

gentleman's talents devoted to subjects of such little general interest as the matrimonial feuds and lamentations of the noble author of his text. These are very unlyric themes, even with all the pains bestowed on them, as in the present instance. In the song before us we perceive considerable originality and variety of expression, a vein of wild melancholy well suited to the plaintive and sombre import of the words, and much selectness in the several harmonic combinations. The melody does not at all times proceed in flowing regularity; but considering the nature of the subject, this may be presumed to have been done intentionally. We also observe some deviations from the strict rules of harmonic progress: the A \times , for instance (*p. 2, l. 4, b. 2*), in *both* staves of the accompaniment ought to have been avoided; and, in *p. 3, l. 3*, bars 2 and 3, the succession of the chords B \times , 6 and A 3 is too abrupt, and produces harsh consecutive fifths in the middle parts: in other respects that page is peculiarly impressive, and the accompaniments well imagined and highly effective.

"*Oh! hush those Sighs!*" a Ballad written by Mr. Nox; composed, and arranged with an Accompaniment for the Piano-Forte or Harp, respectfully inscribed to Miss Elliotson, by W. P. R. Cope. Pr. 2s.

This ballad has but small claims to our favour. The melody is common, and the harmonic arrangement faulty. Without entering into a long detail of grievances, we shall select one or two instances in justification of our opinion:—Bar 6. The C in the bass, besides mechanically interfering with the right hand, strikes an offensive octave with the upper part: it should have been A.—Bar 15 presents an equally shocking succession of octaves at the first employment of the B \natural throughout all the three parts. But we should engross too much of our limited space, were we to record the various other proofs of the author's limited knowledge of composition. In his employment of Italian terms he appears equally unsuccessful; e. g. *con risoluto*—and *expressione*.

The Chinese Ball-Dance in the Pantomime of Harlequin and the Sylph of the Oak, composed by W. H. Ware. Pr. 1s.

The Chinese ball-dance is well adapted to the effect intended; it consists of a light and sprightly tune, or rather two movements, in A major, of very easy complexion and arrangement, so that very moderate players may undertake the execution with success, and, we may add, with some profit to their proficiency.

FASHIONS.

LONDON FASHIONS.

PLATE 33.—EVENING DRESS.
A BLACK crape frock over a black tulle slip. The skirt of the frock

is finished by full flounces of the fashionable *chevaux de frise* trimming. The body, which is cut very

low round the bust, is elegantly decorated with jet beads. Short full sleeve, ornamented to correspond with the body. The hair is much parted in front, so as to display the forehead, and dressed lightly at each side of the face; the hind hair is drawn up quite tight behind. Head-dress a jet comb, to the back of which is affixed a novel and elegant mourning ornament; and a long black crape veil placed at the back of the head, which falls in loose folds round the figure, and partially shades the neck. Ear-rings, necklace, and cross of jet. Black shamoy gloves, and black slippers.

PLATE 31.—WALKING DRESS.

A high dress composed of bombazeen; the bottom of the skirt is ornamented with black crape, disposed in a very novel style. The body, which is made tight to the shape, wraps across to the right side; it is adorned in a very novel style with pipings of black crape disposed like braiding, and finished by rosettes of crape, in the centre of each of which is a small jet ornament. Long sleeve, tastefully finished at the wrist to correspond with the body, and surmounted by a half sleeve of a new form trimmed with crape. A high standing collar partially displays a mourning ruff. Claremont bonnet, so called because it is the same shape as the one recently worn by the Princess: it is composed of black crape over black sarsnet, and is lined with double white crape. The crown is rather low, the front large, and of a very becoming shape; it is tastefully finished by black crape, and ornamented by a bunch of crape flowers placed to one side.

Black shamoy gloves, and black shoes.

We have again to acknowledge our obligations to the lady who favoured us last month; and we understand that the dresses from which our prints this month have been taken, were also purchased from Mrs. Bell of St. James's-street.

GENERAL OBSERVATIONS ON
FASHION AND DRESS.

A short period only has elapsed since we had the pleasure of recording in this department of our Magazine, the gay changes which the marriage of our adored Princess had made in the world of Fashion. How little did we then anticipate the melancholy task at present assigned to us, of describing the mourning worn for her by a country who looked up to her as its future ruler, and who witnessed with delight the gradual development of those virtues which proved her the true descendant of her venerable grandfather! But she is gone where alone her virtues could be rewarded; she has exchanged the probability of possessing an earthly crown for the certainty of a heavenly one. Yet such is the selfishness of human nature, that it will be some time before even this reflection can mitigate our grief for her loss.

On the promenade costume we have this month scarcely any observation to make. The few fashionables who are seen walking are wrapped in black cloth shawls, which have a broad binding of crape, and large bonnets, composed either of crape over sarsnet, or black Leghorn full trimmed with crape.