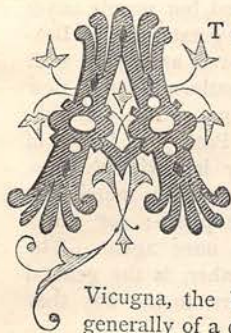


CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



T this season, perhaps, more than at any other, woollen fabrics find favour; and a winter dress, such as can only be worn in cold weather, is a necessity for every wardrobe.

Brocade is *the* feature of present fashions, and it asserts itself in woollen as in other materials.

Among the novelties is brocaded Vicugna, the brocade covering the fabric, and generally of a darker shade than the ground.

Serge is as much worn as in former seasons by Englishwomen, who possibly will be a long time before they give it up, because it is so well suited to our damp climate. The best of these dresses (which should always be tailor-made) are distinguished for their exceeding plainness, good braiding being the only legitimate trimming. Tailor-made cloth suits may also be reckoned among our insular predilections. These are very fashionable. They are made of undyed woollen checks and plaids, and in all varieties of browns and greys—Scotch cheviots and tweeds being specially appreciated.

The knickerbocker serge is a new introduction, having knotted, irregular threads at intervals on its surface—sometimes white on a dark ground, grey on blue, and blue on black or on green.

Bège holds its own; so does cashmere. Honeycomb cloths are being much worn, and woollen poplins. The chief novelty in these, as in other materials of the same class, is the introduction upon them of designs after the order of natté, matlassé, basket-work, and lozenge-pattern. These are all made up with a plain material of the same colour, or with silk, for every fashionable costume is composite, the contrast not being so much in tone as it was in past seasons, but in material.

Indefinite stripes are more worn than regular checks, and they are generally woven in silk on a woollen foundation: white, which has the appearance of silver, finding special favour. Checks are mostly used for travelling and morning wear, and French people have not abandoned plaids, which are used both for dresses and for trimmings on dresses. Velvet and velveteen are also worn in the French capital, chiefly in brown shades. During the autumn Frenchwomen adopted the sensible plan of wearing these velvet or velveteen skirts, and thick or thin polonaises according to the warmth of the temperature.

Georgian cashmere is probably the most costly woollen fabric of the day. In Paris, French *modistes* supply it only to those to whom expense is no object. Indian cashmere and brocaded casimir are likewise too costly for moderate purses. Russian cloths, like figured camel's hair, and striped Algériennes, are equally stylish and less expensive. All quarters of

the world contribute now to the toilette of the *élégantes*; and, perhaps on account of the Prince of Wales's visit to India, Indian woollen materials are being largely imported. These may be classed under two heads—Peshminatha, a thin twill, the surface slightly cockled; and Molaida, thick and remarkably smooth and soft. Such are the materials fashionable this winter; now for the style of making.

Serges are made in three ways, as follows:—(1) With a lavense tunic turned up half-a-yard deep with a contrast, any colour, such as black or Turkey red on blue, and having some five rows of narrow braid at the upper edge. This tunic is caught together, so that it falls quite straight across the front, and describes a sort of jelly-bag at the back. The bodice is made slightly full back and front, with no basque, and confined at the waist with a band; a sailor's collar and revers at the neck. (2) With a polonaise, having broad braid, frog-buttons, and tabs down the front, and inch-wide braid all round. (3) Lastly, with a square tunic and habit-bodice, trimmed with a row of wide and of narrow braid. This winter the basques to such bodices are cut either very deep and quite plain back and front, and square in form, or with a treble plait at the back, and simulated pocket-flaps at either side. The tunics and skirts are trimmed with seven or eight rows of inch-wide braid, headed with a row of Russian braid; and another fashionable mode of trimming consists of close-set perpendicular bands of narrow braid, a quarter of a yard deep, finished off at both ends with a loop and button.

Two new tunics have been introduced for cloth suits, the lavense differing slightly from the one described above. It has two pockets in front, on the piece that is turned up. At the back it opens the entire length, describing two pointed ends. The front piece that is turned up is fastened by means of loops to a button at the centre of the back. The other tunic is long and square in front, quite distinct from the back, except for an inch or so below the waist at the side. The back is long and narrow, and arranged in folds, and intended to hang below the skirt, except for walking, when it is caught up in two puffs. Most of the fancy cloth suits have no trimming but stitching.

The winter dresses are more closely draped to the figure than the autumn ones. It was difficult enough to sit down then, now it is hardly possible to walk with comfort. There is no fulness except in the train. But what is lost in the width is added to the depth, for skirts are longer each month. Outside pockets are quite a necessity; they are mostly made of the same material as the dress, and gathered at the top with an elastic, so that they expand when the hand is put in. When they are placed on the basques they are flat, but on the tabliers they are square and gathered. In Paris they are often made with long loops and ends

attached, and worn quite at the back; indeed these pockets, in all sorts of impossible places, are among the most marked features of modern French dresses.

Polonaises are still worn, but the newest patterns button behind. The inconvenience of these laced and buttoned bodices is so sorely felt, that in nine cases out of ten they are merely simulated. Bodices are worn much longer in the waist, and the laced ones are often inordinately long.

A new and fashionable form of polonaise is made long and straight in front, with a small cape over the shoulders, and slashed at the back, the openings being united with bows. Silk plaitings are favourite trimmings upon woollen dresses, and these plaitings are often arranged to simulate tunics; straw plaits and gold and silver braids are also largely used, with fringes having a little gold or silver to match in the headings. Dresses made only of wool do not, as a rule, have the skirt and tunic separate; and few well-made dresses are trimmed both sides alike—the left side, where the tunic opens, being most favoured. Cuirass is the usual style for bodices, the side seams trimmed, and the basques from the side pieces sometimes sufficiently elongated to display pockets. The sleeves are close-fitting, and lined with flannel for warmth.

As a guide to those who may wish to make their own dresses, the correct measurement of a skirt for a woollen dress is as follows:—Three yards round, with one front gore, and one narrow gore at each side; one wide gore at the back, and two narrower ones at each side of the back.

These technical details are not the most amusing reading in the world, but they are practically useful to such as are puzzled as to the material and make of dress to select. The following styles are among the latest Parisian novelties:—

The *Triboulet* is made in two colours, after the style of costume which prevailed in the time of Francis I., and has an alms-bag at the side. It is parti-coloured—half of the bodice of one tone, the other half of another.

The *Hirondelle*—the front of the skirt, which is of a different colour from the back, is made short; the bodice is cut like a habit-bodice; the basques pointed like wings, and a small hood attached at the back.

The *Russian* dress—made of Indian cashmere over silk, and buttoned at the side, having a wide waistband and châtelaine bag, which form a contrast to the rest. It is generally made in grey, and trimmed with gimp.

The question of a dress being decided, the next difficulty is as to head-gear. Hats are still much worn on occasions when formerly they would have been

considered inappropriate. Felt is the material most adopted, ivory for full dress, greys, blacks, and other shades to match the rest of the costume for ordinary wear. Fashion decrees they are to be worn over the face and not at the back of the head, but people as yet have not adopted the plan to any great extent. Beaver is to be worn, not the silky beaver associated with the old-fashioned hats used by gentlemen, but a new material known as "fur-beaver," not unlike soft felt, covered with long hairs. In Paris the brims of beaver and felt hats are mostly left with the raw edge; in England they are bound to match the trimming, with silk, velvet, or plush; for plush is finding its way into favour once again. The *Mosquetaire* hat, with its long feather, is the general shape, and the brims differ more in the way they are turned up than in actual form.

The felt hats, for good serviceable country wear, have the same round crowns and narrow brims as those affected by men, a wing at the side, or sometimes a band of cross-cut plush, being the chief distinction. The so-called hunting-hat has a square crown, and the shooting-hat—for women have usurped that now—is made of the same material as the costume, the crown cut in various sections uniting beneath a button in the centre, and covered all over with close-set rows of stitching; the brim turns up a little more than the men's, and in some instances it is made to turn down over the face. French

hats are always more elaborate than English ones, and some now worn in Paris are of straw, with velvet leaves appliqué on the brim. Bonnets in Paris are of various shapes; the newest resemble the *Chapeau de Révolution*, narrow, with high brim. Toques of velvet, bordered with fur, or made entirely of feathers, are also fashionable, and the *Bébé* holds its own.

In England, nine out of every ten bonnets are of the *Paysanne* form, turning down at the ears, much trimmed with flowers and feathers, made of felt, velvet, or straw, and nearly all with strings beneath the chin.

There is a superabundance of trimming on bonnets now—roses, buttercups, and maize-coloured flowers generally being most in favour. Sphinx ribbon, which is soft and twilled; Panama basket-weave or canvas trimming, netted scarves, a mottled ribbon called "granite," gold and silver braids and cords, écu Normandy lace, and gold and silver buckles and metal ornaments warranted not to tarnish—all these are worn upon them, but more than all, birds and portions of birds.

In such vagaries do the chronicles of fashion abound, and the world gets no wiser as it gets older.



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“CUI BONO?” is a question we in our luxurious, busy lives, rarely pause to ask. In the struggle to be rich — fashionable — well thought

of, we simply bear in mind that such things are pleasing to us, that the possession of money brings in its train much of what our hearts desire. We fail to remember that in sacrificing the best years of our lives in the pursuit, and the loss of all relish for simple pleasures, we may pay too dearly for our bargain. Simplicity in all things has passed away, nowadays, even the costly affectation of simplicity which erewhile held good.

It costs us twice as much to live as it did a few years back, and the increased luxury shows itself in our houses, our furniture, our equipages, our food, and our raiment; in the last-named, perhaps, more than in any other particular. And yet—“Cui bono?” The present fashions do not develop feminine or masculine charms to any greater perfection than of yore, nor are they conducive to health. They are, in fact, a combination of the most foolish modes which the history of the costumes of all nations has produced. Short where they ought to be long, long where they ought to be short, the dresses of the nineteenth century are either a covering for a distended cage of heaped-up drapery, or so scanty that walking or easy movement of any kind becomes difficult.

Marriages are rarer than they used, or ought to be, in consequence of this increased expenditure, and we lose in happiness, and solid worth of character, what we gain in display.

We still, however, love to get our moneysworths, and bargains are as dear as ever to the feminine heart. Many economies are costly, and among such, bargains may be reckoned. We all know the story of the thrifty dame who could not resist buying a cheap coffin; “it would be so handy,” she said, “to have it in the house;” and many of us come across people who, like one of our acquaintance, showing little discretion in their purchases, invested not long since

in ready-made boots and shoes, offered considerably below price, without being quite sure they would fit any of the family. Now is the time when, with a little forethought, a great outlay may be saved. Most of the best linendrapers are having their bi-annual sales, and rich silks, parasols, slightly soiled, good gloves, light evening dresses, and other perishable goods, which it does not answer the shopkeeper’s purpose to retain in stock, and which in the first instance command a fancy price on account of the novelty of their style and fashion, may be bought really under their value. If the buyers will, on these occasions, but bear in mind three golden rules, they will find themselves many pounds in pocket, viz.: to make up their mind beforehand what is *really* wanted; to refrain from buying a single article more than is *really* required, or would have been purchased at a higher rate; and not to buy any goods that are actually damaged or visibly soiled, for nothing is in worse taste than dirty finery.

At the present moment, county balls are going on all over England, and the metropolis, though there is little court gaiety, is making itself merry in its own way, so that some account of what evening dress ought to be, according to Parisian dictates, will be doubtless acceptable. For demi-toilette, black, white, and coloured muslins; Indian embroidered muslins; Chambéry gauzes, both damasked and striped; silver gauzes; satine de Paris, which is about half the price, and not given to creasing; silk grenadine canvas, and natte grenadines; woollen barèges, more especially in écu and blue; a material woven to imitate the scales of fishes; China crape, which is durable, and makes up into a long tunic very gracefully, and mousseline de laine—all these are worn; and the arrangement of colour and drapery, and the exceeding intricacy with which the toilettes in these materials are planned, are truly Parisian. All kinds of rich materials find favour too, such as satins, velours frappé, or embossed velvets, as well as silks, from shot and plain silks to brocades. High bodices and fichus are much adopted by the best-dressed women, and furnish an excuse for the wearing of exceedingly rich lace, intermixed with mossy fringe and gold and silver trimmings. Valenciennes lace seems to be more generally used on plain silks than any other; old point and point d’Alençon, and the now fashionable Louis XIV. lace, with loops of ribbon and Castilian fringe attached, being deemed more suitable for velvet. Every month the toilettes become more regal. Cuirass bodices with elongated waists, many of them either laced or buttoned at the back, and long trains, to give the effect of extreme slenderness to the figure, are affected. Light-coloured cashmeres are cut in the Princesse form, and fastened with bows, the basque at the back forming a tunic. The skirts are made with long trains; an aumonière, as a matter of course, hangs at the side. Some of the

skirts open in front to display a petticoat, after the old-fashioned plan. Tunics of soft silk and velvet have a charming effect, and these in cream-colour are often made up over cardinal (viz., deep red) silk. Bodices and tunics of one colour and tone over contrasting skirts are well worn. Notable among the different styles of these is the Medina Cœli bodice, made with alternate perpendicular bands of gimp, studded with jet and Spanish blonde, having very long basques, and the Valois bodice, which is cut in one with the tunic in front, at the back describing a square end, fastening on the left side. It differs from the new "Boiteuse" or "Cripple" tunic, which is draped higher on the right side than the left, hence its name, a name like much of the French nomenclature in the matter of dress, in decided bad taste. Doubtless people are weary of the protracted reign of tablier tunics, and rush into any folly to be quit of them.

Mousseline-de-laine is used only in the most delicate shades, and trimmed with dark-coloured velvets. Wood-coloured velvets embroidered in silver are amongst the newest introductions. This all reads like descriptions of the Pompadour and Henri II. periods. Now, as then, Parisiennes develop a mania for rings, and all kinds of buttons, which are produced in most artistic designs, new and old; many of these costly dresses being fastened with buttons formed of diamond flowers.

