

sufficient for working from. It will be found necessary to mix a little ox-gall with the colour to prevent the greasiness of the leaves resisting the action of the ink or white.

Before closing this paper we would urge upon all our readers the necessity of selecting such colours, either in their dress materials or their crewels and silks, as shall be quiet and pleasant to the eye, carefully avoiding anything bright and strong. Rather choose neutral colours, such as olives, brown-greens, and greys, than positive ones like red, bright blue, or violet. A colour may be brilliant without being gaudy, providing it be not a pure colour. For instance, blue-greens and peacock-blues are delightful colours, through the toning of the blue with the green, while emerald green and bright blue are far from pleasant, producing on the eye much the same effect as a room painted vermillion. The colours of embroidery must always be regulated by the tone of the dress and made to harmonise

with it. Thus, on a red brown dress it would be out of place to introduce so strong a contrast as blue; but by working such a pattern as fig. 4 in rich tones of yellow, green, orange, and brown, an harmonious and pleasing effect would result, and would greatly set-off the colour of the dress. With regard to black, a colour so much affected by English people, it certainly seems a pity that youth should array itself in what is at best a dismal hue—the emblem we employ to denote grief and death, and therefore quite out of harmony with bright, joyous youth. Dr. Richardson tells us that it is an unhealthy colour, but I am afraid, like much else in ladies' dressing, fashion is paramount; but be assured that those who are slaves to fashion can never dress well, as no fashion can possibly be universal, scarcely three people being able to dress alike without spoiling their appearance. Those are the best dressed people who betray no sign of the milliner or dressmaker about them.

THE DOG OF MONTARGIS.

THE fame of an English dog has been deservedly transmitted to posterity by a monument in basso relievo, which still remains on the chimney-piece of the grand hall, at the Castle of Montargis in France. The sculpture, which represents a dog fighting with a champion, is explained by the following narrative.

Aubri de Mondidier, a gentleman of family and fortune, travelling alone through the Forest of Bondi, was murdered and buried under a tree. His dog, an English blood-hound, would not quit his master's grave for several days; till at length, compelled by hunger, he proceeded to the house of an intimate friend of the unfortunate Aubri, at Paris and by his melancholy howling, seemed desirous of expressing the loss they had both sustained. He repeated his cries, ran to the door, looked back to see if any one followed him, returned to his master's friend, pulled him by the sleeve, and with dumb eloquence entreated him to go with him.

The singularity of all these actions of the dog, added to the circumstance of his coming there without his master, whose faithful companion he had always been, prompted the company to follow the animal, who conducted them to a tree, where he renewed his howl,

scratching the earth with his feet, and significantly entreating them to search that particular spot. Accordingly, on digging, the body of the unhappy Aubri was found.

Some time after, the dog accidentally met the assassin, who is styled, by all the historians that relate this fact, the Chevalier Macaire; when instantly seizing him by the throat, he was with great difficulty compelled to quit his prey.

In short, whenever the dog saw the chevalier, he continued to pursue and attack him with equal fury. Such obstinate virulence in the animal, confined only to Macaire, appeared very extraordinary, especially to those who at once recollected the dog's remarkable attachment to his master, and several instances in which Macaire's envy and hatred to Aubri de Mondidier had been conspicuous.

Additional circumstances created suspicions, and at length the affair reached the royal ear. The king (Louis VIII.) accordingly sent for the dog, who appeared extremely gentle, till he perceived Macaire in the midst of several noblemen, when he ran fiercely towards him, growling at and attacking him as usual.

The king, struck with such a collection of circumstantial evidence against Macaire, determined to refer the decision to the chance of battle; in other words, he gave orders for a combat between the chevalier and the dog. The lists were appointed in the Isle of Notre Dame, then an unenclosed, uninhabited place, and Macaire was allowed for his weapon a great cudgel.

An empty cask was given to the dog as a place of retreat, to enable him to recover breath. Everything being prepared, the dog no sooner found himself at liberty, than he ran round his adversary, avoiding his blows, and menacing him on every side, till his strength was exhausted; then, springing forward, he gripped him by the throat, threw him on the ground, and obliged him to confess his guilt, in the presence of the king and the whole court. In consequence of this, the chevalier, after a few days, was convicted upon his own acknowledgment, and beheaded on a scaffold in the Isle of Notre Dame.

The above recital is translated from "Mémoires sur les Duels," and is cited by many critical writers, particularly Julius Scaliger, and Montfaucon, who has given an engraved representation of the combat between the dog and the chevalier.

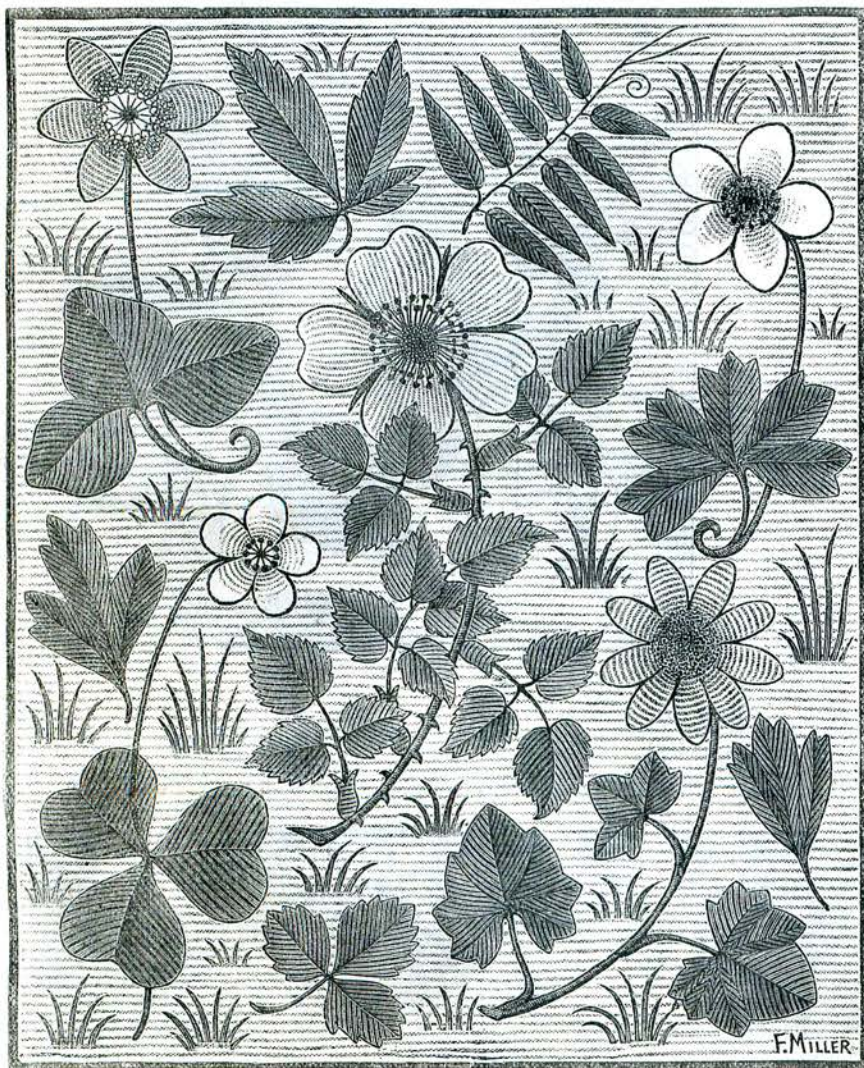


FIG. 6.

