

RONDEL.



FOOLISH heart! thy joy may change to grief;
 The brightest day will darken, being brief;
 In happy eyes unhappy tears may start;
 The fairest flower, unfolding leaf by leaf,
 Must, in full blossom, with its petals part—
 O foolish heart!

O careless heart! the clouds will veil the sky;
 With swift advance the winter draweth nigh,
 And soon in gloom will glowing light depart;

The song may falter with the weary sigh—
 The throbs of anguish with thy pulses start—
 O careless heart!

O happy heart! content with passing joy,
 Charmed by the strains the minstrel birds employ,
 Where golden sunbeams through the branches dart;
 Thy brimming chalice is without alloy—
 Without the bitterness the years impart—
 O happy heart!

J. R. EASTWOOD.

CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.

THE opening of a new year is generally the occasion of merry meetings, so that evening dresses have now to be thought of. Our illustration shows one of the many prevailing styles. The "Princess" form of dress—viz., with the bodice and skirt cut in one—gains favour every month. Velvet and brocaded velvet are scarcely ever now made up in any other way; and even if the whole dress be not of that form, the tunic and bodice nearly always are. For ball-dresses the style indicated is decidedly fashionable—viz., with the bodice and front of the tunic in one, and made of silk or of some equally substantial material, the train being formed of diaphanous puffings and plaitings such as tulle, tarlatan, or gauze. Such puffings are now much elongated, the fullness being rather in the length than breadth, and they fall low on the skirt, just above where it would touch the ground if Fashion did not dictate that it should float thereon for some half-yard or more. The puff terminates in a long ribbon bow. There is no diminution in the length of the skirts, but there is an increase in their breadth. Slimness is still one of the aims of dress, but not the slimness which defines rather than conceals the form; and the more aristocratic of fashionable women have the trains so lined with plaited muslin flounces, that as these trail upon the ground they show no inclination to turn up. Scarves across the skirt, placed diagonally and disappearing mysteriously, and draped tunics of all kinds, are worn; so are cuirass bodices, as much like stays as they can be, low bodices being the rule in ball-rooms, although low squares—that is, bodices cut square back and front—have been adopted by the thinner of the fair sex. A profusion of flowers appears on ball-dresses now, on the front rather than the back; and except when floral fringes of leaves and flowers are festooned about them, the effect of growing foliage on skirts seems to be aimed at, autumn leaves being laid on the sides of the front breadth much as ivy might climb up a wall, and grapes and leaves are carried above the lowest flounce in front as they would twine above the head in an Italian vineyard. Natural leaves and flowers might be used far more frequently than they are, though barberries, ivy, and

hips-and-haws may be seen adorning Englishwomen. They are particularly adapted to the small wreaths now among the most fashionable of evening head-dresses, resting just lightly on the top of the head.

With the low, square bodices, and also for dinner-dresses, transparent sleeves made of close-set rows of lace insertion start from the shoulder, which is quite bare—that is, with no small, short sleeve beneath—and descend below the elbow, where the long gloves meet them. The least pleasing feature of winter fashions is the paucity of sleeves, which are little more than a strap, supplemented sometimes by a broad gold bracelet, worn thus in classic fashion. This style is singularly appropriate with the "Vestale" robe, which threatens to be a great success. It fastens above one shoulder and beneath the other arm, and is worn over another bodice. It is invariably made in cashmere, crêpe, or some soft, clinging material, generally embroidered all over by hand with flowerets, and an Oriental border round. A belt is worn round the waist, for belted bodices are coming in rapidly, and those who have stored the large metal buckles once so fashionable will find them again appreciated.

English people rarely adopt muslin dresses for balls. In Paris they are very fashionable, and costly, trimmed with Valenciennes. White barège is another favourite material; and it, and indeed every fabric which will possibly admit of it, are covered with embroidery, especially in gold and silver. Dinner-dresses are often made of three or four materials intermixed, which enables us to utilise last season's gowns. The fashionable opera-cloaks are made either of plush or of embossed velvet, lined with fur, and bordered with fur or feather trimming. These dispute the palm with camel's-hair and similar materials, richly embroidered and braided, or trimmed with embroidered braid, which is used on every style of dress, and opens out a wide field for woman's industry; for, with a good pattern, home-brodered braids are not to be despised; and they appear alike on morning and evening dresses, cloaks and jackets. The majority are, however, woven, the ground being either velvet, wool, or silk. Another fashionable trimming consists of bands of fur fringed with feathers, and chenille appears as embroidery and as fringe, and may be safely worn for the next year or

two without any fear of its being out of date. The Parisian *ateliers* are showing tunics and fichus made entirely of this soft, graceful fabric; and the shaded appliqués of autumn foliage in chenille, worn on cream cashmere, are quite works of art.

A word as to *lingerie*. Linen bows, edged with lace, having a button-hole in the centre to attach them to the collar-stud, are worn with linen collars and cuffs, as well as Maltese and Mechlin cravat bows. Linen collars with coloured borders, attached by means of hem-stitching, are sold for wearing with winter dresses.

Morning caps are now made with crowns of coloured soft silk, instead of net or muslin, and are bordered only with lace.

It is said that shawls of all kinds are coming into favour; and Worth makes many of his costumes with small shawl fichus. Since the Prince returned from India there has been a great importation of shawls from our Eastern Empire. The Rumpore Chuddah, now to be had in all colours; the soft camel's-hair, or Vicugna, and the grey embroidered ones being particularly ladylike and serviceable. At present, however, they are only applied as wraps; fur-lined cloaks carrying all before them. For these squirrel-lock is the least expensive class of fur. Chinchilla, sable, black and silver fox are used likewise for lining. Chinchilla is coming into fashion again, so is satin, both for trimmings and dresses; but neither of these Parisian favourites is welcomed in England, where it will take at the least another year to revive their prestige. Fox-furs of all kinds are worn; and, indeed, all black furs, especially marten and genet, which means that pretty well every kind of skin is dyed and introduced under attractive names, from the domestic pussy to racoon. The most important item appertaining to this head is the improved method which now prevails in cutting the pelt, by which strips of three inches wide in long-haired furs may be made to produce bands six inches wide.