The favourite colours for evening wear are ivory, blondine (the shade of golden hair), the blue of corn-flowers and Sèvres china, and écreu, trimmed with cardinal red and blue.

For ball-dresses, married ladies appear in silks and velvets, unmarried ones in tulle, gauze, and silk. Artificial flowers are decidedly the most fashionable style of head-dress. Necklets, bracelets, and Marguerite belts are all made of flowers. Tulle studded with rose-leaves is also entwined in the hair, which is still worn in curls over the forehead, and often parted on one side, drooping low in the neck at the back.

Much thought and care are now in Paris bestowed on petticoats for evening wear, indeed on underclothes generally, which are trimmed with costly lace and ribbon. Stays are made of silk or satin; drawers of foulard, trimmed with lace; and under-petticoats of soft Surah. Crinolines are long ago exploded (but it must be confessed they died hard), and the tournure is so moderated as to be almost invisible; but tournure petticoats are worn slightly whaleboned at the back, with deep plaited flounces buttoned round the edge. Over this cambric flounced skirts are worn quite plain in front, and cut with the queue de paon at the back, each of the plaited flounces, which reach to the waist, being edged with the new Spanish lace, which is made of coarse thread, and somewhat resembles woollen lace.

All the full-dress skirts now, whether of silk, velvet, or some lighter fabric, have a deep muslin lace-edged frill tacked inside.

Shoes and stockings are the most important items in a Parisian's wardrobe. The stockings are all of either fine cashmere or silk to match the costume; while the evening ones are embroidered

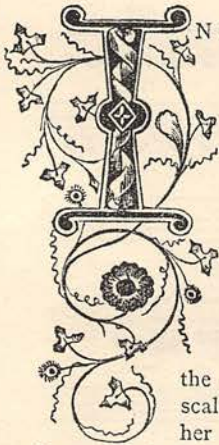
in gold and silver, and coloured silks. Full-dress boots and shoes are also bedizened with silver and gold, and velvet boots and shoes are fastened with gold and silver buttons. The Reine Margot shoe is bronze, cut low on the instep, with one strap across; the Swiss shoe has a butterfly bow, and a brass heel; the Paysanne covers the foot in front, and is tied with a bow of ribbon; and the Fénelon is for outdoor wear, and square in the toe. Some of the black satin shoes are embroidered to imitate ermine, while another variety has open bars which come high above the ankle, showing the stocking. All these vagaries of fashion are curious enough; but our modern modes have the virtue of appropriateness; we dress for the occasion, whereas our grandmothers remember how, in their young days, fine ladies, even in snowy weather, tripped to church in silk stockings and thin shoes, short scanty dresses, sleeves coming to the elbow, the arms only protected by huge muffs, and low-necked dresses, hidden by fur tippets; so that we have not monopolised all the fickle goddess's follies.

A word or two as to the many pretty accessories which convert a dark toilette into a dressy one. A new French lace, écreu in colour, has been introduced this winter, and has been eagerly adopted by English people, more especially for neckties, fichus, and millinery. A simple design is a silk plaiting, having a row of either plaited straw in the centre, or gold and silver braid, with écreu lace beyond, intended to go round the throat and fasten in front with a bow. A cape of black or coloured velvet trimmed with this lace, and fitting the shoulders, has the merit of being at once warm and becoming. Loosely draped folds of soft silk head the lace. A half-handkerchief of cream-coloured soft silk, edged with lace, and knotted in front, is another design; and there are endless others of écreu, coarse soft net, lace, muslin, and soft silk, forming fichus, waistcoats, and plastrons. Very fine French muslin, which so closely resembles crape lisse as to be hardly distinguishable from it, is also much used on these things.

One word as to furs in this cold season. Otter is the most fashionable, either the sea otter, or Kamtschatka, which is dark, lustrous, thick, strong. Beaver is in favour on account of its resemblance to otter; also silver otter, a black fur with grey hairs, inserted one by one; for among the many vagaries of fashion is the additional value set on any fur in which white hairs are visible; indeed otter displaying white upstanding hairs artificially introduced just doubles its value. Black marten and lynx are also used; squirrel-lock forms the fashionable lining of the long black silk cloaks, and monkey also comes in the category of fashionable furs. The Russians are of all nations the best judges of furs, and pay the highest prices for them. The best of the sable-tail never leaves the country, much as we prize it here; no wonder it is so costly, considering the size of the little animal, and its tiny tail, which is split open, and the skins sewn one to the other, so that it takes some dozens to make a deep, handsome trimming.

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Nan old French manuscript, written by a Norman knight, who for his daughters' sakes appears to have dwelt much on the great question of dress, a story is told of a widower who applied to a certain hermit to ascertain whether his wife were at rest or not. After a long vigil the bereaved husband fell asleep in the chapel, and he saw in a vision the soul of the woman he had lost, weighed in the balance—St. Michael on one side, the devil on the other. In the one scale were her good deeds, in the other her evil ones, and close at hand, in the care of the fiend, was all her costly clothing. Watching intensely, he heard his Satanic Majesty address the saint as follows:—

“This woman had ten diverse gowns, and as many coats, and you well know that a smaller number would have been sufficient for everything necessary, according to the law of God; and that with the value of one of these gowns or coats no less than forty poor men might have been clothed and kept from the cold, and that the mere waste cloth in them would have saved two or three from perishing.” Whereupon the devil threw all the gay attire and jewels into the scale with the evil actions, weighing it down; and the saint left the evil one victorious, without any attempt to palliate the sinner's misdoings. It might go hard with women of fashion of the present day if such rough-and-ready justice were to be dealt out to them, what with the revived tissues of bygone days, and modern broadades which vie favourably with those of the seventeenth and eighteenth centuries, both in make and price, we in our modern times having twice as many in our wardrobes as the belles of former times thought necessary. Parisian *élégantes* seem to put all question of cost quite on one side. It takes seventy or eighty Russian divers to furnish one trimming for a mantle, poor little birds! *Le luxe effrené des femmes* knows no limit, where fur is concerned. A Russian princess, well known in Paris, is now wearing a pelisse of ermine, with diamonds set in turquoise as a trimming; and French princesses and a popular prima donna pay the extraordinary sum of 80,000 francs for other pelisses trimmed with sable-tails.

The chief novelty in Parisian fashions this winter has been in the matter of mantles, and fur has been more popular than during any previous winter. Even the dressing-gowns—which, by-the-by, have had a decidedly masculine tendency—have displayed fur trimmings; and fur has found its way also to bonnets. In England you have become such enthusiastic patrons of wheel-skating, which entails a certain number of falls almost as a matter of course, that these velvet capotes

with bands of fur round have been eagerly adopted. They are soft and warm, and have very few wires which can possibly pierce the head, on the occasion of a sharper encounter than usual with mother earth, or asphalte, or whatever the extremely hard flooring may consist of, so no style of head-covering has been so generally worn as these round capote bonnets, which are not unlike the pork-pie hats of a few years back, save that the crown is soft, and the band of fur round a little wider. Gentlemen have been heard to compare them to bear-skin caps, and the wearers of fur cloaks to walking bears; but then they are proverbially difficult to please, and what feminine fashion have they ever unanimously liked?

To return to fashionable mantles. The shapes most worn in the French capital have been the Russian douillettes and pelisses, bordered with fur. There was an attempt to make them entirely of fur, but these proved heavy and ungraceful, and none save those made entirely of otter have been adopted; but most of them are lined with fur, and have a small pocket on one side by which they are held together in front. Sicilienne, ordinary silk, and black or grey Indian cashmere are the favourite materials. Some of the latter are lined with satin, and wadded, and though not so warm, they are more becoming to the figure than when fur lined. Not content with the costliness of the fur, the clasps which fasten these mantles are worth a king's ransom; diamonds, sapphires, coral, and turquoise being called into play. There is a great variety of shapes in mantles, all well worn, and the Dolman is the foundation of many of them. One which has found special favour has a loose front, and Dolman basques and sleeves; the latter beginning at the elbow; and some, which are literally covered with rich fringe, have a double sleeve—one for warmth, the other, which hangs down flatly, for effect only.

The bébé casaque, much adopted by young married women, is short in front, has large box-plaits at the back, fits the figure in front, and has square pockets; it is made of either matelassé or velvet, with bands of fur or feathers for trimming. Whatever else fashion may be chary of, it is never niggardly in the matter of trouble, and in order to get a desired effect, with many of these trimmings—as with the Argus pheasant, for example—each individual feather is reversed and set up against the grain, which conveys a totally different aspect to the over-lapping coat of mail-like appearance they have as natural plumage. The pelisse-polonaise is a very coat-like and, perhaps on that account, a very favourite garment. It is near akin to a double-breasted frock coat, opens from the waist down the back, has pocket-flaps, and buttons in front. But there is a still more masculine habiliment to chronicle, viz., a lady's box-coat, very closely allied to the stage-coachman's coat of fifty years ago. Long-waisted at the back, it has similar

cuffs to that of its masculine prototype. A popular soldier-like mantle, made in thick cloth, coming to the heels, fastened round the waist with a band, and having both a cape and a hood, savours so thoroughly of English tailoring, that the probability is it came across the Channel to Paris, and will now find its way back. For evening wear the long fur cloaks, more especially ermine, with jewelled clasps, dispute the palm with silk cloaks made of Mandarin's robes, the chief feature of which consists in the tremendously large sleeves.

Fur has found its way, as a trimming, both to shoes and dresses, and where the mantles have no special collar of fur, which encloses the throat ruff-like, the old-fashioned boa has been revived, save that, as in the case of all resuscitated modes, it does not reappear exactly in the old form. Short boas, which loosely tie round the throat, are the most general kind; but those in Paris worn with fur jackets are a yard and a half long.

Muffs have been a necessity in some of the bitterly cold days we have had. Their form admits of but little change, and the only novelty this winter has been the addition of embroidered ribbon bows.

A few words as to general fashions. Check tarlatan and gauzes are now being worn for ball-dresses, and the low bodices are made with no sleeves at all—neither a becoming nor a comely style. Cuirass bodices are longer, but not quite so tight-fitting round the hips, and are generally bordered with lace. The skirts, which are often made quite plain, completely drape the figure, and closely resemble the style worn during the first Empire, except that the trains are inordinately long. No perceptible tournure, or crinoline of any kind, is to be thought of. The belles are to be as statuesque as possible, and their draperies are to define the figure almost as clearly as did those of ancient Greece. Polonaises are being very certainly revived, and promise to remain in favour. They have no drapery or poufs at the back, but are straight-cut, with three long seams down the back, which are carried on to the basque; and the side seams start from the neck, and not from the back of the shoulder.

The fashionable veils are three-quarters of a yard long. They are hemmed with square corners, the tops rounded, and are attached to the bonnet by a ribbon put through a running made in the veil, and tied round. Brown, black, prune, and blue are the tones most generally worn for day-dresses, soft posi-

tive shades having now superseded the washed-out ones.

Bearing in mind certain broadly defined rules, people may now adopt fashions of their own without appearing singular—a remark which particularly holds good with regard to hair-dressing. No two persons appear to be coiffé alike. Over the face, the hair is mostly worn either crêpé, waved, or loosely curled; and for full dress, curls are much worn all over the head, in a sort of crown on the top, with one or two hanging loosely at the nape of the neck. One of the chief Parisian hair-dressers has introduced curls hanging low behind, encased in an invisible net; and, generally speaking, the hair is worn lower at the back than it used to be. Both curls and crimping are, as a rule, artificially produced. The small curls over the forehead are put nightly into paper, or manipulated with irons; and these may now be had with a convenient spirit-lamp attached, so that they are heated in a moment without a fire. To crimp the hair, it must be either pressed with hot waving-irons, plaited tightly and damped, or wound round waving-pins. Toast-and-water, or linseed well boiled down, will be found a good substitute for water in damping where the hair shows no inclination to wave; but the easiest method, and that which produces the most natural effect, having damped it, is to plait the hair with a silk lace, keeping this in the



centre, and then drawing it up tightly.

Everything is now done to make hair-dressing an easy matter. Centuries ago a poet wrote—

"The golden hair that Galla wears
Is hers. Who would have thought it?
She swears 'tis hers; and true she swears,
For I know where she bought it."

What was true then is true now, and every kind of false hair is to be had—for a monetary consideration. The Lichtenfeld curls, which are short, well curled, and attached to combs, and can be put on in any position, are a useful invention, and have been very much worn.

Frisettes are a thing of the past. To aid in plaiting hair smoothly, a kind of leather envelope has been invented, which buttons round each strand of hair, and is pushed down as it is plaited, thereby keeping each separate piece quite smooth. Hair-pins covered with silk to match the shade of the wearer's hair are another useful invention. They are invisible, and, moreover, keep in place better than the ordinary kind.

CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



THE foibles of fashion have, in all ages, furnished the wit, the moralist, the philosopher, and the satirist with fruitful themes; and the young men of the present day, who become facetious with regard to the exceeding slimness which characterises modern draperies in female dress—"lengthened sweetness long drawn out," as they are pleased to term it—are merely treading in the footsteps of greater lights that have preceded them. Women rarely seem to hit on the happy medium; at all events, they do not succeed in that most difficult of all tasks, pleasing everybody. Chaucer, as far back as 1360, had much to say on the superfluity of costume prevalent in those days; calculating the cost thereof with more regard to detail than one would have been inclined to credit his poetic temperament with. He becomes quite pathetic as he inveighs against the costly gowns trailing upon the ground, and some of his diatribes hit us rather hard in our more modern times.

To the clinging draperies which characterised the period of the first French Republic, we have added a train, which rests a good half-yard on the ground. Each month these appendages become narrower in Paris, and change their form. They lie now extended beyond the dress like an open fan, and to bring this about they are lined at the edge with stiff muslin, or crinoline, in order to keep them in their places, and the flounces of fine muslin hitherto tacked inside the dresses are quite discarded. Never was there a fashion less suited to ball-rooms, and even the most stately women are seen to a disadvantage in crowded *salons*—utterly unable to move by reason of some unsuspecting man treading, all unknowingly, on the long dresses which extend far enough from the wearers to lose their apparent identity.

