

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 $\Lambda \times$, 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 $\Lambda 3$ 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 Λ .—Bar 15 presents an equally shocking succession of octaves at the first employment of the $B \sharp$ 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 Λ 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.

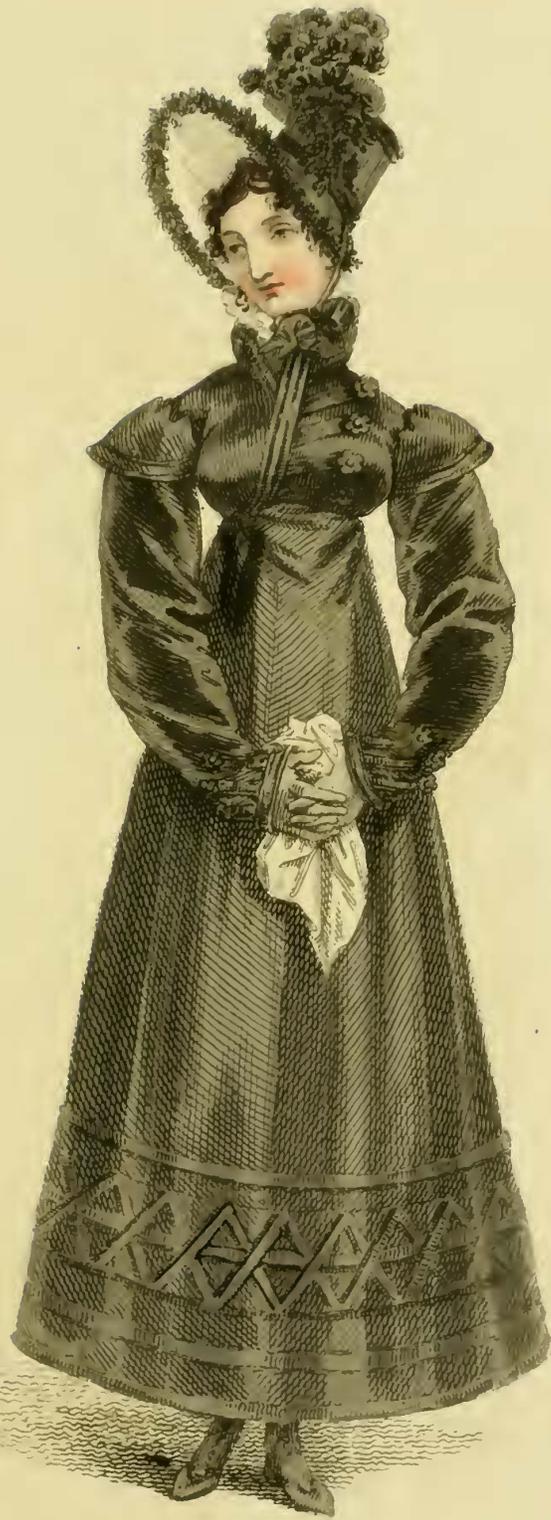
GENERAL OBSERVATIONS ON
FASHION AND DRESS.

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.



EVENING DRESS



The carriage costume is generally similar, but the mildness of the weather enables ladies in high dresses to dispense with shawls or spencers. We must observe, that the promenade dress which we have given is well calculated for carriage costume, and generally adopted in it. Crape bonnets, or undress mourning caps, are the only head-dresses worn in carriage dress, Leghorn and chip being confined to the promenade.

The court mourning consists, as usual, of crape, bombazeen, and long lawn; and such is the general wish to shew every possible respect to the memory of our lamented Princess, that the materials for court mourning are generally adopted by all persons of fashion, whether connected with the court or not.

The most fashionable morning dress is an open robe, made up to the throat, but without a collar: the skirt is of an easy fulness, and almost the whole of the fulness is thrown quite behind, where it is gathered into a plain tight back. The front is cut in a new manner; the upper part is a byas tight piece, and the lower part, which is also byas, is plaited in such a manner as to form, but with great delicacy, the shape of the bosom. Plain long sleeve, finished at the wrist by narrow rouleaus of black crape.

This dress is open in front, but it wraps a little to one side. The trimming consists of a broad piece of plain byas crape, which is laid on up the fronts and round the bottom of the dress; this is edged on each side by a fulness of byas crape, about an inch in breadth. A very full mourning ruff, which in undress is made either of clear

muslin or thin long lawn, is always worn with this dishabille, which is the only novelty of any consequence that has appeared in undress mourning. We observe that weepers, composed either of clear muslin or long lawn, are very general in undress.

Bombazeen frocks appear to be universally adopted in dinner dress. They are always cut very low round the bust, and are very short in the waist. Sleeves afford little variety, being mostly made very short and full, confined to the arm by a narrow trimming to correspond with the trimming of the dress. The bodies of dresses are now more becomingly made than they were some time back, as the sleeve just touches the point of the shoulder, and the back is of a moderate and becoming breadth. Bombazeen frocks fasten behind with jet buttons: the fronts are made plain, and cut byas in general; but we have seen one just finished for a lady of rank, the bosom of which was let in with white crape in the form of a corset, made much higher than they are usually worn, and finished by a puffing of white crape, with a narrow rouleau of black crape in the centre round the bust.