Muffs are no longer necessarily of fur; indeed, every costume has its own, often made to match the trimming used. Black silk muffs, edged with fur, are worn with the black silk fur-lined cloaks; and among other novelties are some muffs made entirely of cocks' feathers, on the same principle as the cock-feather trimming; and charmingly soft and bright-looking they are. We are in all this reviving the original character of this useful addition to our winter wardrobes. When muffs were first introduced into France, in Henry III.'s reign, and thence imported into England, they were made of silk and satin, and

lined and trimmed with fur. It was not till Charles I.'s reign that they began to be made of fur, and then they had bows of brocaded or embroidered ribbon, which we now place in the centre. There is nothing new under the sun. Feather muffs were in vogue in George III.'s time. It only remains now to revive the fashion of carrying muffs as they did in Charles II.'s and William III.'s time. In the latter period they were exceedingly diminutive, and were suspended from the neck by a string. The leopard-skin muffs of 1702 have been perpetuated by many an artist.

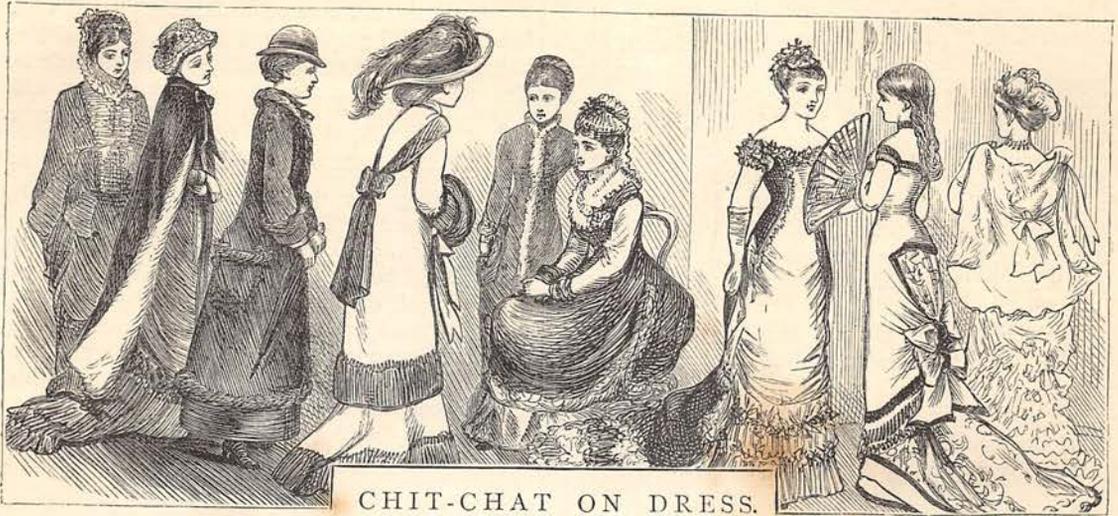
Felt hats and bonnets continue to be worn, but the latest novelty in head-gear is Swedish or undressed kid applied to bonnets. When this soft material is cream in colour, and is trimmed with plush and ostrich-tips exactly to match, it produces the most delicate effect imaginable, and is especially adapted to bridesmaids' bonnets; a coronet of bright plush or velvet is added inside as a matter of course. The novelties in millinery this season are legion; there is a new manufacture of plush which has a short pile, and should have been designated "velvet plush;" there is chenille lace, likewise shaded chenille fringe, each strand of which is tipped with a grain; there is coloured Valenciennes lace—pink, blue, and green—with crêpe lisse to match; and there are buckles made entirely of lophophore feathers, which are almost metallic in their lustre. Besides these, there are two new laces, both



of showy design; and there are squares of soft creamy foulards, woven with Persian stripes, and borderings, specially for morning caps. The two new colours in millinery are "Mandarin" and "Tilleul;" the former is the hue of the pine-apple, neither orange nor yellow, but between the two; the latter is the blossom of the lime-tree, which is cream with a green tinge.

The Paris perfumed hats, both for men and women, are novel follies. The toque form finds many patrons, made of the same material as the dress, bordered with feathers, with a metal brooch, or aigrette, at the side. Jackets of the same, close-fitting at the back, and double-breasted in the front, make the whole costume complete.

Englishwomen have always shown a predilection for coarse cloth winter dresses, but they have rarely, until this season, been adopted with avidity in the Parisian capital; now, the husband's coat and the wife's dress can be cut off the same piece. In fancy cloths, Vicugna reigns supreme, either plain, or with silk dots, or spiral stripes. For more dressy occasions, almond-coloured velvet may be cited as the acme of fashion.



CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.

IN our last "Chit-chat" we entered very fully into the subject of evening dress; we will merely supplement what we then said by a few items which have been introduced of late—viz., the fashion of wearing a bouquet of flowers on the left of the bodice—berthas made of nothing but red berries and foliage, such for example as the mountain ash—and the large lace stomachers on the square bodices. For theatres and dinner parties mantillas are much worn, made of white as well as black blonde, and attached to wreaths of leaves or flowers. Madame Reboux has brought out a *fanchon capote*—this partly supersedes the mantilla at the theatres. The long lace strings which, coming from the back of the bonnet, are attached to the bodice of the dress by a bouquet of flowers, give very much of the soft effect of the mantilla.