These long trains, in the fourteenth century, were the theme of monkish satire, and the following is one of many Latin stories published by the Percy Society:—"I have heard of a proud woman who wore a white dress with a long train, which, trailing behind her, raised a dust even as far as the altar. But as she left the church, and lifted up her train on account of the dirt, a certain holy man saw a devil laughing, and having adjured him to tell why he laughed, the fiend said, 'A companion of mine was just now sitting on the train of that woman, using it as if it were his chariot; but when she lifted her train up, my companion was shaken off into the dirt; and that is why I was laughing.'" The fiend, in this nineteenth century, is often replaced by china and small articles of furniture; and in many a ball-room, flower-pots, moss, and other temporary ornamentations may be seen finding a momentary resting-place on this superfluity of skirts.

Hoops are said to have originated through an unequal hip, possessed by a reigning beauty; a wen in a royal lady's neck gave rise to the ruff; and unbleached linen—for what Americans are pleased to call "under-wear"—came in vogue when some great dame, more religious than cleanly, in obedience to a vow, refused to change her linen for a year. We can hardly trace the origin of modern modes so clearly.

Doubtless, the Prince of Wales's visit to the East has given an impetus to English trade with India, and there has been a great importation, both into Paris and England, of Cashmere dressing-gowns and jackets entirely covered with embroidery, which are eagerly bought up, to be converted into opera-cloaks. These are very durable and stylish, but scarcely so elegant as the rich light blue silk ones now worn in Paris, with blue feather trimming and having a hood at the back. Bird-lovers make little way with their present crusade against the mania for wearing feathers, and among the latest introductions are long cloaks entirely lined with ostrich feathers. Feathers, and gold and silver trimmings, are the *specialités* of the current modes, and the latter find their way to opera-cloaks, more especially to the striped Algerian ones.

Silver certainly shows to advantage for full-dress evening wear, and some charming toilettes, with white striped velvet trains, and draped tunics of silver gauze, have been universally admired.

Some of our women of fashion have taken to trimming their ball-dresses with natural leaves; and the dwellers in English country houses have always an elegant addition ready at hand to white and maize evening dresses, in trails of plain and variegated wood-ivy, which will not fade in wearing, and which seem to fall gracefully of themselves, however they are placed. It is an improvement to paint each leaf over with oil or diluted gum, applied with a camel's-hair brush, taking care that it thoroughly dries before the sprays are attached to the dress.

Another graceful fashion of the hour is to mount the artificial flowers on to flexible stems, and attach them to skirts so slightly that the stitches are imperceptible, giving the appearance of the flowers having been thrown or fallen into their present positions. Unstudied grace is always one of a Frenchwoman's strong points in the matter of dress, and one where an Englishwoman seldom successfully follows her.

Hygiene and fashion do not go always hand in hand, therefore it is pleasant to be able to record, greatly to the advantage of the dwellers in cold climates where French fashions are blindly followed, that since crinoline has gone out of fashion, warmer under-clothing has found favour in Paris. The sort of elastic silk of which underclothes are made is now largely used in bright colours for petticoats. Pale pink and blue flannel skirts are trimmed with heavy white silk embroidery, lace, or quilted satin. These

are for the under-petticoats. Bright-coloured striped woollen materials, short and round, go over these for out-door wear, for petticoats are sent home with every costume, as a matter of course. With full-dress silks, the cambric skirts are trimmed with Spanish lace; and white muslin skirts, much befouled, go with lighter full-dress materials. Tournures are little worn, the back of the skirt, below the waist, being lined with crinoline or stiff muslin; the trains are further kept out by a scaffolding of flounces arranged only at the back, but extending from the waist to the edge of the dress, and made of coarse stiff muslin. Fashionable shoes are ornamented with Venetian cut-work, and embroidered with silver cord on pink and red silk; and otter and other furs are used as trimming for shoes, for everything now must be *en suite*, and as fur appears alike on dresses and mantles, it cannot be quite abjured where the *chaussure* is concerned. Many evening dresses are now trimmed with ermine, which gives a still more regal appearance to the rich plain and embossed velvets of which so many dresses are composed. "Royal velvet"-like terry, and "Velours Ciselé," with a satin ground, and velvet leaves of a contrasting shade, are the latest fashion; the dresses being cut bodice and skirt in one, the front and back dissimilar—the one velvet, the other silk brocade.

A word as to the *robe de chambre*, which forms no unimportant item in a French-woman's wardrobe. Like the quilted petticoats they are often scented, violet-powder and orris-root being introduced into the lining—which is now of white foulard, a plaiting of lace being run in the edge. They button down the front as of old, but the back is cut to simulate a casaque, and they are trimmed with *écru* lace embroidered, to match the colour of the dress, and headed by braid intermixed with silver; light pinks and blues being the shades most adopted.

The omnipotent Worth has just introduced what he is pleased to call "La Robe Bébé," having a sort of square apron with a bib quite dissimilar to the rest of the dress—for example, a plain material on a striped one—bordered with lace, and having lace-trimmed pockets. Black lace is quite out of fashion, but white is very generally worn; the *écru* cashmere lace in its coarser varieties having become somewhat common. Silver blonde of the designs of point d'Alençon is a very elegant novelty.

Elderly ladies will be glad to hear of a comfortable introduction in the form of head-dresses, to wear on leaving the opera and theatres. They are large squares of white crocheted or knitted wool, made up

on a shape, one point coming on to the forehead, where it is ornamented with a bow of coloured ribbon; and another corner floats on the shoulders, the two others meeting in front, beneath another ribbon bow.

Mixtures of materials rather than colours will be the fashion this spring, silk and cotton even blending together. This calls to mind the calico balls now so much the rage in England. Calico has a very elastic meaning, embracing cotton-backed satin and velveteen. French costumes seem to find more favour than any others, more especially Boulogne and Normandy fish-wives'. The following were worn at a recent ball:—

Boulogne Fish-girl.—Plain red-twill skirt, kerchief of many colours, over a black velveteen bodice, laced across the muslin stomacher; net cap, with a fluted border of lace standing out firmly from the head.

Normandy Fish-wife.—Plain pink cotton skirt, striped pink and white tunic, pinned back *à la laveuse*, muslin fichu; basket slung to the back, with fish; high stiff Normandy cap trimmed with lace.

Incroyable.—Top-boots and Nankeen breeches, lapelled coat of brown sateen, cocked hat and tri-coloured cockade, large watch and chain, with seals hanging from waistcoat pocket.

Blanchisseuse.—A skirt of blue and white striped cotton; plain blue cotton tunic, pinned back *à la laveuse*; a muslin cap, apron, and kerchief; a piece of soap and an iron hanging at the side.

The following costumes have been worn with much success at recent fancy balls, and are also worthy of reproduction:—

Air.—Several skirts of white tulle worn one over the other, the lowest one studded with silver swallows, the highest edged with silver fringe, and dotted over with bees and other insects in silver; bodice arranged with a berthe; a silver-spangled tulle scarf thrown loosely across; a similar veil attached to the head; silver butterflies in the hair.

Rainbow.—Pink tarlatan dress, trimmed with silver; a rainbow on the skirt, formed of scarves of red, yellow, green, blue, and pink tulle; grey tunic, spangled with silver; pink silk bodice, trimmed with silver; head-dress—pale pink flowers, and silver-spangled grey veil.

Arrah-na-Pogue.—Petticoat of dark red woollen material; upper skirt of dark blue and white cotton, pinned together; blue and white kerchief over a low bodice, and sleeves terminating just below the elbows; white apron, grey stockings, high-heeled shoes, and milk-pails.



from immediate calls on her attention: her thoughts had never been more busy.

Heathburn, and all connected with it, was so associated in her mind with Geoffrey that she had difficulty in realising its existence without him, and the recollection of his absence kept coming upon her in sudden starts, just as she had lost herself in some pleasant reverie. And the train sped on, and on, the scenery growing richer in woods and verdure, as Heathburn drew nearer and nearer. The last ten minutes of her journey seemed to Winifred the longest part of all, and she sprang gladly from the carriage when at last the train was stationary at the platform—that platform where she had been so welcomed before, and where now she had to give her own directions to the porter about her luggage, waiting until the engine's snorting changed to puffing, as it drew its following carriages obediently after it, before she could cross the line to the other side of the station.

"Mr. Furnival's carriage has not come, miss. Will you have a fly?" asked the porter.

"No, thank you. I will walk, if you can send the luggage."

"Yes, miss, at once—as soon as ever the down train has passed," answered the porter, as one of the outstretched arms of the signal at the end of the platform fell, with a slight rattle.

"Is that the train from London coming?" asked Winifred, interested simply because she had once been so happy in coming to this station in a train from London.

"Yes, miss—the 4.40 express."

Winifred stood watching the empty line, and then

the approach of the 4.40 express—which was that in name, and nothing else. Involuntarily she stepped back at its rushing, squeaking arrival, as if the engine might have lured her on to the line to destruction. The third-class carriages near the engine were opposite her as they became motionless. She looked down the train. Out of a second-class carriage stepped a familiar Heathburn grocer, full of important prosperity. She had often seen him at his shop-door, looking comfortable and genial in his shirt-sleeves and apron. Now, his black coat and beaver hat gave him an uneasiness of bearing, which however brought him no pain, since both these articles of apparel were connected with prosperous business visits to London, money-making, and a sense of admired respectability most soothing to the temper. The opening of a door close to her attracted her attention from the bustle occasioned by the grocer's numerous possessions in the carriage, and she looked up in idle curiosity at the passenger that stepped on to the platform right in front of her. Then her eyes and her very breath were arrested for a moment, until one word rose involuntarily to her lips.

"Geoffrey!" she exclaimed, and her hand was clasped in both his as he uttered her name with a surprise almost equal to her own. The colour mounted quickly to Geoffrey's face as Winifred's eyes were raised in mystification innocently and gladly to his.

Then two doors banged loudly, a whistle sounded, and the train passed on, leaving Geoffrey and Winifred standing together on the platform.

END OF CHAPTER THE THIRTEENTH.

CHIT-CHAT ON DRESS.

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DRESS and address are within the attainment of everybody." Thus wrote, about half a century ago, a woman who knew the world well; so, may be, there is some excuse for many of the fair sex, who make the toilette the one great object of their lives. This feminine weakness has its bright as well as its dark side. Fashion has been in a great measure instrumental in diminishing polygamy in Mormon-land. Years ago, when that body first formed an independent community, the women were content with very homely attire, but now that railways have brought them into closer contact with other women, dowdiness has become distasteful, and they adopt the costly finery of others of their sex. A loving husband can hardly find it in his heart to put his veto upon this expenditure, though he be the lord and master of two or three instead of one lawful spouse; but seeing that wives incur a pretty considerable expense, he pauses ere he marries an extra one, and as a recent traveller thither writes, "taste for female finery is breaking up Mormon harems; women

who dress like squaws may obey like squaws, but the sight of a pink bonnet gives them back to the world, and arms them with the weakness of their sex."

Great are the preparations in the Parisian capital for the approach of spring, and though it is somewhat early to speak very definitely on the subject, we are beginning to glean some idea of what is to be worn.

One thing is quite certain, the draperies are as closely-clinging as of old, and as few petticoats are worn as well can be; indeed, for the now fashionable rinking, they are quite discarded in favour of chamois leather by nine women out of ten, the exceptions adopting flannel or crochet under-clothing in bright colours, with stockings to match, these being sometimes hidden by gaiters lined with flannel, which come up quite to the knee, a sensible American invention. The dresses worn at this now very fashionable exercise are dark in tone, relieved by bright colouring of some kind, such as rink-hats, made of red or blue cashmere edged with fur. The mania for this rinking will, there is no doubt, continue throughout the summer, and there is every probability that some special costume will be arranged later. Lawn tennis

will be another feature in your summer amusements, and for this there are specially-made boots, with india-rubber soles, which are calculated not to hurt the lawn as much as the ordinary kind. Boots and shoes are very much considered just now, and match the dresses as nearly as possible in colour, both for morning and evening wear, kid being the favourite material, and to be had in all shades; Parisian *élégantes* are adopting grey kid boots, with silver buttons and silver heels, for wearing with grey dresses out-of-doors; for rougher out-door wear, gaiter-tops are worn with goloched boots.

The rage for uniformity, great as it is in Paris, has scarcely reached the pitch it seems to be doing in England, where people who have built or have only furnished their houses in those styles of revived mediæval art now so fashionable, dress accordingly, and receive their guests at dinner in a modernised costume of old days, according to the particular period they affect. Dress-coats and the conventional white necktie have nothing to particularly recommend them, so perhaps we may hail with favour rather than otherwise a return to velvet suits, silk stockings, lace ruffles, and Steinkirke ties. The hostess in quilted skirts, and old brocades, or in the Marguerite de Valois, and other rich dresses of long ago, has the advantage of being quite in the fashion. It is, however, in Paris that the Louis XIII. *modes* find particular favour, and in order to give a fair notion of what is being most worn, we will describe some of the prevailing styles.

Worth's new "habit"-dress of the Louis XIII. period is among the most costly, brocades in satin and velvet being the materials required. The front is trimmed with box-plaits; the habit is square, back and front, with a deep basque in front. It forms a train at the back, is slashed at the side, and is fastened with jewelled buttons on the hips; sometimes a sash goes round the hips, with a bow at the side.

The "Minerva" is another of the latest creations, the cuirass bodice being made of the silver *écaille de poisson*, among the most fashionable of fashionable materials now. The Déesse bodice is also the rage, made quite plain, with no trimming but a wreath of flowers crossing it like an order, a tucker, and just a bow in front, with jewels in the centre. The high Joan of Arc is the style which English people seem to affect the most for demi-toilette: it is cut lengthways in twelve pieces, and fits the figure like wax—indeed, this is the whole aim and object of fashionable dress-making at present. Tournures of all kinds are set aside; the low bodices lace at the back, or when in front, the opening is concealed by a fraise of lace, which makes it the more close-fitting. Quite short sleeves, unless they be a mere shoulder-strap, have given place to elbow-sleeves, with low, square-cut bodices.

