisfied that an immediate and permanent improvement would be the consequence in our style of dress. Would any person acquainted with the human form, and especially with the little round form of an infant, have sent to the Great Exhibition an infant's robe shaped like that



in our cut, which we find represented in the "Art-Journal Catalogue," p. 322. An infant with a waist growing "fine by degrees and beautifully less!" was there ever such a deformity? We believe that many portrait-painters stipulate that they should be allowed to dictate the dress, at least as regards the arrangement of the colours, of their sitters; the reason of this is, that the painter's selection of dress and colour is based upon the study of the figure and complexion of the individual, or the knowledge of the effects of contrast and harmony of lines, tissues, and colours, while the models which are presented for his imitation too frequently offer to his view a style of dress, both as regards form and colour, which set the rules of harmony at defiance. Now, only suppose that the dress-maker had the painter's knowledge of form and harmony of lines and colours, what a revolution would take place in dress? We should no longer see the tall and the short, the slender and the stout, the brown and the fair, the old and the young, dressed alike, but the dress would be adapted to the individual, and we believe that, were the plan of study we recommend generally adopted, this purpose might always be effected without the sacrifice of what is now the grand desideratum in dress,—novelty.

The reasons why the art of dressmaking has not hitherto received the attention which it deserves, are to be sought for in the constitution of society. The branches of manufacture which require a knowledge of design, such as calico-printing, silk and ribbon-weaving, porcelain and pottery, and hardware manufactures, are conducted on a large scale by men of wealth and talent, who if they would compete successfully with rival manufactures, find it necessary to study and apply to their own business, all the improvements in science with which their intercourse with society gives them an opportunity of becoming acquainted. It is quite otherwise with dressmaking. A woman is at the head of every establishment of this kind, a woman generally of limited education and attainments, from whom cannot be expected either liberality of sentiment or enlarged views, but who possibly possesses some tact and discrimination of character, which enables her to exercise a kind of dictatorial power in matters of dress over her customers; these customers are scarcely better informed on the subject than herself.

The early life of the dressmaker is spent in a daily routine of labour with the needle, and when she becomes a mistress in her turn she exacts from her assistants the same amount of daily labour that was formerly expected from herself. Work, work, work with the needle from almost childhood, in the same close room from morning to night, and not unfrequently from night to morning also, is the everlasting routine of the monotonous life of the dressmakers. They are working for bread and have no leisure to attend to the improvement of the mind, and the want of this mental cultivation is apparent in the articles they produce by their labour. When one of the young women who attends these establishments to learn the trade, thinks she has had sufficient experience, she leaves the large establishment, and sets up in business on her own account. In this new situation she works equally hard, and has therefore no time for improving her mind and taste. Of the want of this however, she is not sensible, because she can purchase for a trifle all the newest patterns, and the thought never enters her poor little head, that the same fashion may not suit all her customers. This defective education of the dressmakers, or rather their want of knowledge of the human form, is one of the great causes of the prevalence of the old fashion of tight-lacing. It is so much easier to make a closely fitting body suit over a tight stay than it is on the pliant and yielding natural form, in which if one part be drawn a little too tight or the contrary, the body of the dress is thrown out of shape. Supposing on the other hand the fit to be exact, it is so difficult to keep such a tight-fitting body in its place on the figure without securing its form by whalebones, that it is in vain to expect the stays to become obsolete until the tight-fitting boddice is also given up.

This will never take place, until not only the ladies who are to be clothed, but the dress-makers, shall make the human form their study, and direct their efforts to set off their natural advantages by attending to the points which are their characteristic beauties. A long and delicate throat, falling shoulders, not too wide from point to point, a flat back, round chest, wide hips; these are the points which should be developed by the dress. Whence it follows that every article of dress which shortens the throat, adds height or width to the shoulders, roundness to the back, or flatness to the chest, must be radically wrong in principle, and unpleasant and repulsive in effect. In the same manner whatever kind of dress adds to the height of a figure already too tall and thin, or detracts from the apparent height of the short and stout, must be avoided. These things should form the study of the dressmaker.