We shall have more to say with regard to day dresses. *Bonécette* is a new material now used for tunics and polonaises, a mixture of wool and silk having a damask pattern over it, for dresses are made either with bodices, skirts, and tunics, or with polonaises and skirts; and polonaises so trimmed that a *casaque* is simulated. The principal novelty is that the two sides of the skirts, whether tunics or polonaises, are trimmed or draped differently. Skirts are made short, very long, and a walking length; the important point is that they should hang properly; to bring this about in the long and demi-long skirts, be careful not to line them; merely tack in round the edge, the stout horsehair cloth, that formerly was called *crinoline*. On no account bind the skirt, but lay a braid inside so that it merely just peeps beyond. Alpaca is the best thing to use to cover the horsehair, which, by-the-by, must be bound at the top with ribbon, or it might work its way through the material. To make the train float gracefully, place two sets of strings *low down* on the skirt—English people so often put them too high—and half a yard below the waist add a running-string across the back breadths. It is all these little

niceties which distinguish English from French home dressmaking. French dressmakers invariably line their bodices with silk, and soft and pliable twilled Silesia finds also favour with them. For those to whom economy is an object, we would suggest to use light silks which have been laid aside as body lining.

Plastrons are a new form of trimming for the bodices, and are generally of a contrasting shade, matching the lining to bows, &c. We would recommend the style as admirable for brightening a dark dress or one that has lost a little of its freshness. *Plastron*, literally translated, means a breastplate, and the idea is doubtless taken from the plastrons on some uniforms, as on that of the English Twelfth Lancers. Those worn in Paris at present are, however, square in form. To match them the *basqued* bodices are cut square, and it is not at all unusual for the two centre pieces which start from the neck to be of a contrasting tone from the rest of the bodice.

Short skirts have a wide muslin flounce tacked inside and edged with lace; this is called a *Balayeuse*, and is quite necessary since the smallest modicum of underclothing is considered sufficient—nothing, in fact, but drawers and one petticoat. Happily these are made of flannel, or doubtless a few more valuable lives would be sacrificed to the folly of dress than the annual percentage. Among all the "ologies" and learned lore considered necessary in modern education, what a pity it is physical education does not take a more prominent place, that women might see the why and the wherefore of some of the objections raised to the modes in which they delight, by the wiser portion of the community.

There is one novelty with regard to "the modest toilet of the bride"—viz., that white velvet is now much used with white silk, as the train, with the front breadths of silk covered with lace and orange-blossom.

Many very large hats are still made in the French capital, but the bonnets get smaller. English people seem to have taken readily to bonnets composed

entirely of cocks' feathers, and French people as readily to felt and plush; cream of the new greenish tinge finding most favour in the latter, trimmed with old lace and feathers. The newest thing, however, are bonnets made of glove-kid in very delicate shades, and trimmed with ostrich-tips. Felts in the new "tilleul" shade are fashionable; for whereas in dresses no light shade is admissible except an ashy shade of grey, nothing but light and black bonnets find favour, the latter invariably trimmed with red. Scarves of silk sewn to the back of bonnets are made to cross in front and fasten at the left side, and these are often trimmed with fur.

In the knicknacks of dress there are many changes to chronicle. Waistbands and sashes are to be worn once again, with buckles, and over basqued bodices. Some of them are made of leather, some of gold braid, with silver nails and a Byzantine buckle. Nothing seems too *bizarre* in the matter of studs, and in the

Palais Royal and elsewhere you find them designed as sailors' hats and oars, as a diamond-shaped silver plate on a gold ground, or a small enamelled blue plate, or a travelling-bag, with a place for hair inside; while some are regular white gilt whistles, with which you might, if you were so minded, summon a favourite dog.

There are two new fan-holders: the one a chain, which slipping over the hand forms a bracelet; the other a silk cord girdle, which by means of a ring that slips up and down can be adjusted to any size. It goes over the head, and to the one pendent end the fan is hooked, or an aumonure-bag if preferred—a convenient arrangement, for with the Princess dresses, where there is no waistband, it is a difficult matter to attach bags or *châtelaines*. These girdles can be had in any colour, and can also be adapted to holding up the dresses by adding a bow of ribbon to the end, with a fastener beneath.

OLD MONEYBAGS' WILL.

A STORY TOLD OVER A COUNTER.



“WHAT a time it is since you were here, Mrs. Marbury; and how fresh you look!” exclaimed Mrs. Chappell, while I shook hands with her over the counter one day in

the early part of August. “Wherever have you been so long? I should say into the country from your appearance.”

I could not reciprocate the compliment, for I thought she looked fagged and jaded—but it might be with the heat—so I simply answered her question.

“Well, I have been into the country, it is true, but not amongst green fields and scented hedgerows. I have been into the ‘Black Country;’ black with coal, and slag, and cinder-heaps, and smoke; and fiery-red at night with the glow from roaring furnaces. So you see I have not been picking up my fresh looks where children pick up daisies. No, I have been helping to right a great wrong; and perhaps my inward satisfaction may have smoothed away a few outward wrinkles.”

“Indeed!” ejaculated Mrs. Chappell, bending forward with a look of eager inquiry; “I hope it is not a secret?”

“No, just the reverse,” I replied, sitting down on a shop-chair. “I have disburthened myself of a secret

which has loaded my mind for many years. I have not kept it willingly; but the time had not come for me to speak.”

“It is about ten years ago, when I followed my calling in Willenhall and Walsall, I was sent for somewhat hastily to attend an old fellow—I cannot call him a gentleman, though he was rich enough—who lived in a solitary square house away from the high-road, and was supposed to be dying.

“I had often seen old Weston, or ‘owd Moneybags’ as he was called, walking about and talking to the locksmiths and nail-makers, men and women both; and it was from one of the latter Amazons, whose head I was plastering up after a free fight with a rival of the hammer, that I had heard what little I knew of him.

“‘Theer goes owd Moneybags after his rents. They say he’s a mint o’ money in th’ bank, an’ lots o’ houses; an’ it’ll a’ fa’ to his gran’child, a lad no bigger nor eawr Sam. Look at his goold stick, an’ him nobbut a Willenha’ locksmith when oi wer wed; but thet’s moore nor forty year sin’!”