There is a good deal of variety in trimmings; though they are always composed of crape, it is disposed in many different forms. For dinner dress, double bounces of black crape cut byas, made very deep, and sewed on extremely full, are in high estimation. There are three, sometimes four, of these bounces put rather close together: the top one has either a heading, or else is surmounted by a rouleau of crape.

Plain rouleaus of crape are also fashionable, and trimmings in the shape of cockle-shells are very generally adopted. We observe also that dresses are universally trimmed very high.

The full dress which we have given in our print is the most elegant novelty that has appeared in evening costume. We have since seen at one of our most fashionable milliners, evening dresses composed of black crape, which were full trimmed with white crape. This is not inconsistent with the deepest mourning, and these dresses are peculiarly calculated for very young ladies; though they are equally adopted, as we understand, by those of middle age.

Undress caps are very generally made of book-muslin, and trimmed with love-ribbon. They are of various forms, but those of the mob kind are most prevalent. One of the prettiest that we have seen had a headpiece drawn with black ribbon; the drawings were lengthwise, and, we believe, there were eight. The crown resembled that of a *toque*; it was a good deal broader than the headpiece, and finished round the top by a puffing of black love-ribbon. A narrow muslin border, double round the face but single at the ears, was quilled on very full: a knot of black love-ribbon fastened it under the chin, and a large bow to correspond was placed in the centre of the forehead.

Dinner *cornettes* are always com-

posed of crape, white in general, and ornamented with black crape flowers; but some, and those in our opinion the most elegant, are composed entirely of white crape. One, of a most becoming and simple form, has a broad low crown, finished round the top by a wreath of small white crape roses and leaves. The headpiece is cut so as to display the whole of the front hair; the ears are extremely narrow, and there is no border.

Crape turbans, both black and white, are very much worn in full dress; they are profusely ornamented with beads, and sprigs composed of jet; among the latter, those formed of cypress-leaves are considered most elegant. Artificial flowers also, which are always composed of black or white crape, are fashionable ornaments for turbans. They are always placed in full bunches at one side.

The most fashionable head-dress for young ladies in full dress, is the one which we have given in our print. Very juvenile *belles* do not adopt the veil, but wear either an ornament similar to the one we have given, or flowers.

In half dress the hair is almost entirely concealed; the very little of it that is seen is braided across the forehead, but the braids are only partially visible under the mourning cap.

Plain black crape fans, black shamoy gloves, and black shoes.

FRENCH FEMALE FASHIONS.

PARIS, Nov. 18.

My dear SOPHIA,

THE dreadful event of the Princess Charlotte's death was

known here some hours before your letter reached me. I cannot describe to you the consternation which it has created among the

English residing here. Alas! we were looking eagerly forward to her *accouchement*, as an event which would give us a new tie to the house of Brunswick in the person of an infant prince or princess, and little did we expect that the moment so fondly anticipated would deprive us at once of both mother and child!

The French, in general, have shewed on this melancholy occasion a degree of feeling and sensibility highly creditable to their hearts; though incapable of estimating the extent of our national calamity, they sympathise deeply in our private regrets for the Princess, whose virtues and talents they knew and admired. Who indeed could behold without admiration a woman, so young, so lovely, and surrounded as she was by all the splendour of the most elevated rank, devoting herself even in the very morning of her life to the exemplary discharge of all her duties, and finding her happiness only in promoting that of all around her! But what, alas! is the grief even of her nearest relatives compared to that of the cherished partner of her heart, whose earthly hopes are thus for ever blighted! Oh! may the Almighty support him under the blow, for his divine goodness only can!

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It is some days since I wrote the above. I resume my pen to tell you, that the royal family of France appear to participate sincerely in our heavy affliction: personally attached to the house of Brunswick, and particularly to the Regent, they deeply lament his irreparable loss. I have been told, that the king shed tears when it was first announced

to him; and the fine countenance of Madame gives evident proof of the impression it has made upon her. A court mourning will take place as soon as the fatal event is officially announced.

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I was much surprised, and so will you be, my Sophia, to find that the court mourning is limited to eleven days, six of deep mourning and five of slight; that is to say, black for the first six days, and white only for the remaining five. We may be certain that the king does not consult his own feelings in this short tribute of respect to the memory of the illustrious deceased.