As society is now constituted, however, the dressmaker has not, as we have already observed, leisure to devote to studies of the necessity and importance of which she is still ignorant. The reform must be begun by the ladies themselves. They must acquire a knowledge of form, and of the principles of beauty and harmony, and so exercise a controlling influence over the dressmakers. By this means a better taste will be created, and the dressmakers will at length discover their deficiency in certain guiding principles, and will be driven at last to resort to similar studies. But in this case a startling difficulty presents itself—the poor dressmaker is at present over-worked: how can she find leisure to attend the schools of design, or even pursue, if she had the ability, the necessary studies at home? A girl is apprenticed to the trade at the age of thirteen or fourteen, she works at it all her life, rising early, and late taking rest, and what is the remuneration of her daily toil of twelve hours? Eighteenpence, or at most two shilling a day, with her board! As she reckons the value of the latter at a shilling, it follows that the earnings of a dressmaker in the best period of her life, who goes out to work, could not exceed 15*s.* or at the most 18*s.* a week, if she did not, at the hazard of her health—which, indeed, is frequently sacrificed—work at home before she begins, and after she has finished her day's work abroad. The carpenter or house-painter does not work harder, or bring to bear on his employment greater knowledge than the poor dressmaker, yet he has 4*s.* 6*d.* a day without his board, while she has only what is equivalent to 2*s.* 6*d.* or 3*s.*! What reason can be assigned why a woman's work, if equally well done, should not be as well paid as that of a man? A satisfactory reason has yet to be given; the fact however is indisputable that women are not in general so well paid for their labour as men.

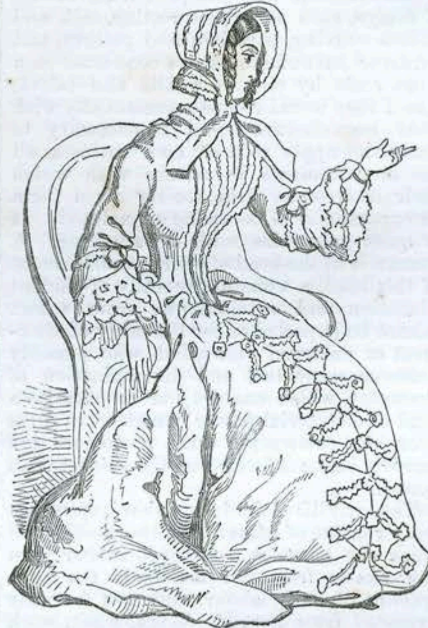
Although these remarks arose naturally out of our subject, we must not digress too far. To return to the dressmaker. If the hours of labour of these white slaves who toil in the dressmaking establishments were limited to ten or twelve hours, as in large factories, two consequences would follow: the first is, that more hands would be employed, and the second that the young women would have time to attend schools and improve their minds. If they could also attend occasional lectures on the figure, and on the harmony of colour and costume with reference to dress, the best effects would follow.

Those dressmakers who are rich enough, and we may add, many ladies also, take in some book of fashions with coloured illustrations, and from this they imbibe their notions of beauty of form and elegance of costume. How is it possible, we would ask, for either the dressmakers or the ladies who employ them, to acquire just ideas of form or of suitable costume when their eyes are accustomed only to behold such deformed and

unnatural representations of the human figure as those in the accompanying woodcuts? Is it any wonder that small waists

should be admired when the books which aspire to be the handmaids and mirrors of fashion, present to their readers such libels on beauty of form? Now suppose that lithographed drawings of costumes issued occasionally from the schools of design, is it not reasonable to suppose that with the knowledge which the students have acquired of the human figure, the illustrations would be more accurate imitations of nature? An eye accustomed to the study of nature can scarcely bear to contemplate, much less to imitate, the monsters of a depraved taste which disgrace the different publications that aspire to make known the newest fashions. Many of the illustrations of these publications although ill-proportioned, are executed in a certain stylish manner which takes with the uneducated, and the mechanical execution of the figures is also good. This however, is so far from being an advantage, that it only renders them more dangerous; like the song of the Syren, they lead only to evil.

We are told that many of the first Parisian artists derive a considerable part of their income from drawing the figures in the French books of fashion and costume, and that in the early part of his career Horace Vernet, the President of the French Academy, did not disdain to employ his talents in this way. We cannot however refrain from expressing our surprise and honest indignation that artists of eminence, especially those who like the French school have a reputation for correct drawing, and who must therefore be so well acquainted with the actual as well as ideal proportions of the female figure, should so prostitute their talents as to employ them in delineating the ill-proportioned figures which appear in books of fashions. It is no small aggravation of their offence in our eyes, that the figures should be drawn in such graceful positions, and with the exception of the defective proportions, with so much skill. These beauties only make them more dangerous; the goodness of their execution misleads the unfortunate victims of their fascination. What young lady, unacquainted with the proportions of the figure, could look on these prints of costumes and go away without the belief that a small waist and foot were essential elements of beauty? So she goes home from her dressmaker's, looks in the glass, and not finding her own waist and foot as small as those in the books of fashion, gives her stay-lace an extra-tightening pull, and, regardless of corns, squeezes her feet into tight shoes, which make the instep appear swollen. Both the figures in our last woodcuts were



originally drawn and engraved by Jules David and Réville in *Le Moniteur de la Mode*, which is published at Paris, London, New York, and St. Petersburgh. Let our readers look at these figures and say, whether the most determined votary of tight lacing ever succeeded in compressing her waist into the proportions represented in these figures.

