

in the annals of Dogdom. His most successful exhibits were Vice Regal and Vennu. The sensation in the Wirehairs was Mr. Castle's Charlton Molly, who took several specials. Irish Terriers made a rare good display, all the prizes with but few exceptions going to old stagers, the Challenge Cup for the best of the breed present being won by Mrs. Butcher's typical Bawnboy. The Skyes and Scottish Terriers were up to the average, as were Welsh and Old English. Dandies were a good lot. Mr. Weaver's debutant Lemster Zola is one of the best mustards seen out for some time, and will with luck make a name for himself in the future. Black-and-tan Terriers and Schipperkes were very strong, especially the former, amongst

of grey mousseline de soie arranged so as to form a rectangular pattern, whilst at every point a small pink rose is fastened; a wreath of similar roses form the flounce to the edge of the skirt. The robe which opens over this quaint petticoat, and which has a long train coming from the shoulders, is of magnificent brocade, the pattern being nosegays of small pink rosebuds strewn over a light green ground. The front of the bodice is of the mousseline de soie with a border of cerise flowerets on either side, this garland border is carried down so as to form a finish to the front of the brocade robe. Cerise ribbon bows decorate the *decollétagé* and the bodice is laced with cerise ribbon. The short sleeves which are of the brocade have three narrow flounces, and in the powdered hair she wears a small wreath of pink rosebuds. In the second act she appears in a polonaise made with panniers of dark red satin lined with green surah. With this she wears a short quilted petticoat of mauve silk shot with pink. A sash of yellow striped gauze shot with pink encircles the waist, and fastening to the side falls in long ends to the edge of the petticoat. A black muslin scarf embroidered with pale pink rosebuds is arranged over the shoulders, and a band of sable lined with red satin corresponds with the large flat sable muff she carries. The hat is more dainty. It is of drawn green satin, across which is laid a rolled band of pink velvet clasped here and there by silver buckles. At the back is placed a large bow of black velvet mixed with guipure; in this a piquet of red roses is half hidden, whilst a bow of black velvet fills in the pointed front. (See Illustration.) In the first act Miss Vane, as Lady Miller, wears an exquisite robe of old gold brocade gathered across the shoulders and falling in a full train behind. The petticoat is of almond green silk; it is draped with three vandyked cream lace flounces, which are looped up occasionally with small bunches of black grapes and leaves. The robe is turned back where it opens over the petticoat, so as to show side revers of white satin embroidered in gold appliqué. The front of the pointed bodice is a black velvet embroidered in thick gold thread; it is fastened just at the point with a large diamond buckle. The elbow sleeves have a flounce of lace falling from them, and lace is draped round the *decollétagé*. In the third act she appears in a far more exquisite gown, however. It is of rich green satin with a white border of flowers and leaves embroidered in delicate shades of green. The petticoat, over which it opens, is of heliotrope silk with a deep flounce of mousseline de soie. The front of the bodice is draped with the mousseline de soie and laced over with silver laces with pointed tags, whilst an old-world fichu of virgin white muslin

(Miss Ettie Williams) wears. It is of flowered crêpon on a cream ground, and has a petticoat of pink silk with a flounce of mousseline de soie. A dainty apron of white muslin, the pockets and edge of which are of ruched heliotrope silk, corresponds with the quaint Dolly Varden muslin cap with its band of rolled heliotrope ribbon.

#### LADIES WHO HUNT. NO. 2.—VISCOUNTESS GALWAY.

In presenting this week a portrait of Viscountess Galway, the amiable and popular wife of Lord Galway, master of the hounds which bear his name, it is our pleasing duty to write of a lady who takes the keenest interest in foxhunting. A fondness for



"DICK SHERIDAN."—MISS WINIFRED EMERY IN ACT I.

which the competition was very keen. The Toys and Pugs were in a separate part of the hall, thanks to the forethought of Mr. Cruft, and it is needless to say that this brought in a large entry, most of the owners being of the fair sex.