Soft, creamy damask, known as Henri II. silk, and Dauphine are the novelties at present. The former finds favour most as trimmings on evening dresses, the latter for morning wear, and is not unlike the wrong side of satin. Before dismissing the subject of evening dress, we would briefly say that heavy materials are worn for ball-dresses, the exceptions

being of the nature of a "pansy" costume—viz., a tulle dress intermixed with *faille*, and trimmed with shaded pansies, which form a garland in front, and border the basque and sleeves. A profusion of flowers are worn on full-dress occasions, almost covering the centre plait at the back, and then entwine the front, fringes of flowers finding special favour. More white blossoms are used than are altogether becoming to the wearers, and delicate apple-blossom, and other spring blooms; for it is always in good taste to select flowers in season. Cream-colour and pink are the favourite shades for evening wear, the pink being that known as "flesh shade."

The great feature of evening, as of morning dress, is the use of gold and silver trimmings, and at some of the recent entertainments in Paris, leaders of fashion have had bodices of silver cloth, and gimps and knotted fringes made entirely of silver, silver roses with a diamond in the centre being introduced as ornaments. Wreaths by way of head-dresses are gaining favour, but they are worn more at the back of the head. White cashmere is just now very much adopted in Paris, and is made up in quite a classical style, with low bodices *à la Grecque*, and draped tunics like peplums at the side, silver being the favourite trimming.

To those who are good needlewomen, we would suggest that black and white tulle will be very fashionable embroidered in floss silks, which are run in and out the mesh of the material, like the straw trimmings. These are costly to buy, but by no means difficult to produce. A new sort of cretonne work will also be specially useful for ornamenting dresses; the sprays, which are detached, and quite covered with silk embroidery, can be tacked on where required, and so would serve over and over again; they look, moreover, very rich.

Point de Venise is the most fashionable antique lace now worn, so that lace-makers had better turn their attention to its reproduction, some of the coarser kinds being very successfully imitated in modern point-lace.

For trimmings for washing-dresses a new sort of braiding is being introduced: the foundation red twill, with the design in white, bordered with red braid, or the same on a dark blue foundation, which has a still more *distingué* effect.

The Patti petticoat is the best among many now worn under evening dresses, combining exceeding thinness and the necessary flow of the train at the back, one of the many difficulties in modern attire. It is cut to the shape of the dress-skirt; it is bordered with a flounce, and the train has two drawing-strings at the back, which form it into a puff.

The fan tunic, resembling an open fan in front, is worn a great deal for demi-toilette. Morning dresses in the coming spring will be made of two materials, and contrasts in colours will be admissible. Oxidised silver, iron-grey, navy-blue, plum, *tête nègre* (a new brown) will be the most noticeable shades. Sometimes the bodices and skirts will be cut in one, the tunics with frills at the back give place to elongated draped ones. Corset-bodices will have six seams extending the whole length of the basque and waist, after the

same manner, cased with soft, yielding whalebones, and fitting the figure quite closely, a cluster of bows at the edge of the centre of the back basque, simulated lacings of silk cord or ribbon up the back. The skirts will be rather short in front, trimmed with flounces sewn in clusters of plaits, or with ruche-like box-plaits; and one pocket instead of two will be arranged outside the skirts on the right side; and a few of the sleeves are wadded in order to fit the arm better. Black will be very much in fashion, and a black silk embroidered with silk or steel will form part of the wardrobe of most fashionable women.

English people look upon jewellery in many cases as family heirlooms, which are reset, perhaps, once in a century; but Parisians change the fashion in this as often as in other things, and just now there are many novelties. Coral is once more fashionable, especially some five or six rows of pink coral for necklaces. Enamel powdered with diamonds is also worn, being reproductions of old Florentine models of the sixteenth century; and among the best designs for earrings and hairpins to match are palms and crescents. Pansies formed of diamonds, amethysts, and rubies have appeared at recent entertainments among the *crème de la crème* of society; and fantastic ornaments are worn in the daytime—horse-shoes, jockey caps, enamel portraits of favourite dogs, and other eccentricities; these dispute the palm with heavy silver dog-collars, daggers, and bangles. Diamond stars on velvet, edged with a plaiting of tulle on either side, encase the throat on full-dress occasions; pendant ends to these are quite discarded. Other necklaces are formed of a fringe of flowers with a tuft of the same at one side.

The continual frizzing of the hair with hot irons has thinned the tresses of more women than we have any idea of, and French *coiffeurs* have come to the rescue with false fringes and curls mounted on hairpins, which can be adjusted in a moment, and completely cover the real hair. Every kind of false hair is now to be had—bows of hair ready to pin on, and *marteaux* in abundance. These—viz., curls rolled on the finger—have hitherto required a hairpin to keep them in their place; but now they are sewn to a piece of wire, the ends of which are pressed down so as to keep the curl in its place, which it does more effectually than any pinning. It is the fashion now to dress the hair as it

best suits individual taste, long curls at the back and *crêpé* curls in front being pretty generally adopted. Invisible nets are sold to wear over the hair in front, and keep it in its place in windy weather. The long curls at the back are very becoming for full dress, especially when worn with tulle veils powdered with rose-leaves, as is often seen in Paris. Blonde hair is no longer imitated by means of dyes, and the attempt to resuscitate powder has failed.

Among the etcetera of dress at this moment are the Juive belts, made of black velvet, richly embroidered in gold. They are intended for evening wear, and are accompanied by *châtelaines*, which, incongruous as thimbles, bodkins, note-books, &c., would appear to be for full dress, are now worn, as a rule. Rohan collets are also worthy of mention; they are a sort of large turn-down collar, formed of several rows of lace, fastened at the back with ribbon and bows.

Umbrellas are useful as well as ornamental, the handles being studded with crystals, or pearls, or gold, some of them unscrewing to discover fans inside. Veils are made of *écru* net, dotted with *chenille*, which is a favourite ornamentation for most things. Soft tulle is also used, and is peculiarly becoming when the ends are crossed at the back and brought round to the front, where they are tied in a bow.

The *Bébé* bonnet has not as yet been superseded, so we may hope that the head-

coverings of the future will not give rise to quite as many cases of neuralgia as those of the last few seasons.

Brides wear silver on their dresses—white roses on silvered stems, with leaves of silver; and silver oats; and bands of white uncurled ostrich feathers, with pearl and silver ornaments; even the engagement rings now being of pearls.

Neckties for out-door wear are made either of a fancy *écru* net, or of cambric muslin, the ends being fine old point lace, a very extravagant plan.

The poet who wrote, "Through tattered clothes small vices do appear," might with advantage have continued his subject, by showing how many great and glaring vices discover themselves in inappropriate splendour of apparel; and in this present century we have as many illustrations of the one as of the other.



been obtained from genuine universities ; but it is a very grave question whether a degree so obtained is of any real value.

The advertising columns of the daily and provincial papers show that such negotiation for degrees has become a regular trade ; and one of these agents has admitted in a little publication of his own that the diplomas of many so-called degrees obtained through agents are simply manufactured in England. This gentleman is evidently fearful that his calling is in danger, or he would not take the pains he does to show the worthlessness of English degrees. But he proves too much ; for after showing in one place that examinations are valueless, in another he as stoutly defends them, and rejoices in the triumph of an ordination candidate from a theological college, while an Oxford graduate is rejected. All that such an instance tends to prove is that English graduates who rise to posts of eminence in Church and State, do so rather by their own ability than by their antecedents, and that an Oxford graduate who is ignorant and incompetent will fail like any other person. And of course there are *some* inferior men who do by sheer luck, or

after many desperate struggles, succeed in obtaining degrees at Oxford and Cambridge. As a rule, their degrees are of little use to them, and their university training has been thrown away. But such instances in no way tend to impart a value to those utterly valueless titles, agent-bought degrees, with "M.A." extracted from the title "Philosophiæ Doctor Artium-que Liberalium Magister," and used as if it were the familiar Master's degree peculiar to Great Britain and Ireland and their colonial dependencies.

When will *all* non-graduate members of professions learn that their existing highly respectable position is infinitely preferable to that which they would occupy as *soi-disant* graduates of a non-existent university? And when will all such aspirants, whether lay or clerical, learn that a degree procured *by money only* cannot but be immediately gauged by all who know anything of universities ; and that it is not the degree even of a genuine university, but the training, the *bonâ fide* work, and the associations that have led up to it as a result, which make its possessor either able as a preacher, serviceable in his calling, respected in society, or useful in his generation?

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IN the merry month of May—

"When daisies pink, and violets blue,
And lady-smocks all silver-white,
And cuckoo-buds of yellow hue
Do paint the meadows with delight"—

Nature seems to set us the example of freshness in her apparel. The winter-worn dresses look shabbier than they need do, and the shops only too attractive ; so it will be well to see what is to be worn in order to make our purchases wisely, for a few things thoroughly good and well made are worth twice as

many which do not possess these qualifications. It is quality, not quantity, which should be studied in dressing well.

The fashions in silks for the spring and summer are now very clearly defined, and their character is rich and heavy. Among the most noticeable brocaded silks are Teheran, Armure Diamant, Brocatelle, Broderie Antique, Satin Brocade—thick, substantial fabrics, covered all over with the design, which is sometimes floral and sometimes arabesque : the former mere revivals of what were worn thirty or forty years ago, the more elaborate kinds being reproductions of the styles adopted during the fifteenth and sixteenth centuries.

Stripes will, there is no doubt, have numerous patrons, and among many curious kinds of stripes there is the Rayé Musicale, a silk which displays rows of coloured lines, calling to mind those on which music is written ; but, as a rule, stripes will

be more worn on a thin and inexpensive class of silk, and on mixed materials, than in costly silks ; brocade will reign triumphant there, and most of the dresses sent over for the last Drawing-room held by Queen Victoria, were of the vague class known as Venetian Brocade, a term which is pretty generally applied to any rich thick figured silk, covered with close-set arabesque designs. By-the-by, the fashions are changing not a little in matters appertaining to costume at Court receptions in England.

There is quite a new way of making the trains ; and the bodices match the skirts now, and not as before, the trains, which are always of a contrasting colour or material. Of old, trains were gathered beneath the bodice at the back, or arranged in heavy box-plaits from the shoulders ; now they are still worn from the waist, but the sides are elongated and carried on to the shoulders, where they fasten beneath shoulder-knots formed of the two colours of the toilette. No better arrangement could be imagined ; it has all the grace to be derived from a regal mantle, floating from the shoulders, while at the same time the figure is not hidden.

Coloured plumes and lappets are worn, the latter of coloured tulle or lace, and much smaller than they ; used to be ; and the hair is dressed closer far to the head.

The gloves come mostly to the elbow, which fashion is now a matter of course in Paris, where they are finished off by a "porte-bonheur" of diamonds looking like a line of light around the arm.

The full-dress shoes have very short fronts, and

buckles are now worn without bows, and after the design of those worn in Louis XVI.'s reign.

But touching useful spring dresses, plain and striped intermixed will be *en règle* for all woollen fabrics; the bonnets made of the "capote" shape to accompany them.

With regard to the material, the chief novelty lies in the self-coloured fabrics covered with a damask brocade, which look almost as rich as silk. Bége appears in many new forms—in stone, grey, and brown shades, plain, and with stripes and checked; the sleeves, flounces, and skirt plain, trimmed with the stripe, cut on the cross for bands, and the overdress checked. The novel feature lies in the arrangement of the stripes, which occur in groups of seven or eight at intervals, beginning outside fine, and increasing in breadth towards the centre, and often hazy and indistinct. Limousine is a very favourite material in Paris, and is chiefly worn for polonaises in two shades of grey, over dark-coloured skirts; for Frenchwomen have by no means abandoned yet either velveteen or velvet skirts. But Limousine has not made its way to the hearts of the English people, nor have the damask foulards, which are really rich-looking, the prunes having a white brocade, the dark blue having light blue brocades, and so forth. Alpacas are likely to be worn, and the newest have a croquet stripe upon them of many colours. The matted cloths, having an interwoven surface like plaiting, will be another useful and well-worn material.

The favourite washing dresses will be zephyr cloths, which have interwoven, not printed, checks on them, and Toile d'Alsace, a good firm material, which is to be used most in dark plaids, mostly prune and white. Madras mixture has not yet been forgotten, and red, drab, orange, and black come to the fore here and there in most unexpected places. The washing dresses will be made with long tabliers and full back breadths, caught up in a pouf, but only a slight one, and by no means "bouffant," with a sash, one end of which is sewn in with the side seam, and forms a bow at the other side or in the middle.

With regard to the make of silk and other dresses for day wear, the skirts are still worn long and "trainant," clinging as much as possible in front, and spreading out, peacock-tail fashion, at the back. Plain silks are always made up with cashmere, striped or figured silk, or the Broderie Laines; and the pointed tunics, square tunics, and rounded tunics are only tolerated in a modified form, being really replaced by draperies, which they are supposed to

represent when they are seen at all. The frills so much worn last year at the back, have given place to a drapery of double points, or sometimes to the skirt being left plain, with merely sash ends.

The bodices are made as modified cuirasses, which no longer encase the hips as in a vice, but form elongated and heavily-trimmed basques at the back, and are sometimes cut up under the arm, and merely piped all round. The side pieces at the back are still made as long as possible, tapering towards the waist—a triumph in modern dressmaking, which it certainly achieves, by fair means or foul, being to give the waist the appearance of exceeding slimmness. It is quite useless for moralists and hygeists to express their opinions, let the fashions be ever so hurtful, ever so senseless, provided they are the acknowledged mode, women, alas! will follow them. When brocade

and other rich silks are used, there is but little draping to the skirts; but, as a rule, draperies have superseded tunics; and the result is that the reign of cashmere, woollen grenadine, and soft silks is by no means at an end. Louisine is one of the fashionable makes of silk, which is to be had both in brocade and stripes, and is soft as well as rich-looking. Damassé, Surah, and that class of soft silk, are quite as much worn as last season, with the advantage of being cheaper.