“She then went on to tell me that Jim Weston had invented a new kind of lock, and, taking out a patent for his invention, had thereby amassed a fortune, and it would all fall to a boy who had put other folk’s noses out; though, to be sure, who had a better right than his own grandchild? Jim Weston had turned his back upon his daughter for marrying John Dudley, a Walsall spur-maker, without a penny, just as her father was beginning to make his way in the world, and thought his money and her pretty face together might procure her a gentleman for her husband.

“He set *his* face against the young couple, and never relented till after she was a widow, or quite forgave her until he found little Jim sobbing beside his dead mother’s coffin, in a miserable garret, in a grimy neighbourhood. *Then* he buried her grandly,

show that when we face a cyclonic storm in the northern hemisphere the centre is to the right; while in the southern hemisphere the centre, when we face the storm, lies to the left. By noting the changes of the wind a seaman can usually determine whether a cyclone or an ordinary storm is approaching; and if the former, then, from a knowledge of the law just stated, he can determine in what direction to steer in order to avoid the centre of the storm.

The force with which the wind has blown in some great storms is amazing. In the great cyclone of October 10th, 1780, the strongest buildings at St. Lucie were torn from their foundations, a cannon was flung to a distance of thirty yards, and men and animals swept bodily from the ground. Of 600 houses at St. Vincent, fourteen only remained standing. In the Leeward Isles the inhabitants took refuge in a Government building, having circular walls nearly a yard in thickness. But the wind penetrated everywhere and lifted off the roof, so that they were compelled to take refuge in the cellar. Driven thence by the water which poured over the walls, they fled to the battery, where

they found that the force of the wind displaced even the heavy guns. When day broke the country looked as in midwinter; not a single branch remained on the trees.

The greatest storm ever known in this country was that of November 10th, 1703, in which the first Eddystone Lighthouse was destroyed. It has been said that Winstanley, who built it, was so confident in its strength as to express a wish that he might be in the lighthouse when the greatest tempest that ever raged swept the waters of the British Channel. He was inspecting some repairs the day before the hurricane, and was unable to get to shore that evening. During the night the storm raged with terrific fury, and when morning came many anxious eyes were directed from Plymouth towards the place where the lighthouse had stood. Not a trace of the building could be seen; nor, when it was possible to visit the rock, could any vestiges be found, except a few iron stanchions and one fragment of chain. In the same storm the Bishop of Bath and Wells perished in the ruins of his own palace.

CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



REARY March has come, and we still remain in ignorance as to what the season fashions are going to be; yet it is pretty certain there will be very decided changes, and those mostly in favour of plainness, as far as any superfluous trimmings are concerned. It is expected that skirts will be long and flowing, with but little over-skirt or drapery. But the dresses will be just as expensive, fashionable materials being all of the most costly kind; and with these plain dresses such perfection of fit is required that there will be less scope for successful home-dressmaking than of late years, for they are all to be cut either *en*

Princesse—viz., bodice and skirt

in one—or as habit-bodices and skirts. So that altogether it is advisable to remodel any old dresses that you may have by you at once, and wear them out, for the modes of the moment are well suited to such economical arrangements as turning two half-worn garments into one. The fashionable Cardinal shade is the best thing imaginable for brightening up a dark dress, from which the first blush of newness has departed; and as the spring weather creeps on, winter garments are apt to look shabbier than we like, though it is too cold to discard them. A very easy plan of adding this touch of colour is by means of Cardinal kilt-plaitings, tacked inside the neck and cuffs, or as linings to the cuffs and upright collar so

much in fashion, for it is scarcely possible to make a dress too high in the throat nowadays.

One mode of mixing two materials, much in vogue, is worth consideration, especially when converting two dresses into one as we have talked about. It is as follows:—An under-skirt trimmed with two cross-cut bands of the contrasting fabric, and a plaiting of the same bordering the front breadth. A long over-dress, the side-gores and front dissimilar, the back matching the front breadth, the plastron on the front of the bodice and the back; the side-pieces of the back of the bodice matching the side-gores. Many of these over-dresses are tied at the side with bows lined with the contrast, having the appearance of tying up the skirt.

The coat-bodices remain the acme of fashion, as do tight, narrow sleeves, sometimes cut up on the outside of the wrist and laced with cord. The most fashionable buttons are vegetable ivory and pearl for woollen fabrics, and silk buttons embroidered in the centre for dresses of richer materials.

But a word or two more as to the *fourreaux* or *Princesse* dresses. These are mostly made with square trains. The side-pieces begin at the neck and taper at the waist, plaits being laid at the side of the tournure, which serves to spread out the train; the immediate back-breadths are lengthened at least a quarter of a yard beyond the rest, and then cut square—a long and large pocket being placed far back on the skirt. We will describe two easy ways of making in this style. One in ivory *poult de soie* and ruby velvet. The dress and bodice are quite plain and untrimmed, the velvet is let in as a front-breadth to the skirt and carried up the bodice, which is cut *en cœur*; the cream silk falls over the velvet in battlements on both sides. There is a thick puff of velvet

at the shoulder, after the style of the Valois puff, which was meant to give delicacy to the throat and grace to the carriage of the head. Battlements of velvet are carried up the outside of the arm; the large square pockets have a double cross of velvet. White and light-coloured cashmeres look well cut *en Princesse*. And the other style we would describe in these would have the seams piped with satin, and a ruche of silk, soft and mossy, all round the edge of the skirt. If made with a high bodice, a lace fichu can be worn, and no shape is so fashionable as the Alsatian, having a point in front and tying in a loose knot at the back. If the bodice is low, a tulle fichu is worn with it, but this is much larger, and crossing in front, one end is carried on to the skirt, where it terminates beneath a bouquet or a pocket made of flowers. In all ages women have set a true and proper value on flowers, and have readily understood how much their freshness and beauty add to their own. Frenchwomen are now wearing little bouquets of violets or other sweet-smelling flowers in their button-holes; and when these are not to be had, tiny artificial bouquets appear in the button-hole of the now fashionable pelisses. For floral trimmings for evening dresses, soft crushed-looking roses are in vogue, and flowers with long, drooping, flexible stems, which make a good fringe.