We should like to hear that lectures were given occasionally by a lady in the female school of design on the subjects of form, and of dress in its adaptation to form and to harmony of colour. We have no doubt that a lady competent to deliver these lectures will readily be found. After a course of these lectures, we do not hesitate to predict, that illustrations of fashion emanating from this source, would be, in point of taste, everything that could be desired. We venture to think that the students of the female school may be as well and as profitably employed in designing costumes, as in inventing patterns for cups and saucers, or borders for veils. Until some course, of the nature we have indicated, is adopted, we cannot hope for any permanent improvement in our costume.

THE VERNON GALLERY.

UTRECHT.

G. Jones, R.A., Painter. E. Challis, Engraver.
Size of the Picture, 3 ft. by 2 ft. 4 in.

The four pictures by Mr. Jones in this collection are, respectively, examples of the three classes of subject which he is accustomed to represent generally; two of them we have already had, one in his "Battle of Borodino," the second in his "Fiery Furnace" and "Lady Godiva," which we put together; and his "Utrecht" constitutes the third. Mr. Jones used to be rather an extensive contributor of street scenery to the exhibitions of the Royal Academy, but of late years we have had comparatively few pictures of this description before us; this was painted in 1829.

Utrecht is second to none of the Dutch cities in picturesque beauty, and being situated on rather elevated ground, is more free from the baneful influences of the humid atmosphere of Holland. It has a very antique appearance, many of the houses being built in the Gothic style, and also possesses one of the finest malls, or walks, in Europe, more than half a mile in length, and planted with eight rows of lime trees. When Louis XIV. besieged and took the city, he expressly forbad his victorious troops from injuring this walk. A large portion of the cathedral, which forms a conspicuous object in our picture, is now in ruins; but from the summit of the tower, nearly 400 feet in height, the eye traverses a most extensive prospect, embracing a large number of towns and villages.

Like most of the Dutch cities, Utrecht is intersected by a number of canals, one of which occupies a portion of the foreground in Mr. Jones's picture; on its near bank is a group of figures, who seem to be busy in buying and selling poultry, &c.; behind them is a picturesque-looking crane, used for lifting heavy goods from the canal boats. The street we presume to be the principal thoroughfare of the city; it is formed of houses of various kinds of architecture, some of them elegantly ornamented, and all composing well into a picture. The elevated building to the left, on which waves the tri-color flag, is, if we mistake not, the town-hall, a comparatively modern erection. The artist's management of light and shade in his picture has enabled the engraver to produce a very effective print.

THE ART-UNION OF LONDON.

The seventeenth exhibition of works selected by the prizeholders of the Art-Union was opened on Saturday, the 6th of August, to private view, and on the following Monday to the public at the usual place of exhibition—the gallery of the Society of British Artists in Suffolk Street. The subscribed amount for the season just ended being 13,348*l.* shows an increase of 445*l.* on that of last season; indeed since 1849 the subscriptions have been steadily augmented, and it is to be hoped they will again rise to and pass the maximum of 1847 when the amount was upwards of 17,000*l.* The highest prize, that of 200*l.* purchases, "The City of Syracuse, from the ancient quarries where the Athenians were Imprisoned, B.C. 413," by E. Lear. The two next, of the value of 150*l.* each, are entitled "Looking up Loch Etive from Tainalt, Argyleshire," F. R. Lee, R.A.; and "The First Appearance of Columbus in Spain," F. Y. Hurlstone. Those of 100*l.* are "The Village of Bettws-y-Coed, from Pont-y-Pair, North Wales," by John Bell; "Mont Orgueil Castle, Jersey, from the Sea," J. Wilson, Jun.; "Morning — North Wales," Sidney R. Percy; "The Walk to Emmaus," Henry Warren, and "On the Thames between Reading and Sonning," Aaron Penley; the two last being selected from the New Water Colour Exhibition. It has, we think, been wisely determined to limit the higher prizes as well in number as amount, in consequence of the difficulty of procuring real value equivalent to the amount of a high prize. We see continually productions estimated by their authors at very considerable prices, which, considerable as they are, may scarcely remunerate, but they may yet be so deficient of quality as to be literally of no value. With respect to exhibited productions *really* worth hundreds of pounds, if not commissioned they are at once purchased by patrons or speculators, so leaving generally a meagre catalogue for the prizeholder. The number of prizes is this year 178, purchased at a cost of 8,001*l.* Thirty-eight of these are water-colour works, the rest being entirely in oil, without any example of sculpture, and with respect to class of subject they are prin-