"Prune," which is a dark plum; "mode," which is stone; "acier," viz., steel, and several shades of grey, myrtle, and olive-greens, and light and dark blues, are the



colours of silk which promise to be most worn in the day-time; and whether it is that our climate by no means improves, and that bright summer-like days become fewer, English people show a decided preference for dark colours, excepting always light blue and cream.

With regard to the latter, it bids fair to be generally and fashionably worn, to the exclusion of all other kinds of white, throughout the season. In Paris there are three shades of it—ivory, "blé vert," or half-ripe corn, and "blé mur," or ripe wheat—all being equally worn. There is little doubt that one of the chief causes of its lasting favour is, that it blends well with all colours, and especially with old lace, which now is worn on all full-dress occasions, either in the day-time or evening.

Plissés, or kilt-plaitings, are not yet losing their prestige, indeed they and fringe are the principal trimmings used; and as, to be fashionable, fringe requires to be made expressly, and to cost a fabulous sum, sensible people content themselves with the more

moderate plaitings. The fringes most worn are of the netted order, with a variety of small mulberry-like drops all over it, and a heading formed of pearls, and tufts of floss silk; and as often as not, wool and silk are blended in these fringes; equally handsome tassels appear somewhere on the dress to match.

Silver network fringes, with pink and blue silk drops, and pearl fringes, are worn for full-dress, many such ornaments finding their way over to England on Court dresses.

Sleeves are still very small and close, with merely cuff trimmings.

HOW TO BECOME AN ENGINEER.



THE importance of the science of engineering has been recognised in almost all ages of civilisation, and although not regarded in early days as a distinct branch of study, nor recognised as a profession, it inevitably became associated with the wants and requirements of civilised life, so that as civilisation has advanced, in like manner has the development of engineering; and the one is so obviously dependent upon the other that they may be compared to two lines running parallel to, and in close proximity with, one another; and it requires no elaborate argument to prove either the fact or the cause of it. Increased wants demand increased supplies, and increased wealth expects increased luxuries; and when manual labour fails to meet the demand, science steps in and fulfils the requirements.

Engineering—in its truest, broadest sense—may be said to embrace all the sciences, and in solving our proposition we shall content ourselves with pointing out some, at least, of the qualifications necessary in, and some of the branches of study which should be pursued by, the aspirant to the very honourable—because the very useful—position of an engineer.

And first we would observe that the successful engineer must not be the man who decides upon following engineering as a profession simply because it is a respectable occupation, or a lucrative calling, and at the same time possesses no real taste for it. The probability is that such a man will be disappointed, and find it anything but lucrative. Many a man has entered the Bar, actuated by such motives alone, and has become a member of the briefless family; and if a man expects to become an engineer by mere book study, apart from natural choice and natural talent, he will be mistaken. Far is it from either our wish or intention to diminish the importance of study towards the attainment of eminence in *any* calling, but undoubtedly study alone will never make a man a successful engineer, and a very brief reference to history—both ancient and modern—will show us that such men as Dinocrates, Hero, Hippodamus, Philon, Archimedes, and a host of others renowned in ancient times; Galileo, Castelli, Guglielmini, Poleni, Zandrini, and many others who flourished in the sixteenth, seventeenth, and eighteenth centuries; and coming nearer our own time, Brindley, Watt, Smeaton, George Stephenson, and many more, became what

they were rather from their natural genius than from any prescribed course of study.

It must be remembered that special occasions call forth special efforts, and bring into prominence special talent; and true as this is whether viewed politically or socially, in no branch of science and in no walk of life does this become of more telling force than in engineering. The encroachments of the sea, or the inundations caused by the overflow of rivers, have from remote periods been causes for calling forth engineering talents; the draining of marsh-land, the conveyance of water, the necessity for improving the means of transit and facilitating locomotion, these and many other requirements may be assigned as the causes for the appearance of men of natural talent and force of will to cope with the necessities of the occasion, and we may safely assert that many an engineer of eminence in his day would never have been known had not some great necessity arisen to point his energies and to give him ground for his operations. Again, some new discovery, the result of accident, or maybe of inductive reasoning, crude and comparatively useless in its germ, has directed general attention to the subject, and quickly has appeared an army of aspirants to honour, armed with a consciousness of their ability to cope with the subject, to develop and improve it. Such a discovery has been the electric telegraph; but certainly neither in ancient nor modern times has any idea presented itself to the human mind which from small beginnings has grown to such gigantic proportions as the railway system; and equally certain is it that no branch of engineering has called forth such a marvellous amount of engineering talent, or of so varied a character; for, whilst the civil engineer has been occupied with the improvement of the permanent way and the means of overcoming the physical obstacles which have presented themselves to his progress, in the crossing of valleys and rivers, and the penetration of mountains, the mechanical engineer has been no less engaged in the improvement of the engine, and the result of this combination of talent is the present railway system of the world.

We have been led into these remarks from the desire to point out, to those wishing to become successful engineers, what are some of the *outward* conditions necessary to his success. We will now direct his attention to that which more closely concerns himself, namely, his own adaptability to the profession, and the kind of study he should follow.

Above and before all things, the man who desires to excel as an engineer must possess *common sense*.

CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



DURING June, perhaps more than at any other season, a lady's wardrobe requires to be an ample one. In our treacherous climate, one day hot and the other cold, thin dresses and warmer ones have often to be worn in the same week, if not on the same day. In London the gay time is now at its height, and in the country, lawn parties and other festivities are rife. With all these requirements full in view, we propose to enumerate such articles of dress as are likely to be wanted, with some useful details respecting them. To begin with bonnets: a single new one in the country would doubtless suffice, as they are seldom wanted by young people save on Sundays. In town, as they should match the dress as nearly as possible, any number might be required, though with a little careful management two or three are enough. People with whom economy is an object, do well to wear black and neutral tints, adopting one colour which suits them best for bows, trimmings, and light dresses—say blue, for example. A blue-trimmed hat or bonnet, made to match a full morning dress of blue (which dress, by-the-by, would serve for demi-toilette also), would look well with a black silk, cream, or any brown or grey dress; and straw bonnets, trimmed with black and white, and a poppy or so, can be worn with most toilettes for general wear. With regard to the shape of bonnets, it is extremely difficult to define the fashions; in Paris there are so many varieties. The *Bébé* is one of the prevailing styles, and no better idea of this can be given than by recalling the shape of a baby's or, at all events, a very young child's bonnet. They come close to the face, with a quilling of tulle inside, and a small curtain at the back, and are made mostly of drawn-silk, but also in aerophane and other materials; sometimes they have straw brims and drawn crowns, and sometimes they turn up at the back, with flowers touching the hair beneath. The *Assiette*, or flat, plate-like bonnet, has found more favour in Paris than in England, where the *Bébé* competes for favour with the *Paysanne* and the *Diadem* bonnets. The *Louis XIV.* bonnet, which has a curtain, and is of the *Bébé* order, and the *Mantille* bonnet, a mere lace mantilla with a wreath of flowers, are other French varieties. As a rule, the chief novelties in the form of bonnets are, that they are close and narrow at the sides, short at the back, and many have square crowns; but, in truth, there are large and small bonnets, close bonnets, and diadems; high fronts, formed either by a diadem or raised crown, being the only feature that is the same in all. With regard to the trimmings, cream shades are universal, and nine bonnets out of every ten seem to be of a cream tint, or trimmed with cream lace and feathers. This cream lace is either *Valenciennes tannée*, as it is called, or silk lace with frosted figures, or woollen lace known as

Archangel. The chief points to notice in millinery are the use of these silk laces in various colours, of coarse-meshed plain and fancy nets, and of many fancy gauzes, among them *Gaze de Neige*, just like the cobwebs in the hedges on a frosty morning, which is made both in white and colours; the return to bonnet-strings, which are of lace or net, tied loosely at the back or front, and the new arrangement of bows which are made with soft full loops, like a fan tightly strapped in the centre. The favourite flowers are poppies, buttercups, syringas, wallflowers, and ox-eyed daisies, together with small cream-coloured blossoms massed together, laurestinus and lime for example, with a flower of contrasting hue in the centre. Fruit and berries are now much used. The ribbon is all very soft, and much of it has horizontal stripes. To aid those who would make up bonnets for themselves, we will describe two Parisian models, one for full dress, the other for ordinary wear. A straw of alternate coarse and fine plait; round the crown a twisted band of black and cream striped ribbon; a cluster of poppies and cowslips on the left side; in front on the right two fan-shaped bows of the ribbon; long strings floating from the back to be tied in front; a bandeau over the face inside the bonnet, the brim being turned up in front; this bandeau is hidden by a quilling of cream lace, and a small tuft of the flowers on one side. Quillings of lace are introduced inside nearly all the bonnets, either on a bandeau or merely tacked inside the edge. For this will be required three yards of ribbon and one and a half of lace. The other for full dress: a *Bébé* bonnet of *Gaze de Neige*, a curtain of the same, bordered as is the entire edge with a quilling of cream net. In front of the soft crown is a tuft of brown flowers, with some three small cream feathers arranged in a trefoil form, springing from it; these feathers are only curled at the tips, as is the fashion now. There is a close quilling of cream lace inside. One yard of *Gaze de Neige* and six of cream lace will be required, for there are strings of cream lace.

The summer hats are more bizarre in form than even last year, being copied from some worn a century or so ago—the more *outré*, the more fashionable. They are turned up in front and at the side, and are much trimmed with the fancy gauzes and flowers, but for full dress occasions with velvet or silk to match the dress, and long drooping feathers. Young women even in London are adopting hats for fêtes and races instead of bonnets, and plain, close round shapes for morning wear.

Parasols, of course, will be required—a large black or écu one lined with a colour for everyday wear, and a more dressy one. This season they appear to be rather larger, and trimmed much with frilling, headed by marabout, or covered entirely with a cream network of cord and daisy fringe. Oriental embroidered ones are also worn, the universal cream-

coloured lace being greatly adopted on parasols as on everything else—parasols being, by-the-by, of as antique origin as any part of our wardrobes, dating back as far as the rise of the Chinese Empire.

In our last Chit-chat on Dress we spoke of this season's mantles, and now as the summer advances Paris has been dispatching to England a variety of cream-coloured scarves or mantelettes, made with or without hoods and pointed ends, tying in a loose knot in front. For the races and summer parties these are just the thing, as also the large square cream silk handkerchiefs bordered with Gaze de Neige in black and colours, having gold or silver threads interwoven, which are being much adopted over morning dresses, where they drape gracefully to the figure, or as fichus for demi-toilette.

To turn to dresses: one new silk dress, more or less elaborate, is required by most people annually; last year's purchases, rearranged, coming in for second best; and now that cashmere and other light woollen dresses are made up so much with silk, one that has lost its freshness may be made to look almost equal to new.

In a previous paper we entered fully into the new makes of silk for 1876; we will now describe how some plain-coloured silk dresses can be rearranged with cashmere of the same shade. To begin with, the skirt should be of the silk, cut as follows:—front breadth, twenty-two inches; first gore next to it, seventeen and a half inches; next gore, eighteen and a half inches; shaped piece next back, seventeen inches; straight back breadth, the width of the silk. Round the edge a kilt-plaited silk flounce, four inches wide in front, and six inches at the back, headed by a gathered flounce of the cashmere, above which, at the back only, are a puffing and heading of the silk. A tunic of cashmere covers the front, bordered with silk plaiting; this is kept in careless folds down the front by a box-plait of silk laid on, having five bows at regular intervals upon it, lined with a colour. The tunic comes only to the side, where it is plaited in; at the back is a square train-like piece of the cashmere, beginning below the basque of the bodice, in a treble box-plait, with silk-lined heading, and carelessly caught up on one side by a bow. The bodice is a cuirass of cashmere with silk sleeves—five yards of cashmere would suffice. Trimming the cuffs of dresses is generally a difficulty, we will therefore describe four modes in which the coat-sleeve of this particular dress might be trimmed:—1st. With a plaiting at the

edge, turning down towards the hand; over this a cuff of silk piped; rounded on the inside of the arm towards the wrist, square where it turns upwards; a band of silk in the centre, with a bow formed of four loops and a centre strap. 2ndly. Two plissés of silk turning towards the wrist, a frill of lace above, which mingling with loops of silk on the outside of the arm, forms a sort of rosette, the heading of the lace being hidden by bias bands of silk. 3rdly. The sleeve itself rounded and left open towards the outside of the arm and piped; a silk plissé above; over this a square cuff of silk edged with a plissé, and on the outside of the arm, beyond this cuff, a strip of the silk piped and fastened down with buttons, with a silk plaiting at the upper edge. 4thly, and lastly, a similar sleeve to number one, save that instead of the cuff laid on above the plissé being square, it is replaced by three

diamond-shaped leaves of silk piped all round and graduated, the narrowest coming next the inside of the arm. These descriptions can be usefully applied to any kind of dress for day wear.

Light woollen dresses, made with or without silk, are worn by everybody, and most people will require one of this style. The feature of this year's fashions in all such materials is stripes. Neutral tints are most worn, but on to these, at wide intervals, one narrow stripe of a contrasting colour is very much introduced, and is a good guide to the tone of

trimming; bows, sash-ends, &c., being lined with the same. Princess polonaises of various kinds are admirably suited to these materials. A simple style of this sort has the bodice and tunic cut in one, which is the distinguishing mark of the Princess. In front this tunic is rounded, and bordered with kilt-plaiting, being caught at the right side beneath a bow; on the left it falls to its full length, the back being united to it, and describing a square end on the right, half a yard longer than the right side of the tunic, and bordered with a bias band of the material, three inches wide; a quarter of a yard below the waist there is a large bow, formed of two long loops and a strip in the centre.