#### DRESS AT THE COMEDY.

The dresses at the Comedy are simply regal in their richness and charming in their quaintness, and the searchers after some new thing in dress cannot do better than go to this old-time play of *Dick Sheridan*. They will behold on the stage many a beautiful combination of colour, and will also see the pretty effect of the panniers which *on dit* will be the rage during the coming season; indeed all the new Parisian evening toilettes are being made in this style, which is as adaptable to the soft folds of the crêpons, gauzes, &c., now so much worn as to the exquisite brocades which recall the glories of a bygone day. Miss Winifred Emery wears in the first act a gown of vivid blue satin with a stiff pattern of palm leaves embroidered at intervals in gold thread. A drapery of pale blue gauze, striped with a narrow gold stripe, falls from the shoulders, opening in front to reveal the beauties of the gown beneath. The side pieces are bordered with a gold ball fringe intermixed with sparkling gold sequins. A sash of pink heliotrope mousseline de soie is knotted loosely at the side. From the narrow elbow sleeves fall a flounce of lace, and a shoulder frill of lace has a soft, graceful effect. The *decollétagé* has a gorget of pearls, and a pale pink rose is worn on the right shoulder. (See Illustration.) In the next act she appears just at the end in a *châte* toilette most becoming to the fair wearer. This gown is of grey silk opening over a petticoat of pale yellow and green brocade. The front of the bodice is of yellow mousseline de soie and is laced across with green ribbons. A ruching of green silk borders the robe, which is made with the full pleated back that is the characteristic style of the period. A loosely knotted cream lace scarf is fastened across the shoulder, and a capote of soft felt of a shade of mouse brown, turned up at the side so as to show a large green rosette, makes a pretty finish to this effective toilette. In the third act Miss Emery dons a charming robe of cream silk, draped with a fine brocade gauze. This drapery crosses from the right shoulder giving the appearance of a panel of the silk, whilst round the armhole a wide piece of gold braid is arranged; the shoulders are draped with a scarf of cream gauze edged with narrow gold braid. The sleeves are of soft white silk and are gathered from shoulder to wrist. In the earlier part of the play she wears with this toilette a sash of heliotrope satin lined with mauve and knotted loosely to the side; but this is soon laid aside and the graceful folds of the elegant drapery are left to their own sweet will, they fall somewhat after the manner of the Greek toga. The dresses Miss Lena Ashwell wears as Lady Pamela are scarcely less remarkable than those of the principal actress. In the first act she has a most beautiful toilette; the petticoat is of heliotrope silk with crossway folds



"DICK SHERIDAN."—MISS LENA ASHWELL IN ACT II.

drapes the shoulders. The sleeves, which come to just above the elbow, are of the satin with a deep band, as a border, of the heliotrope surah, from them fall deep flounces of antique lace. (See Illustration.) The hair is in each case powdered, and the famous black patches of a century ago adorn the faces of the actresses. There is not space enough to describe all the beautiful gowns worn by the ladies who danced the minuet, nor to even hint of the splendid costumes worn by the actors, but just a word must be said about the pretty little dress which the maid



"DICK SHERIDAN."—MISS VANE IN ACT III.

hunting, they say, "runs in a family like wooden legs," and certainly in Lady Galway's case what has been bred in the bone has come out in the flesh. Her eldest uncle, Mr. Robert Gosling, of Manuden, succeeded the late Mr. Nicholas Parry as master of the Puckeridge in 1875, and for something like a dozen years spent quite a fortune in keeping up a perfect establishment, until, after some uncomfortable episodes which need not be further alluded to, he retired from the mastership. In Leicestershire few were better known than the three Messrs. Gosling and the "Colonel"; but though two of the brothers have of recent years thrown in their lot with the Biester, they are not by any means forgotten in the shires. Mr. Ellis D. Gosling, Lady Galway's only brother, was master of the Chiddingfold Hounds in 1885, and succeeded in showing some good sport in a country which does not readily lend itself to the gaudy side of the chase. Coming, therefore, from a hunting family, it was only in the fitness of things that Lady Galway should make her appearance at the covert side at the age of six, her earliest exploits being with the Chiddingfold and Surrey Union, the latter being at that time in the hands of the Hon. Francis Scott, who succeeded Captain Hankey, and was in turn replaced by Mr. J. B. Hankey.

In 1879 Miss Gosling was married to Lord Galway, and was thereby allied to a house that will ever leave its mark in fox-hunting history. The late Lord Galway died in 1876, when the title, estates, and, of course, the hounds passed to the present Viscount; and his marriage suggested the propriety of offering to his lordship a testimonial, which took the form of his portrait, which was presented by Lord Scarborough on the opening day of the season, 1879-80. From that time to this Lady Galway has hunted more or less regularly with her husband's hounds, though by reason of several accidents she has sometimes been kept out of the saddle for rather longer than she liked. These matters, however, which are the common lot of all who follow hounds with any spirit and pluck, have not had the effect of impairing Lady Galway's nerve, nor have they lessened her love for hunting. Entering into it with as much zest as when she hunted in Surrey, she rides with all her accustomed boldness, and sets a good example as to the way in which they should walk, or rather ride, to her children.

The fact that some years ago it was deemed advisable to move the kennels from Grove to a more convenient centre, reminds us that Lord Galway's was formerly known as the Grove Hunt. Like the neighbouring countries, it originally formed part of the wide-reaching territory hunted by Theophilus, Earl of Lincoln, so long ago as 1660. Lord Castleton, the Lords Scarborough, Mr. Francis and Mr. George Foljambe subsequently hunted portions of the country, while two or three of the present Lincolnshire countries were also carved out of that of the Earls of Lincoln; then, about 1822 the Grove and Rufford countries became separate hunts; and it is about this time that we first hear of Lord Galway's connection with foxhunting. The late