March winds blow fiercely, and furs are not to be laid aside without reflection. Mittens are gaining ground for full dress in place of gloves; they seem to accord better with the revived fashions of olden days, and some of them are sewn with pearls and tiny jewels.

Fans are becoming very costly, and the latest introductions are those made of ostrich-feathers with tortoise-shell sticks; the air they give is refreshing, but the cost is excessive. Another novelty are mother-of-pearl fans with the ends in the form of long pointed leaves, a bouquet attached to the outer one.

Shoes still continue the favourite *chaussure*, and great attention is paid to stockings, some of which are striped with lace insertion, and some powdered with gold-dust. The Charles IX. shoes, with a strap and buckle across the instep, or with several bars, a button in the centre of each bar, are so becoming to the feet that they are still in favour, and likely to remain so. Some are richly embroidered in steel, and glitter as the wearer walks. The Fénelon is a less dressy kind,

cut so as to almost cover the instep, and is tied in front with a bow. It is made in black and coloured kids, sometimes in an écreu shade, when it too closely resembles bathing shoes to be pretty. High boots with fur gaiter tops are comforts which even in spring time are not to be despised, more especially as they are now made to slip on in a minute, the boot having elastic sides, only the fur gaiter buttoning, and thereby thoroughly supporting the ankle. Since the Duchess of Edinburgh married an English Prince, Russian boots have been introduced both into England and France. They are fur-lined and comfortable, but have been scarcely required this mild winter.

Smyrna lace is much worn; it appears alike on velvet dresses for children, on their mothers' bonnets, and as ruchings inside linen collars and cuffs, now made of fine double linen and not trifold, some having double ends laced with Cardinal cord. A cascade of this lace intermixed with bows, ready to wear with any toilette, is one of those pretty etceteras of dress obtainable at all good *lingerie* shops.

The fashionable laces of the hour never achieve, however, any real rivalry with the good old handiworks with which even royal ladies did not disdain to busy themselves, and among its many becoming applications are lace necklets made of a deep frill of lace turning downwards

and a narrower one standing upwards, a row of pearls between. The older the lace, the more becoming to the skin. It should not be put on very full, and is never more becoming than when worn with velvet, the most fashionable of all materials for those who can afford it. It is used plain, striped, and embossed, the two latter very often as trimmings to the former, introduced as trains or side-breadths or waistcoats. Among many charming velvet dresses we have seen of late, we specially remember a delicate mouse-colour trimmed with pink, a pale pink and white, and a light blue with blue satin trimmings, for satin is coming in rapidly, as is terry velvet. Many French dress-makers send home *polonaises* with separate flannel linings to be donned for out-door wear on chilly days. There is no doubt that the long *paletots* have been introduced on account of the plain untrimmed skirts which are beginning to be the rule; they do not look well over *polonaises*, the one spoiling the effect of the other.



CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.

"LET who will make laws for the people, so that I may make their clothes," is an application of a well-known motto put into the mouth of the great man-dressmaker who is just now resuscitating the manner of cutting skirts and draperies which held good in the time of the Renaissance; successfully diminishing the apparent size of the figure, for unfortunately everybody is not of the sylph-like proportions which modern fashions require.

One of his happiest creations of late is the Greek dress for evening wear; as its name implies, it is of classical design, and is particularly graceful.

Persons who have journeyed into Brittany will know how picturesque and becoming is the costume adopted there; it is not surprising therefore that women of fashion, who, if gossip speaks truly, have not disdained to create

a stylish habit from the smock of a labourer picked up by the roadside, should have appropriated so becoming a dress; and in the French capital, now, Bréton dresses and jackets and Bréton embroidery are in vogue.

The distinctive feature which catches the eye at once in these jackets is that, instead of fastening down the centre, they are buttoned on either side of a plain piece of the material, shorter than the rest, with a band of trimming across it below the throat. Perpendicular plaited foulard, with a Valenciennes jabot, often replaces this centre-piece. The peasants really wear many jackets, one above the other, and these are simulated in Paris by strips of various-coloured cloths laid at the edge. If the weather is cold, Bréton house-jackets, made in bright-coloured cashmere, prove very warm and becoming.

Black will be worn this spring for useful dresses, and lace and open gimp will serve as trimming over

coloured silk or ribbon; while for dinner wear any dresses may be brightened by coloured silk waistcoats, and coloured puffs introduced on the slashed sleeves, which have descended to us from Henri II.'s reign.

Many new materials are being introduced this spring; cashmere and camel's-hair will be still worn, and striped silks will be used as well as brocades.

The new woollen fabrics are to be made up by themselves without either silk or plain stuff, and in these stripes are once more in the ascendant. Among the newest things are Millerais Cashmere — in plain colours, and very much like corduroy; Honey-comb Matelassé—a mixture of plain and goffered stripes; and Armure de Paris — in double stripes. All of these are produced in soft neutral tints.

For trimmings, galloons are the one thing thought of; some of these are silk with an inter-



woven brocade of deeper tone, some ribbon-velvet embroidered in floss-silk; or newer still, bands of cashmere embroidered in shaded silk, and happily not dear, for Parisian workmen have invented an excellent machine which, with a little help from the hand, embroiders with perfection and finish. This is a valuable help; for gloves, shoes, and stockings as well as dresses are to be embroidered. For evening wear, long eight-buttoned gloves have a bouquet of coloured flowers on the back of the hand; and for day wear, stone-coloured and navy-blue kid gloves are worked with leaves in the same shaded tones; and another novelty is a glove which opens and closes with a spring, so that no buttoning is required; it is best suited, however, to fur-bordered ones. Balbriggan stockings can be embroidered by hand in an astonishingly short time, and lace insertion is let into some of the newest hose.