The washing dresses this year have the advantage of being of a kind that does not easily get soiled; such as the "Antique Cloths," which are of an écu shade, having a damask pattern in white or a light shade of écu upon them; "Zephyr Cloth," and "Toile d'Alsace;" these not being printed, and having the checks and stripes interwoven; plum-colour is very popular for this style of dress.



Together the sisters hurried up-stairs. The joyful news should not be kept back a moment now! Oh, to see her dear face lighten with the happiness of it all! In Katie's room the window was set wide open, and the summer sun was shining hotly in. Katie lay upon the bed, her thin cheek pillowed on her hand, her fair silken hair straying over the pillow.

"She is asleep," said Bessie tenderly. "We must wait to tell our news. Let down the blind, Sissy: the sun grows so strong at this time of day, and it may

wake her." Then she bent lovingly over the sleeping figure.

Another moment and a terrible wailing cry rang through the house—a cry that brought Mrs. Lushington and Phil rushing up the stairs.

God's hand had hushed Katie to sleep, and the sunshine could not wake her. The "Blind Spinner" was blind no more, and the eyes that had been sightless on earth now gazed upon the Heavenly King in His beauty!

B. LEITH-ADAMS.



CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



WHO sets the fashions?" is a question never as yet satisfactorily answered. When the Empress Eugénie shared the throne of France, without doubt, her influence was a potent one. Now, though there are many women in Paris noted for good dressing, none of them can have any

pretensions to forming the modes they display so well. In many ways

in England people follow the lead of the Princess of Wales, notably in the close-fitting bands round the throat she always adopts. Still Her Royal Highness can hardly be said to set the fashions, the origin of which, in nine cases out of ten, is as much enveloped in mystery as ever. There never was, however, a greater variety to select from, for it would almost seem that pretty well everything can be adapted to meet the exigencies of modern modes.

There is a well-known verse—

"A woman oft seen, and a gown oft worn,
Are disesteemed and held in scorn."

Women of the present day, by the variety of their dresses, acknowledge their adherence to the truth of this, as far as the "gown oft worn" is concerned, though in fashionable life, where people are meeting each other every day, and all day long, they lay little stress on the former. Beautiful women as well as plain ones seem to quite agree, and to have agreed with the Poet Laureate, that however fair, they are

"Fairer in new clothes than old,"

from times long anterior to the writing of the lines; for Marguerite, the beautiful Queen of Navarre, is said to have invented a new costume for every entertainment at which she appeared, and many other royal ladies of that time were distinguished for never wearing the

same dress twice, an example followed only too faithfully by the courtiers.

We have in former Chit-chats described exhaustively the make and materials of the dresses of the season; we will, therefore, now merely mention one or two facts which June develops with regard to them, and pass on to other items of interest connected with the subject generally.

In Paris, the dresses you see worn by the *délégantes* are made long and very flat to the figure, not tied back as they are in England, but so cut and shaped about the hips that no such tying is required. Apparently neither crinolines nor dress improvers are worn, but in truth the latter are so deftly contrived that they merely embellish the figure without any evidence of their presence, being small and tapering quite at the waist, and becoming wider at the base.

Evening dresses are all made with accompanying petticoats of stiff muslin, covered with flounces of lace-edged book-muslin, arranged with the *queue de paon*, by which means the set of the skirt is perfect. For white petticoats it will be found an excellent plan to make the front breadths with tucks, the back having a series of flounces, the lower one trimmed with thick embroidery. They should all have a drawing-string across the back breadths, about fourteen inches from the waist, which keeps the fulness together at the back. The distinguishing feature of the best dresses worn both in London and Paris is, that the bodices appear to be skin-tight, fitting like a glove, without a wrinkle or crease of any kind; and many, made for full-dress morning wear, are laced down the back, with no fastening in front, though sometimes this lacing is only simulated, and they button in front. All this seems to point towards tight-lacing. Any student of anatomy, with the merest smattering of that science, knows well how severely this habit is to be reprobated. But none are so blind as those who won't see, or so perverse as those who won't believe. They are like the Scotchman who said, "I am open to conviction, but I'd like to see the man who would convince me." And not so very long

ago a book was published on the subject, positively urging tight-lacing as a duty, where young people were concerned, and schoolmistresses came forward to show how they had reduced the size of some of their pupils' waists, and the benefit they had derived thereby. Considering that tight-lacing displaces some of the most vital organs of the human body, and prevents their performing their proper functions, it can scarcely be believed that sane people can advocate it, though they may be led to fall into the error from motives of vanity.

New trimmings develop themselves almost every week. Cream lace, made both of silk, wool, and cotton, is worn on bonnets, dresses, neckties, fichus, and parasols. Torchon lace is also much in favour for washing-dresses and petticoats. This is a heavy, thick lace in linen thread, not unlike a black make of woollen lace, introduced some time since. The Russian laces, with a colour interwoven, are also much worn on light dresses. And an inexpensive article of English manufacture is washing-ribbon, made apparently of soft silk, woven in patterns like the Hamburg net so fashionable last year. It is to be had in various colours, and is light and suitable for summer dresses.

A truly Parisian and pretty addition to a toilette are the new lace belts, for full-dress morning or evening wear. These are made of strips of Valenciennes insertion, edged with lace, laid on a piece of silk to match either the dress or the trimming in colour. They go round the waist and fasten on the left side, with a knot of ribbons and flowing ends. Lace neckties, for out of doors, are universally worn. These take the form of blonde lappets, or rows of Valenciennes insertion, of *écru* colour, bordered with lace; or are of Smyrna lace, made entirely of linen. Crescent-shaped ends of point, Brussels, and other costly laces are *appliqué* on to muslin, net, and silk. Such neckties can all be manufactured easily at home, and make even an ordinary costume pretty. From one and a half to two yards would be the proper length, according to Parisian ideas.

Very tasteful collarettes are made to wear for demi-toilette, of lace and muslin. A simple style for converting a high dress into one suitable for dinner is a *ruche* of lace round the neck, set in box-plaits, a bow at the throat in front, and another eleven inches below, attached to a strip of net, three inches wide. Down the centre of this, place two narrow plaitings of lace, the edges meeting; and beyond this a gathering of lace, which should be quite three inches wide, and a yard and three-quarters long, and put on *en jabot*, the edges of the lace lying one over the other in a series

of frills. For wearing with a dress turned in at the neck, a pretty fichu may be made, of net, muslin, or fancy gauze, such as the new *Gaze de Neige*: a fold of this on the cross, a quarter of a yard wide and a yard long, the outside edge having a gathered frill of lace—the inside, *en jabot*, as described above. It should be mitred in the centre of the back, have a bow in the front, beneath which it should be crossed, and the ends, which will be diagonal, must be bordered with lace. There is a great variety in such pretty additions to the toilette, but these are a fair sample of the easiest kinds to make, for amateur milliners.

One word as to the style of bows. Many of the new Paris ribbons are double, each side showing a different colour, and these are admirably suited for bows of all kinds. For such as now universally find a place on the back basque of dresses, the form should be square, with three loops and two short ends, or the new

"chiffonne" bow, as it is called, with two long uneven loops, and a tight strap across, and two irregular ends, the loops and ends alike hanging downwards; these two prevailing styles of making bows are adapted to those worn at the throat, and on the sleeves, and to sashes. Sashes are very fashionable; they are often carried across the front of the skirts diagonally, high on the right side and low on the left, fastened with a bow.

Fringes appear on everything, and the *specialité* of this season is certainly the fly fringe, showing tasselled clusters of light fluffy silk, tied in strands of twist; braid being sometimes substituted for silk. Many of

the dresses have the front breadths quite covered with netted fringe, and a bordering of the fly fringe. "Castillanes" is the name applied to the fashionable tasselled worsted fringes, which dispute the palm with worsted ball fringes. Galloons appear by themselves, or as headings to the fringes; the patterns are light and open, and sometimes they have feather edges. Wool Titan braids are used for useful woollen dresses, and quite a novelty are *écru* canvas braids embroidered in colours. The velvet galloons, embroidered in designs of flowers in coloured silks, are new and stylish.

Everything, now-a-days, is made to play a part in ladies' dress. At the last Drawing-room in England, two sisters wore white tulle dresses covered with small shells; and garlands of veritable sea-weed were carried across the fronts and round the trains. Seeing how beautiful this trimming is, it is a matter of wonder that these flowers of the sea have not been so utilised before. The tints were brown and delicate pink.

There never was so grand a display of artificial



flowers on evening dresses as this season. One or two of the Parisian belles have been wearing narrow coronets of white feathers, with an aigrette at the side, and diamond stars at intervals; but small wreaths of artificial flowers, to match fringes, and garlands plentifully introduced upon the dresses, are the rule.

However much Paris may have suffered in the few past years, it shows but little sign of it as far as the *élite* are concerned. Never was there such a blaze of diamonds to be seen at the opera. Not content with necklaces, bracelets, brooches, and earrings, diamonds are now introduced as fringes on the short sleeves.

The form of mantle which seems to find most favour in England is the semi-fitting jacket, the basque cut straight across the back, and describing points in front. In Paris, jackets and mantelets alike have collars, or small capes, like the old coachman's cape, or a lace hood. Even in mantles, as generally in dresses, polonaises, &c., the curious fashion holds good of trimming the two sides entirely different, having a basque on the left and none on the right.

For evening dresses many are made *en Princesse*, that is, skirt and bodice in one, fastening diagonally across the front, from the neck to nearly the hem of the dress.

Coarse straws, both in white and black, vie with Leghorn bonnets in favour; a great deal of trimming being introduced beneath either the brim or curtain at the back.

England is more famous for her hats than Paris, and the shapes revived from old portraits are the fashion of the hour, the newest being the so-called Crushed Rubens, with a square crown and rather narrow brim. The Lady Dorothy, copied from the portrait of that lady at Haddon Hall, is also much worn, and many other similar shapes turned up in front, or at the back, or at the side, as most becoming to the wearers.

Hats and bonnets are difficult to distinguish, differing often only in name, and caps and bonnets are running each other closely, especially the now fashionable Paris Chapeau, composed of a mere garland of flowers and a ruche of lace, with no crown.



HOW TO COOK A FISH DINNER.



WE have discussed the subject of wedding breakfasts, which are so similar to nice little suppers that we were unable, when so doing, to give many practical receipts; but we will endeavour to make amends on the present occasion, and will commence by blowing our own national trumpet, by maintaining that we English, in cooking fish, beat the French as completely as they beat us in the making of entrées. There is oftentimes a connection between wedding breakfasts and fish dinners.

It has often happened that a little party of four or more have taken a run down the river to Gravesend or North Woolwich; the fish dinner has been enjoyed, the discussion on "What are whitebait?" concluded in the usual manner, viz., that no one knows; the well-iced cup has washed down the devilled bait; the stroll on the balcony, the cigar, the water—perhaps the moon—the heavy shipping dropping slowly down the river, &c., have followed in due course.

We cannot always be running down the river, but the happy little wife is suddenly seized with the following happy thought—"Suppose we have a fish dinner at home!" I will tell you how to do it, right away from the flounders souchet down to the devilled whitebait at the finish, and if you exercise a little judgment, I can assure you that it is by no means so expensive or extravagant an affair as many think.

It must, however, be carefully borne in mind that the one secret of success in the management of a little dinner consisting of a variety of dishes is—forethought. The cook should consequently divide the dinner into

two distinct classes, viz., those dishes which can be cooked beforehand—*i.e.*, in the morning of the day—and those which require cooking at the last moment. To illustrate what I mean, I would mention stewed eels and whitebait. It is obvious that the first can be prepared hours beforehand, and will simply require warming up, but that the latter cannot be cooked till within a minute of its being sent to table.

I will now give a list of fish, from which the dinner can be chosen, but at the same time would strongly recommend, where possible, some common-sense person to go early in the morning to Billingsgate market and pick out, say half a dozen different kinds of fish, of course choosing those that are in season, and therefore cheapest:—Flounders, souchet and fried; eels, souchet, fried, and stewed; salmon, plain boiled and with piccalilly sauce; red mullet, *en papillote*; soles, filleted and fried; whiting; turbot, boiled; smelts; lobster cutlets; whitebait, ordinary and devilled; shrimps, curried.

Of course I do not mean that you are to have all these at once, but as under ordinary circumstances it is almost impossible to get just what fish you may ask for, I give a variety, so that if one is not to be obtained, you may have some others to fall back upon. I would however, at starting, remind you that *the* dish in a fish dinner is the whitebait.

We will first start in the dining-room, and suppose the time to be the hour of dinner. The table is laid for four; a green glass is placed, in addition to an ordinary sherry one, by the right-hand side of each person. The sherry is tapped, and let us trust it is dry, and free from fire, as sweet sherry is quite out of

And now o'er the sea the fair, pale moon
Is shedding its silvery beams,
And the sky is white with softened light,
And flecked with rippling gleams.

Ah! fair is the sun in the east and the west,
But dearer than either to me,
The Lady-moon in her downy nest,
And her pure light o'er the sea.

G. WEATHERLY.

CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



CONSIDERING how very much the majority of women desire to dress well, it is somewhat surprising that so few succeed, and we are inclined to think that one of the chief reasons is, that they have too many clothes in wear at once. These have to be worn out sooner or later, and are either old-fashioned or else are transmogrified in a manner that, as a rule, in no way improves them. Frenchwomen are wiser in their generation; they buy a few good things and wear them, whereas Englishwomen have a *penchant* for "best things," the chief purpose of which is, it would seem, to hang in wardrobes or be carefully put by for wearing on state occasions. The best excuse for all this is our treacherous climate, which has to answer for a great deal of spoiling, and what with one day hot, the other cold, even in the height of summer, a much greater variety of dresses is wanted here than in France. Nevertheless, a golden rule in the art of dressing well is to buy few things at a time, and to wear them while they are fashionable; the modes change so quickly now-a-days; and though just at present, speaking generally, everything seems to be worn, and every Parisian dressmaker and milliner has a style of his or her own (for the class is of both sexes), and women of fashion adopt their own modes, yet last year's clothes, unless made in Paris, look *bizarre* this year in England, and skirts and bodices alike seem to be quite differently cut.