The mourning garb of the English ladies here is composed of the same materials and made in the same manner as that worn by the French for their parents. Undress and half-dress gowns are made of a fine thin black cloth, which is called *drap de St. Maur*: this cloth is considered by the Parisians as the deepest mourning. Dinner gowns are cut very low round the bust, and the waists are as short as possible. The sleeves are long, and almost tight to the arm. A plain tight back, and front cut down to a point before. The bottom of the skirt is trimmed with eight or ten narrow rouleaus of black crape disposed in waves: the lower part of the sleeve is ornamented in a similar manner, and two rows of the same kind of trimming go round the bust. A *fichu* composed always of black crape, with a large ruff of the same material, which is made very full and stands up round the chin, is always worn with these dresses.

Fashionable Parisians seldom

wear any thing white during deep mourning; but if they do, it is merely a handkerchief or ruff, which is composed of leno, white crape not being considered by them as mourning.

Dress gowns are always composed of black crape, and worn over plain black sarsnet. The one which I am going to describe is very generally adopted by the most fashionable people.

A round dress, the skirt made scanty and of a moderate length; a flounce of a quarter in depth is set on very full, and festooned by small jet roses; the festoons are edged by jet beads, and the flounce is headed by a wreath of black crape roses without leaves. The body of this dress is full behind; a row of jet buttons, which are very small, are placed at each side to mark the shape of the back, and the fulness is confined in the middle by narrow black silk braiding, fancifully interspersed with jet buttons: the fronts of the dress are full on each side of the bosom, and plain in the middle. A row of small crape roses, to correspond with the heading of the flounce, goes round the bust, and the fulness at each side of the bosom is drawn in in large plaits at some distance from each other, each plait being ornamented by a jet button. A narrow cestus of black crape, fastened in front by a jet clasp, finishes the dress.

Head-dresses are invariably made of black crape, with jet ornaments if for evening dress. For morning visits, *chapeaux* of black crape are invariably adopted: they are made always to tie under the chin; the brims are very large, so as almost

entirely to conceal the face; the crowns are of a moderate height. The crape is always laid on very full over black sarsnet; this fulness is sometimes disposed in large plaits, sometimes in *bouillones*, which are placed byas across the crown, and sometimes in clusters of gathers with plain spaces between. These *chapeaux* are generally ornamented with large rosettes of crape, three or four of which are placed slantingly across the front of the crown.

Cornettes of black crape are also worn; they are always of the mob kind, and have the most sombre effect it is possible to conceive. I shall describe to you one of the prettiest, as you might perhaps like to have it made in white crape.

A broad full crown, the fulness confined by three narrow bands of crape, and puffed up between each band, is sewed to a high headpiece, which is cut byas, and disposed in plaits about the size of a broad mourning hem. A full triple plaiting of net is set on next to the face and round the ears; or rather I should say, the band which passes under the chin, and fastens with a large bow of black crape at the left side: a full garland of black crape lilies without leaves, is placed at the left side of the forehead.

Toques of crape are partially worn; but turbans are more general. Nothing can be more simple than the form of these turbans, which consists of a large piece of crape folded carelessly round the head, and ornamented with an aigrette of jet in front.

Young people in general have no other head-dress than a narrow band of crape brought twice round

the head, and half concealed in front by the clustering ringlets of the front hair; or else a single row of jet beads, put on rather to one side.

Gloves are of black silk; fans, black crape; and shoes, black kid.

All the people connected with the court will appear in mourning during the short space of time for which the court mourning is ordered; but at the expiration of the eleven days, colours will be resumed as usual. Next month I shall

endeavour to describe to you the dresses considered most fashionable; because, although I suppose your mourning in England will be at least of three months' duration, yet you may perhaps have some of the things which I shall describe to you made up in black.

Farewell, my dear Sophia! That Heaven may bless you, and guard our dear country from all farther calamity, is the sincere prayer of your truly attached

EUDOCIA.

FINE ARTS.

ARCHITECTURAL HINTS.

PLATE 31.—A DOMESTIC CHAPEL.

THIS small Gothic building is designed to be erected in the park of a nobleman whose mansion is in the same style of architecture, and whose family are too far distant from the parish church to ensure a regular attendance at divine worship.

The plan represents the arrangement of the pews and seats, the pulpit, reading and clerk's desks. A is the principal pew; B the steward's pew, or for the servants of the second table; the seats are for the other domestics and the agricultural servants upon the estate. C is the pulpit, D the reading-desk, and E the situation of the clerk.

It will be observed that the principal pew is elevated and approached by several steps, and is separated by a small passage from the steward's pew, which is also elevated, but in a less degree; and the seats are upon the floor of the chapel.

This building might be erected in stone or brick, the latter being covered with cement or stucco, and the inside finished with oak. If this were done with taste, and the windows decorated with stained glass, it would form a very interesting edifice, and be highly decorative to the property.

INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

R. ACKERMANN has in the press, and will publish early in December, seven Engravings of an historical fact of a Swiss Shepherd during the revolution of that country, illustrative of the Lord's Prayer. *Vol. IV. No. XXIV.*

er. Also, *The Dance of Life*, a poem, as a companion work to *The Tour of Dr. Syntax*, by the same author, illustrated with twenty-six coloured engravings by Thomas Rowlandson.