Looking at a milliner's show-room is like a glimpse

of a spring meadow strewn with buttercups and cowslips, for nothing but yellow holds good; the yellow being of the positive tint of a Mandarin orange, from which the fashionable shade takes its name, generally blended with a lighter tone. The bonnets as made just at present are high in the crown and shallow, but Mandarin must be their trimming, with buttercups and cowslips, or any small flower hanging downwards from the stem. Balls of feathers, like the soft silk balls on a Spaniard's hat, appear on many, and some have strings either made of silk, fringed round, or narrow, ribbon tied at the side.

Except Mandarin, which is a mode that will pass quickly, no very decided colours are worn in Paris. Navy-blue and Cardinal have long since been pronounced too marked, and are being superseded by a rich tone blending with Cardinal and slightly darker—in fact, somewhat like port wine dregs, though not quite the same as *lies de vin*. Neutral tints, by-the-by so difficult to blend, are sure to be worn, especially a mixture of grey and brown called “ashes of roses.” Looking over a book of patterns of new shades, those that are specially marked as most to be recommended are lavender, pistachio, pale blue, carnation, sulphur, rose, bronze, dark green, and the new “dragon” (the shade of a toad), *tilleul*, and *flamme de ponche*—a tone which our grandmothers delighted in. For evening wear a happy combination is *tilleul* and olive-green; and the delicate shades to be seen in the sky at sunrise or sunset are much worn, so are moonlight tints. The Régence body is the last novelty, having long rounded points in front and back. A becoming way of trimming low bodies is in folds, which cross back and front and disappear in the waist-belt. Quilted

satins opera cloaks bordered with fur have found great favour of late, and the material ready quilted can be purchased by the yard. White Matelassé pale-tots, bordered with black ostrich-feathers, are most stylish.

‘Fichus for out-door wear will be very general, and will be made in muslin and other materials. Scarves are to be worn, and many dresses will have them to match; they will either form a hood at the back and have short ends in front, or crossing the shoulders in folds, be secured beneath the waist-belt. The brooches of the day are getting larger, the earrings smaller.

It is rarely in Paris that an Englishwoman is not distinguished at a glance. Now this is especially the case on account of the mode of dressing the hair. While the ladies of England are adopting the severe classical style—close to the head, with a mere coil at the back—Frenchwomen have either their heads covered with curls, confined by fillets of ribbon, or the hair dressed very high, one side higher than the other. The fringes have quite gone out, and small flat curls rest now on the forehead. We are tired of the untidy frizziness which has prevailed so long, but in good truth the styles are almost as various as the faces. A new and charming way of ornamenting the head for full dress is to cover the hair with single flowers attached with a fine hair-pin. Lilies-of-the-valley and forget-me-nots are the most effective for this style. A clever contrivance has been invented; it is a front for those possessed of but little hair; there is no join at the parting, but the hair the wearer has is combed over the addition, and therefore looks quite natural.

THE COUNTY SCHOOLS AND CAVENDISH COLLEGE.



IN the following paper we wish to lay before our readers a brief outline of an educational system which proposes to meet some of the principal difficulties and wants of the English middle classes. Some of its principles have been tested by interesting and successful experiments, and there is reason to think that it will soon attract general public attention.

The advantages of public education have, no doubt, been too much confined to the higher and lower circles of English society. Between the universities, with their immediate satellites, the “public schools,” on the one hand, and the Government training colleges, with the elementary schools, on the other, the great mass of English families find no public system of education adapted to their wants. Nor is it satisfactory in education, any more than in travelling, that there should be no alternative between “first-class” accommodation, in which extra payment is made for comforts and luxuries somewhat more than are necessary, and “third-class,” in which the discomforts and disad-

vantages may be out of reasonable proportion to the traveller's or parent's means. Looking at a schoolboy as a traveller from the sheltered innocence of home to that rugged country of real life, where his chief resources must be drawn from whatever equipment of knowledge and habits he has gathered on his road, it makes one melancholy to think how meagre and uncertain has been the provision which this great country has hitherto offered to the bulk of her sons to guide and protect them on the necessary journey. Dr. Arnold in 1832 tried to call public attention to this subject, deploring the deficiencies, or rather absence, of public secondary education, and pointing out wistfully, and almost despondingly, the contrast between the advantages of the higher ranks, with the universities and public schools acting and reacting upon each other, with a constant supply of students and teachers, and the miserable stagnation of that region in which isolated commercial schools found not even the stimulus of local honour and advancement to rouse the exertions of teachers or encourage the aspirations of pupil and parent. Though much—far more than

the old colonel heartily, "you shall be married from here—"

"Oh! please let me go to mamma—do let me go at once," pleaded Maggie, finding her little tongue at last.

"I think it would be much more satisfactory if Miss Dunlop went back to her relations," said the heiress sourly.

So they all finally agreed, and that very afternoon Maggie packed up her modest belongings and all the curiosities, and went to the well-off and bad-tempered aunt.

"But, Alic," she asked in the railway carriage—for he escorted her to London, of course—"why did you give Miss Patterson a ring? I thought you were going to marry her."

"Did you, Miss Goose? Well, you see, Miss Patterson is a charming girl, no doubt, but somehow the men don't see it, and in spite of her money and best endeavours she has not got off yet—not that I suppose she would have had me."

"But about the ring?"

"Don't know anything about a ring, excepting that I had one mended for her; I broke it in showing the colonel a conjuring-trick. Any more questions?"

"Well, only don't you think you really had better marry an heiress?"

"Don't you think you had better mind your own business? However, I don't mind telling you that poor uncle Tom died at Cannes last year, and left me all he had; so you see I can afford to have you, miss, and I hope you feel much obliged."