Some of the evening dresses, as worn at present, are so arranged that it requires a close examination to find out how the wearers got into them at all, for there is no perceptible opening anywhere. The newest dress at the present moment in Paris is the "Diane," a low "Princesse" bodice and skirt cut in one, the distinction being that the skirt is draped over an under-skirt of a contrasting colour. This is made up very much in white materials, more particularly white fancy cloths trimmed with gold or silver braids, or white woollen braids, about two inches wide, interwoven with either gold or silver threads.

For the benefit of our readers who may have by them black silk or velvet skirts, or some plain coloured skirts, we will minutely describe a fashionable cut of polonaise to wear with them; it can be easily made and is stylish in either black or white.

The sleeve is of the coat form, trimmed with braid. The front of the bodice is cut in one with a cuirass basque, coming twelve inches below the waist and buttoning the entire length. It is trimmed with the braid, which is carried down either side to the back of the shoulders, where it is turned under and forms another row in front to about eight inches from the throat. There is an upright collar at the throat, rounded in front. The back of the bodice has a seam down the centre and two side pieces on either side of it; it is cut in one with a train, $1\frac{1}{4}$ yard long and $1\frac{3}{4}$ yard broad, edged with the braid; on one side there is a revers with bows, on the other it is caught up, and on both sides meets the front basque. It takes but little material, and completely covering the back of the skirt, is almost a dress in itself, and for garden and other parties is much to be recommended.

In Paris the fashions for races and dressy occasions seem to show that a heavy outlay of money on dress is not necessary, and that it is the style and not the costliness of the material which is to be considered. Black batistes trimmed with Valenciennes lace are much worn, likewise good serviceable gingham of fine make and bright colours, trimmed with the coloured laces which, when the Duchess of Edinburgh arrived in England as a bride, were spoken of everywhere as "Russian laces." Batistes, which in England seem to be considered out of date, across the Channel are not only to be seen in black, but in pink and blue, striped and plain, and elaborately made, also in grey and *écru*, English embroidery being much introduced upon them. A grey batiste with bands of embroidered insertion, lined with red, and bows of the same colour, is both *distingué* and becoming. Two shades of red are worn—a dark clarety shade, and poppy red—and these will play an important part in the French sea-side costumes this year, some of which (as were many of the race-dresses) are being made short—a sensible plan, which it is to be hoped we shall soon follow.

Few women master the difficult art of holding up a long dress gracefully, though in the present make of skirt it is not difficult, for in good truth the front and sides are cut of a walking length. It is merely necessary to take up the centre of the train as near the edge as possible; holding it thus in front, it is drawn gracefully over the sides, and none of the lining is shown; otherwise it will still touch the ground, and moreover be crumpled in the process of holding.

The newest white muslin dresses are embroidered in red wool. Woollen embroidery in all colours is fashionable, the French patterns being of the ordi-

nary kinds, whereas in England the pre-Raphaelite type favoured by the School of Art Needlework carries off the palm; and at Hurlingham, Prince's, and other fashionable resorts, holland, serge, silk, and cashmere dresses have been very popular, covered with designs in silks and crewels, with which we are now familiar, such as jessamine with green leaves, apple-blossoms, ox-eyed daisies, and others. Paris may in time follow our lead here; but, though wheel-skating is almost as much a mania there as in England, we doubt whether a Parisian lady will think the plan of wearing bangles round the ankles, as affected by an English belle at Prince's, worthy of imitation.

Chamois leather basques and artabliers are new and pretty; the soft tone of the material forms an admirable ground for silk embroidery, and bands of this kid are now introduced on brown and black silk dresses. We would suggest to good needlewomen that it is durable when done, and tasteful work to do.

A word as to dust-cloaks, which are useful wear as the summer dies gradually away. They are now made in light colours—blue, and pink, and celadin green, as well as greys and stones—and sometimes the circular form is superseded by Ulsters in the same material, movable jelly-bag hoods and plaits at the back ornamented with cord being novel features in them. For country wear the linen Ulsters are really useful; they can be purchased plain or checked, and if desired can be looped up over a coloured petticoat, when any other dress can be dispensed with, and they will be found specially desirable for sea-side wear.

A novelty in ornaments for travelling are wooden earrings, studs, buckles, &c., coloured to match the dress. They are having a very large sale in Paris, where other innovations in the matter of ornaments hold good, as for example velvet or ribbon earrings, which are made double, fastened with a jewelled buckle, and fringed to correspond.

We are hoping for more sun this year, though autumn is upon us. French parasols for dressy occasions have been made in the brightest colours—red, pink, green, and yellow—red being the feature of the season; but black, after all, have been more general wear in England, where they have disputed the palm with cream and *écru*, either embroidered or covered with fringe. The black parasols are large, and are bordered with lace.

Few gentlemen have ever approved of the fashion of bright-coloured plain and striped stockings, and if a vote could be taken there is little doubt there

would be an overwhelming majority in favour of plain white and black silk. We may now return to this good old fashion, for striped stockings are going out, and if worn at all, the lines are so narrow as to be almost unnoticed; Balbriggan hose are taking their place. In boots and shoes there is an abundant choice. For example, in shoes some have one strap and buckle across the instep, or, as in the "Molière," one strap and a large bow. Others have four or six straps, buttoning on the centre of the instep. The "Wurtemberg" shoe has a higher heel than others, placed more directly under the instep; while the "Oxford" shoe is merely laced up the front. In boots, there is the "Polish" boot of French kid, with cloth top coming high up on the ankle, with as many as nine buttons, and having, as most of the fashionable boots and shoes have, very pointed toes. Boots with double toe-caps are new, and for good

serviceable country wear there are boots with calf goloshes and kid tops, which wear well and keep their shape. In buying boots it is advisable to remember they last twice as long if bought before they are wanted, and kept lying by. Leather, like soap, improves by keeping.

Ready-made under-linen is certainly cheaper than it was, and a great deal of it is ornamented with the embroidery on the article itself—a durable and economical plan. Dressing-gowns become more elaborate from season to season, the favourite mode of making them now being with the "Watteau" plait down the centre of the

back, a frilling of lace *en cascade* carried straight down the centre with bows intermixed. Twilled foulard, wadded throughout, and cashmere, are the favourite materials, and pockets at the side are as important a part of a dressing-gown as of any other style of costume.

Children's garments become in no way simpler; for little girls, cream-coloured muslins, elaborately trimmed with lace, are prepared for full-dress occasions, and poplins, bêtes, merinos, and cashmeres are made as much like grown-up people's as possible, with one exception, viz., a French make of frock for a child from two to six. The skirt, which is arranged in box-plaits, is sewn round the hips, and not at the waist, to a long basqued paletôt cut to the figure; this is either finished off with trimming, or with a broad folded sash having a bow and ends at the side. This style is worn alike by little girls and boys. The paper pattern is to be bought in England, and the making is very easy. It is specially to be recommended in striped cottons for country and sea-side wear, when English embroidery would be the most appropriate trimming.



little blue, are less objectionable; but they must reflect the general tone of the room.

I have already spoken of devotional pictures and family photographs being most suitable for the decoration of the bed-rooms. The same rules obtain for hanging them here, as in the dining and drawing-rooms; and no terrifying subjects should be allowed, particularly where there are children.

In an artist's house in town I saw the other day a dado of blue and white tiles, about four feet high, in the hall. This treatment was carried through the house, for wall decoration, from basement to attic. It happened to be a very hot day, and the effect was most cool and charming. It has the advantage, too, of perfect cleanliness. If the tiles should prove too expensive for general use, I should recommend a painted dado, of a dark brown or green, with a darker line on top; or, better still, a wooden moulding. This can be washed and kept clean also, and avoids the necessity for continual white-washing. For the bath-room walls, if tiles themselves be too expensive, we have varnished "tile-papers," which are made in great variety, and resist the action of water for some time.

I have not as yet mentioned the important subject of window-blinds. First and foremost we have the Venetian blind, which I like best of all, I think, if I can have it painted of a colour to harmonise with the rest of the room. The general colour is a violent green: this, and the different hues of the apartment it shades, all "swear at each other," as the French say! The next thing to Venetians are the silk blinds gathered on cords, and drawn up in festoons. In blue silk they are most effective. The red blinds—a fashion imported from Belgium, I fancy—have a most comfortable appearance from outside, but have a drawback in their fading so soon to an ugly brick hue. For half-blinds I cannot at all admire dried ferns and leaves set between two panes of glass. They are not in their proper place as a window decoration. The lower window-sash is very pretty when made with small panes irregularly set in leaden frames, the glass of a greenish hue, and small figures or flowers of a conventional pattern upon it. For bed-room windows this is very nice, and is a change from the everlasting drawn-muslin blind with the gilt rod.

D. DE B.

CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



HOME-STAYING youths," we are told, "have ever homely wits," so possibly it is the dread of these same "homely wits" which makes people at this season beat so precipitate a retreat to the Continent. Belgium, the Rhine, Switzerland, Norway, Sweden, and far less accessible spots are invaded by English, who, according to the showing of other nations, are distinguishable at a glance by the inappropriateness of their attire; and we are ourselves bound to own that our countrypeople rarely show to so great a disadvantage as *en voyage*. They seem to consider that anything will do, treasuring up for travelling a store of old clothes which they would not dream of wearing at home. There can be no greater mistake; indeed few things are absolutely necessary as far as comfort is concerned. "New and few" are rhymes which the traveller would do well to remember. Hardly any half-worn dress will stand a month or six weeks of hard wear and be fit to be seen at the end.

We would almost wish some of the ladies who show so little respect for their nation, and so little self-respect, by thus making guys of themselves from motives of ill-timed economy, could overhear a few of the remarks which have fallen on our ears in Paris during this same September season, when so many of our compatriots flock over to the French capital. These remarks accompanied, as they usually are, by such an expressive shrug of the shoulders as only a Frenchman can give—conveying even more than the words—

might possibly open the listeners' minds to the real impression they make.

The Parisian dressmakers have had some very pretty travelling costumes made this season of black and white check, or thick *écru foulard*; but they are apt to trim them with silver braid, which is scarcely suited to hard wear-and-tear, sea-air, and dusty railway carriages. *Polonaises* are the usual form in which they are made, with two square ends at the back, and as these are easily raised they need not, with a little care, be very much creased, the skirts being in many cases short. Gingham for travelling dresses, Parisians much affect, especially blue with light red lines. We think our readers would do well to adopt this mode, for such dresses rarely require washing, are cool, and at the same time, if made as long *polonaises*, they can, should the skirt become soiled first, be worn over black silk. English embroidery and Russian lace are the best trimmings.

Annual trips to the Continent impress us each season the more with the comfort of but little luggage. A mohair for a travelling-dress, provided it is a good one, and so will not cockle with damp, is a most serviceable material. Grey is among the best colours, and next to it dust-hue. The skirts are best trimmed with bias bands of the same, as also the *polonaise*, which can be further improved by bows down the front. Two outside ornamental pockets will be found a comfort, as well as pockets on either side of the skirt, such as tailors invariably place on the dresses they make; you can scarcely have too many *en voyage*. The addition of some bright-coloured muslin bows or a muslin *fichu* would make such a dress as this fit for a

table d'hôte, and a little additional jacket of the same, pointed back and front, and trimmed with fringe, would be found useful when the air blows cold.

The bundle of wraps is an important part of an outfit. It should contain a warm shawl—which answers the double purpose of railway-rug—a waterproof cloak, a dust-cloak, and if possible a light waterproof suit, which can be worn on the sea and for rough travelling on mules, &c., thus keeping the actual travelling-dress longer in good condition. A black silk fashionably made, and a handsome muslin polonaise to wear over it, for the dances sometimes given at *kursaals* and *établissements*, are all the dresses really wanted, besides a couple of washing ones if the weather be hot.

We are speaking, of course, of a travelling trip. If people go to a fashionable resort abroad, and stay there, and take part in the amusements, they will (except low dresses, which are rarely worn) want as much as they would for similar places in England, and should provide accordingly, taking a fair supply of luggage with them. It is only when passing rapidly from place to place that many impediments become so unbearable; and if it were possible to reduce the belongings on a trip abroad to such as can be kept with you in the railway carriage, half the expense and a considerable amount of fatigue would be saved.

We would counsel those of our readers who are contemplating a trip abroad to take a supply of soap, a small looking-glass which can be easily hung up, and a fair-sized square of American cloth with the wraps. Merely bound with braid, and accompanied by a strap, this will be found useful in various ways—viz., to wrap round the bundle of shawls, &c., in wet weather, to enclose the waterproof suit when damp or dusty, or to hold a silk dress when the boxes have to be left for a day or two. An extra pair of stout boots—which, like all taken, should be an easy fit—goloshes, one pair at least of thick stockings, a shady hat, a large parasol, and plenty of gloves—the wash-leather and Swedes, with many buttons, so protecting the wrists, being most useful—all these will be required. French people are beginning to wear hairnets again, of the same shade as the rest of the toilette. These will be found a comfort in travelling; for, do what you will, the hair will become rough at times.

Notwithstanding the much-talked-of monetary losses, our sea-side resorts at home are as full as those patronised by French people, and we are following their good example in making swimming a part of the education of the young girls of the day; and the wisdom of this cannot be too strongly enforced.

Our dress-notes for the month show that, according to present fashions, rich materials are by no means a necessity—indeed, that some of the best-dressed

women affect cheap materials, but so exquisitely cut—indeed, so completely moulded to the figure—that only a good dressmaker can make them, which renders them expensive. Pockets outside the dresses are universally worn, and must be as long as the present “tied back” skirts prevail. The newest idea are pockets which reach from the waist to the hem of the dress, the pocket proper in this occupying the usual place, and displaying every variety of bow.

The slim figures continue to have it all their own way, and, inconvenient as it is, most of the bodices are laced up the back still. The ladies' toilettes do not now, as of old, add bright patches of colour to the landscape—nothing but neutral tints find any favour; and though in individual cases this may be becoming, it is not effective or pleasing in the aggregate. Happily there seems to be a chance of cream tints being eclipsed. At the end of the London season white thick muslin dresses, worn with white sashes, had entirely superseded the before-prevailing yellowish tones.

A word as to hats. Toques made entirely of feathers find favour in France, and the famous Rebourg has made the “*Celadon*” the fashion—viz., a coarse straw, with a pointed crown, a feather in front, and another at the back, or covered with cherries; and scarves of a contrasting shade are wound round many Parisian hats—as, for example, one of light blue round a rice-straw chapeau, and navy blue round a black one. Sometimes these are brought from the back round to the front of the dress. Scarves are also now adopted by Parisian *élégantes* as



outdoor coverings, the old-fashioned veritable scarf of muslin or silk crossed in front, the ends hanging at the side—a style requiring most careful arrangement.

The modes of old days seem to be ransacked by modern dressmakers; and, re-introduced, find many patrons. Nothing is too *bizarre* or *prononcé*. Some fashionable women, both in England and France, have been wearing a sort of coat, known as a “habit,” with a frill of lace in front; an embroidered satin waistcoat making the resemblance to the masculine attire of Louis XVI. the more complete. The sleeves are narrow, and a turn-down collar renders it more becoming. It boasts of veritable coat-tails; sometimes, but by no means always, there is a sash round the waist, in front—then it is known as the “*Revolution costume*.” At a recent wedding in England, a violet velvet habit was worn over a cream satin petticoat and embroidered waistcoat. Talking of weddings reminds us that Mlle. Bettina-Rothschild has inaugurated a new and becoming mode of wearing a lace bridal veil—viz., placed forward on the head like the Marie Stuart veil. Evening headdresses at the present time are all worn quite at the back of the head.

seemed impossible that suspicion should fall on her ; and in the meantime she must control her face and voice, must eat her dinner, and behave as usual, that there might be nothing to be remembered against her afterwards. Dinner was got through as usual in silence, and then Bertha went out and took her class in the school, and read to the old almswomen, who looked forward to the "beautiful books" Miss Bertha read to them every Thursday, and gossiped as usual

about their own troubles and maladies, little guessing the sickening fear to which she dared not give way, or the bold act of which she had yet had no time to repent or consider.

Slowly the long anxious day wore itself out, and weary in mind and body, Bertha crept up to her room and locked herself in, with a feeling of unutterable thankfulness that for a few hours she was safe.

END OF CHAPTER THE SIXTEENTH.

CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



ORD LYTTLETON, in his famous poem, "Advice to a Lady," declares that the sex's

"——— earliest, latest care,
The heart's supreme ambition is to be fair ;
For this the toilet every thought employs—
Hence all the toils of dress, and all the joys."

Granted that this is so, women, alas ! often signally fail in making themselves fair—or at all events any fairer—by dress. On the contrary, many of the styles of costume which find a temporary favour are disfiguring rather than otherwise ; but we may, without self-deception, congratulate ourselves that the fashions of the present hour combine some of the most becoming features of bygone days, the only danger being that we may carry them in some points too far : for example, wear our hats too large, our skirts too clinging. Ever since the famous picture disappeared, every variety of the Chapeau Gainsborough seems to have found patrons, not only in England, but in Paris ; and the autumn fashions point to scantier draperies than in the summer.

The "toils of dress" are not in every respect to be depreciated. The wish to make ourselves beautiful, and worthy of the love of some one else, is like the desire for decorations—the beginning of all civilisation. No man is a hero, they say, to his own valet ; and very few men or women, doubtless, are faultless in the matter of attire as far as dressmakers and tailors are concerned ; but it is a fatal mistake to put yourself into their hands entirely, and allow them to decide for you the all-important question what to wear. Dress is a sort of index to the character, and women especially should bear this in mind. It is they who inspire most of the refinement and poetry of existence, and both these should find a place in their personal adjuncts ; bad taste in dress jars almost as much on the sense of fitness, where a graceful woman is concerned, as a misapplied "h" from her mouth.

October is one of the least important months, as far as dress is concerned, during the year. It is often a very fine one in regard to weather : warm, bright, and sunny, showing the autumn tints for which England is so famous, to the greatest perfection—but variable in the extreme. Washing dresses can often be worn at times, while warm serges and tweeds are necessities at

others. The London world begins to put in an appearance once more in the metropolis, but the country finds most patrons, and there it is that cloth suits are most appreciated. In these, English firms are allowed to maintain their superiority. We have just seen a selection sent from a famous London tailor for a Russian princess, and many Frenchwomen supply themselves in the same way.

First of all, there was a wonderful driving cloak of thick undyed cloth—not unlike an Ulster—having a band round the waist, but fastening at the back, to prevent any chance of the rain beating in. A large coachman-like cape could be buttoned either back or front, and the idea seemed to be that by just unbuttoning the only two fastenings it had, it could, when not required to be worn, slip down on to the knees as a railway rug. It had a very masculine appearance, but so have nearly all these tailor-made suits, and it seems to be reckoned a merit ; indeed, the costumes are now called by the masculine nomenclature : there are ladies' smock coats and ladies' overcoats ; the one cut like a man's coat, double-breasted, with a double row of buttons up the front, and a slit at the back almost to the waist, looking something between a polonaise and a long basqued jacket. The smock is something after the character of a Norfolk jacket, only longer in the skirt, the fulness being deftly managed so as not to give breadth to the figure. There is much comfort and durability in the wear of all these ; and for travelling, caps of some kind, made of the same material, are invariably worn with them ; the shapes being as much like those adopted by the opposite sex as they can be, the last introduction being the regular Lowlander cap, such as one sees in Scotland as soon as one crosses the Border.

There is a great improvement in serge, the newest kind being soft twilled flannel serge ; and this is trimmed with white braid with straight rows embroidered upon it in colours, very dark blue and white being much worn in the newest costumes. It is rather early, as yet, to pronounce what the fashions will be, but at present all such dresses are made with polonaises, mysteriously draped at the back, and often buttoned across the bodice, or as jackets and long tunics.

In lighter dresses, netting in string-coloured linen, used as tunics and trimmings, and also as fichus, are

the last new things, superseding those made from China crape shawls, which, as the season proceeds, become too summer-like, except for evening wear.

Tunics are not likely to go out of fashion. Some of the newest costumes are made with four tunics, six, ten, fourteen, and twenty-four inches long respectively. This will be one of the features of the winter dresses, as will blouses—viz., loose polonaises with waistbands.

Few people in England appear to be inclined to patronise leather bodices, but in Paris black kid have been introduced with some success; also others of black goat-skin ornamented with antique silver buttons, while some of the *élégantes* have appeared in chamois and silver-grey cuirasses, covered all over with gold and silver embroidery. The newest so-called "rinking costumes" have leather belts round the waist, and leather straps and buckles round the sleeve.

A variety of new winter and autumn costumes in woollen fabrics are being introduced, all of neutral tints, and most of them having a raised plaited pattern covering the entire surface, or a silk design of Oriental character interwoven. A more striking novelty is the introduction of gold and silver threads into the stripes in serges and some other woollen goods. The *Héloïse* is the newest style in Paris of making such things. This opens shawl-shaped in front, and is laced with cord of a contrasting shade to the dress, the whole character being decidedly mediæval. Tunics with bibs of a contrasting shade to the bodice, skirt, and sleeves grow in favour, and are to be recommended as stylish, requiring very little stuff, and useful for finishing up a half-worn dress. Batiste and muslin aprons with bibs and braces make a silk dress dressy, and light foulard aprons over dark dresses will be found useful as the winter evenings come on.

There is a decided improvement in hair-dressing, inasmuch as false tresses and pads are given up as much as possible. In the country, Frenchwomen adopt the Catogan nets, into which the hair is merely loosely put—a bow on the top of the head and another at the nape of the neck, which must match the toilette in colour.

We have been favoured with the sight of a few autumn dresses which were being dispatched to England. One was a black silk trimmed with black figured broché used as a violin-back, and in four bias plaits down the front, on either side, about four inches from the buttons. The front breadth was covered with rounded draperies of the same, bordered with knotted fringe, and long ends at the side secured a

large pocket low on the skirt. A brown silk made up with a soft cashmere, with stripes of Oriental tone upon it, was made as a polonaise laced at the back, two long ends of the silk coming through a round aperture below the skirt, being covered with vandyked kilt-plaitings. A blue cashmere had a light leather Cummerbund across it—viz., a wide scarf below the hips, knotted at the back, and no other trimming. Indian names fall glibly from the mouths of linen-draperies and dressmakers just now, and are not always rightly applied. We show as little discrimination in our Indian nomenclature, as we do with regard to the respective ranks of Orientals. Many an Eastern visitor here, who in his own country occupied a humble sphere, has found himself lionised and raised to the dignity of prince; and yet we have held our Eastern Empire, and sent some of the pride of our nation to make their home there, for far more than

a century. The Cummerbund, to which we owe this digression, reminds us that French children wear now very wide sashes, extended with full width, and coming far below the waist, tied in a knot or bow at the back. Most of their little dresses are cut all in one, without making any distinction in the bodice or skirt. Quilted costumes with an embroidered flower in the centre of each diamond are pretty novelties; so are tastefully got-up boxes containing one article of every kind required for a layette, except a hood and cloak—a most useful guide to those who are industriously inclined, and moreover a very pretty present.

Now that the evenings are beginning to get chilly, our readers may be glad to hear of some fashionable additions to their dresses, which transform them into demi-toilette without exposing either the throat or neck. There are two shapes—one oblong, falling over the bodice in front; the other a large collar made of a frill of lace about nine inches deep turning downwards, and one of about an inch wide upwards, round the throat, the two divided by a fulling of ribbon covered with net; they are specially becoming. The other design is formed of a jabot of lace and gaze de neige, a plaiting of both round the neck, and fastening at the back; it is put on with great ease.

In linen collars and cuffs there is but little change. French people wear them much embroidered and trimmed with lace, but the laundresses of "perfidé Albion" are inimical to all such innovations, and are warranted to spoil such sets in the course of one or two washings.



CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.

JUDGING from what one reads and sees of the coming winter fashions, we might be preparing for a fancy ball, or for living perpetually in masquerade, so *bizarre* do many of the modes originating in Parisian *ateliers*, and patronised by French women of fashion, appear. They are borrowed from all periods. We have Pompadour neckties, Pompadour caps, Pompadour bows, and Pompadour rosettes. The necktie is a ruche of lace with ribbon in the centre, and on one side a rosebud or any small flower nestling amid a cluster of lace. Very pretty and dainty it is, with square-cut bodices, making jewelled necklaces out of place. The Pompadour bows are intended to be worn in the front of such bodices, and consist of three loops and a flower: similar bows form a headdress also. Ill-fated Josephine lends her name to the belt of the day, which commences under the arm, and consists of folds of the same material as the dress, buttoned with three or four buttons in front.

Velvet bodices are warm and comfortable wear for dark days; but who would think that the "Fermière" and "Laitière" corsages were intended for anything but costume balls?—especially when they are made, as frequently occurs, of a totally distinct colour from the rest of the dress, such as red velvet laced at the back, having a cream gauze bib, while others are made with short basques and tight sleeves.

Most of these fashions, however, will not find many patrons in England, which is given up, as the French are apt to consider, to clumsy bad taste, both in the amalgamation of colours and trimmings, and the putting on of clothes generally. All that that vivacious nation cares to borrow from us in the matter of dress seems to be the name of a new colour—"London Smoke;" for, with the fogs and dreary weather inseparable from our English climate at this period, we are to have nothing which will tend to brighten us as regards colours in dress, save "Cardinal," a deep rich red, which is to trim dragon-green, navy-blue, brown, and stone—not obtrusively, but as pipings, linings to bows, light braidings, and such-like. Cream is not to be set aside, but it is extending its range. It has hitherto included oyster-white, and light maize and lemon-colour; and now the new cream tint has a dash of green in it, like sea-foam, or young salad leaves. The colours which are to be worn in everyday life are myrtle-green, ink-colour (that is, the very darkest

shade of blue), brown and prune, and also a violet-brown; while for evening, light blues, pinks, and creams are to have it all their own way. The new silks, whether for morning or evening wear, are all brocaded and broché—not in floral designs sparsely scattered, but in Oriental and arabesque figures which spread all over the fabric, merely allowing the ground to be seen between the pattern. None of the present simpler styles of making are overwhelmingly difficult, if the would-be dressmakers will but purchase a good paper pattern, and consult good fashion-plates. With these aids, verbal hints are valuable, but not to any great extent without.



Coarse straw bonnets, more especially black, with a wreath of flowers upon them, continue to be much worn. The greatest change in millinery in Paris are the veils, which are often made of coloured gauze, and are twice as large as they used to be, often completely hiding the bonnet. Feathers appear in a variety of new forms. Ostrich feathers are quite *à la mode*, but the latest introduction are metallic-tinted green feathers of all kinds; these when they appertain to the breast of the bird are used on the skin, which is made to fit exactly the crowns of hats and bonnets, around which they are placed. We have stripped the farmyard, it would seem; for natural cocks'

feathers are in the greatest demand, whether they be of the favourite green hue, or of gold and black, the hackle feathers being made to droop over the face and round the crown, the long plumes hanging at the back. Blackbirds, Guinea-hens, peacocks, ducks, and gulls are next in request. The latest shapes in bonnets are close and turban-like, encircled by the gauze veils which droop at the back, and are clasped by silver rings, for silver still reigns to the exclusion of gold. Chip, velvet, and felt will be the favourite materials for bonnets, and Valenciennes point and coloured laces are much introduced upon them, the former being an imitation lace of Valenciennes ground, with a blonde-like pattern.

Another useful introduction which Parisian ladies greatly affect are thread gloves with four buttons, and ornamentally sewn on the backs as a kid glove might be; they fit to perfection, wash when soiled, and are useful for travelling as well as country wear.

Mittens are decidedly gaining in favour, and both black and white ones have been worn in the French capital. They have the merit of being very becoming to the hand.