"Yes, Alic dear, I do," she said truthfully.

The bad-tempered aunt received her niece very graciously when she found she was going to marry well the following week. It is amazing how fond people are of rich relations, even though the riches concern them little personally. As for poor Mrs. Dunlop, she could have jumped for joy, only she was too old for such violent exercise.

"Pray, miss, what are you laughing to yourself about?" asked Alic the evening before their wedding-day.

"Nothing, Alic, only when you were away, I used to think sometimes that perhaps you'd married a Chinese heiress with a pigtail."

"The sort of thing you would think," he said grandly; "as it is, you see, I am going to marry a little girl without a pigtail; and I am very happy, my darling—are you?"

"Very, very," she said: and she was.

CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



MAY, though summer is only slowly travelling towards us, as cold winds and dark days amply prove, it is a season when preparations have to be made both for spring and summer, and we wish to know, perhaps more than at any other period of the year, what is to be worn.

As the easiest way of meeting all difficulties that may arise, it will be the best plan to run through the different items, and give particulars respecting them.

To begin with *bonnets*. Yellow flowers, from lemon to Mandarin, are the special features of the season. The new shade, "Vésuve," a reddish yellow; "Or vieux," old gold; tilleul, and yellow-greens, in combination with reds and pinks, especially rose, cream, and cameo-pink, are no less remarkable.

The new millinery materials are summer plush; gauze on one side with a waved design on the other; Armenian silk, having alternate stripes of silk and chenille in two colours, and ribbons with a double face, silk and satin. All these appear on the fashionable bonnets, which must, as a matter of course, match the dress, so that for each toilette a bonnet is required. A piece of the material is generally used for the crown, with brims of tuscan, chip, fancy straw, fancy braid, or satin-finished straw, as it is called, the braid coming from Switzerland.

The crowns are square, pointed high, and low; but

the bonnets are worn close to the face, with caps made either of ravelled ruches of silk, or tulle, lace, lisse, or muslin; and the widow-like aspect is obviated by a bow and ends placed above the forehead. The trimmings consist of wreaths and half-wreaths of flowers. Bébé bonnets with coloured trimmings are much in vogue. Some of these are made in tulle embroidered with gold, but they will not be generally adopted, and are not so becoming as the Marie Stuart fronts, which help to break the monotony of the ordinary round shapes. Strings are sometimes worn either fastened under the chin with a brooch, or tied at the side in a bow. The favour which chenille finds in all matters of dress has extended to veils, and chenille spotted veils have the great merit of being becoming.

Dress Materials.—The latest Paris introductions are soft, light, and drape well, having raised lines and patterns in distinct shades upon them—yellow and light green being the most general on neutral grounds. The matelassé order of pattern is a favourite one, likewise tiny checks; even the old familiar bège is covered with an interwoven figure. These are made up mostly as Princess polonaises, which are often left open at the back, but more generally have a scarf round the skirt, beginning where a deep basque would end on the left hip, crossing the front, with one pendant end at the back. The newest Paris shape is much narrowed at the base. Distinct bodices are all cuirasses with five seams at the back to make them set to the figure; they have whalebone at every seam, and

small flat lead weights are enclosed in the lining at the back, front, and sides.

Galloons of various kinds are the prevailing trimmings. For full dress there is a chenille gimp two inches wide, made with three rows of diamonds in coarse chenille, connected by a narrow silk braid in cardinal, seal-brown, pink, and prune. Then there are wider galloons, with a soft silk netted surface, with interwoven patterns in lighter shades, and allied to lace except the texture; others of the familiar shawl patterns; and some have thick cords in the centre, of plum-colour, and a brocade of Etruscan design at the edge on a dark ground.

In *washing materials* there is much that is new. For many seasons a well-made, plain cotton dress in some fashionable colour has, in its original freshness, been considered suitable for a full morning toilette; but now these materials are being made up for demi-toilette and dinner dress, and trimmed just as silks might be—which, in fact, they so closely resemble that it requires an experienced eye at a first glance to detect the difference. This particularly applies to Imperial gros-grain, a cotton fabric very like a coarse ribbed silk, to be had in the rich colourings which hitherto we have only seen in silks.

Morning dresses will be made of lawns and cambrics having white grounds and bouquets of coloured flowers, the trimming being a printed bordering of the same; of others covered with Oriental patterns—Indian, Japanese, and Turkish—in strange, quaint colouring; and others in cretonne patterns. It is too early as yet to premise which will be most worn; but there is as much difference in the material as in the patterns, some being glazed, others unglazed; the former keeping clean the longer—a very great advantage, for the fashionable colours—dark blue, browns, and greens—are not likely to wash well. They are made up as polonaises, or with basqued bodices, with pipings of bright colour, and fringe to match the material, which is sold in two patterns for each costume. Iris pearl and bone buttons, and bows without ends, will ornament the front.

For trimming self-coloured cotton dresses, bands of webbing, much of the same sort as is used for Venetian blinds, are embroidered with crewel wools, or with

silks in crewel stitch; and for white muslins and cambrics, bands of embroidery in crewel stitch, with plain white embroidery cotton, make very handsome garnitures, and are so easily worked that our readers will doubtless be glad to hear that they may adopt most of the ordinary crewel patterns, and embroider them in common tapestry stitch.

The London School of Art Needlework have had manufactured specially for them what is called sheeting. This material is cotton on one side and silk on the other. The *écru* shade embroidered in brown, and made up with silk of the same colour, is a charming and cheap dress.

Mantles are all more or less of the paletot form, made this spring in cashmere and vicugna, the silk pelisses having hoods. Some of the more becoming fourreaux fit slightly to the figure, though loose. Comfortable Ulsters are to be superseded by long coats with capes, and shawls are coming in again.

Under-clothes now require much thought and care. The new garment, a chemise and drawers cut in one, which fits under the stays without any fulness, is much worn now, as are the long stays, having a band of webbing round, to which the one or two petticoats are buttoned. In order to diminish the number of these as much as possible, the upper part is dispensed with in the outer petticoats, the lower being tacked inside the dress skirt. For ordinary wear, our readers will find that a flounce made of calico a quarter of a yard wide, and edged with a frill

gathered on a cord in the centre and goffered each side—the whole well starched, and tacked inside the edge of the back breadths only—will give just the graceful sweep required for a train, and prevent it from clinging to the feet. A new kind of embroidery for under-linen is worked in coloured silks or nainsook.

Pocket-handkerchiefs are now sold to match each toilette, and for morning wear display many colours, either in embroidery or borders, many of these being worked in red, blue, and white.

Spring under-petticoats are made of coloured cotton, with two deep kilt-plaitings all round, bordered with a contrasting colour. Many of the stuff skirts have two rows of gold braid on the band which heads the kilting.



CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



HE shops in Paris display an endless variety of pretty things for the toilette. The parasols shown just now on the Boulevards are new and original; the greatest novelty perhaps are those made of bunting, either navy-blue or white, with canopied tops, bamboo handles, and closed in the old-fashioned mode, with a ring and a bow. Some are bordered with loops of ribbon, others with ends of ribbon, having a button or tassel at the top—these are for ordinary wear; for more dressy occasions, there are black, with colour introduced—that is, they are either edged with a coloured cord, or with loops of coloured ribbon. The handles, which are of black ebony, or lacquered wood, are jewelled, or have Japanese designs in gold lacquer, and most of them have a coloured ribbon or cord twisted round the handle, terminating in a pretty bouquet of flowers. These bouquets are now an inseparable portion of a Parisian's dress, and are fastened on parasols, or on the side of the dress bodice, or at the waist, and are tasteful and becoming. The lingerie shops show linen collars and cuffs, bordered with the new torchon lace, which is white with a coloured border, pink, blue, or the favourite shade now—yellow; this is frilled on slightly to the edge, and in coarser kinds will be much used for trimming light and washing dresses. English people do not follow French patterns much in collars and cuffs, preferring the plainer and more severe styles made in linen, but the French are wearing many collars of the Louis XIII. shape, very large and heavily embroidered, the cuffs being mostly worn outside the dress.

The little etceteras of dress are nowhere so well studied, or so successfully carried out, as in Paris, and there are always one or two charming trifles which for awhile are seen nowhere else. Last week a favourite shop-window showed a collection of bows made with three or four loops and two ends, in ribbon of two shades, having in the centre of each a bunch of light-coloured hops with very dark leaves. The mixtures of colour were curious, and gave a very fair notion of the fashionable mode of mixing tints; dark and light green were blended, also yellow and scarlet, white and pink, green and orange, blue and yellow, salmon and tilleul, black and yellow, and blue and maize. One of these on a white or black toilette would give a very smart finish. Half the bonnets shown in the Parisian shop-windows now are composed entirely of flowers—for example, all violets or all roses and leaves, or blackberries and leaves. These are much worn at the theatres, but also elsewhere. There are many chip bonnets, and some of the straws are gold or bronze, with silk lace trimmings. The two shapes most worn are, one with the high-pointed crown, the other high over the face, forming a huge coronet, with a large flat crown resting on the back of the head. Some have

curtains, some not, but nearly all have strings tied beneath the chin, coming either from the back if of lace or blonde, or from the sides if of ribbon. The veils are straight pieces of tulle, which come well over the edge of the bonnet and down to the chin, being tied in a knot at the back; they are worked in spots with black or coloured silk, straw or chenille; and black lace, worked with yellow or bronze, is a favourite trimming for black lace bonnets.

The ordinary run of people who walk in Paris are no better dressed than English people, but the French *grande dame* finds rarely an equal in the perfection of her toilette on this side of the Channel. Judging from a recent gathering of the French *beau monde*, the favourite tones are sombre, such as bronze—viz., dark green of a bronze tinge—and browns worn with one of the many yellow tints. A bronze-green dress was made *en Princesse* in front, the tunic bordered with maize and bronze striped velvet, carried also up the front and round the train-shaped tunic, which was gracefully draped beneath a basque at the back; the collar and cuffs were also of the striped velvet.

A brown velvet skirt had over it an Empire polonaise falling in two long narrow breadths on either side; they had large square pockets at the back, the trimming being bands of brown gimp. Velvet, as last year, promises to be fashionably worn in the summer months. The cashmere dresses have jackets, which cling closer round the hips than those worn in England. They do not fit the figure, either back or front, and are often double-breasted, sometimes fastening diagonally, with no buttons showing. Nine out of every ten Frenchwomen adopt this form of jacket, which is sleeveless, and made of the same material as the dress. It is an easily arranged and inexpensive style, which will ere long be adopted here, so our readers will be glad to know how to make it. The front is cut in one piece, 31 inches long from the shoulder, and 18 inches broad at the lower edge, sloping off to 14½ beneath the arm. The back is cut in six pieces, the two nearest the side being 21½ inches long, 5½ broad at the lower edge, sloping off to 2 inches. The two centre pieces are 27 inches long, 5 broad at the lowest edge, sloping off to 3½ inches. The two back breadths are 29 inches long, 5 broad, tapering to 4 inches at the shoulder. These measurements, by the aid of an ordinary body-pattern, will be found easy to carry out. Another form of mantle is made straight at the back, with a long simulated hood behind, the sleeves formed in the cut of the mantle. These are made in the new pure black cashmere, which resembles Indian cashmere, having upstanding hairs visible here and there (the greatest novelty of the year in materials for mantles), and also in almond-coloured cloths.

Tournures are quite out of date. Just below the waist the dresses fit the figure exactly, but lower they should stand out slightly. To bring this about, very small steel petticoats are made, 23 inches long at the

back and 19 in front, the width at the lower edge being 46 inches. The front is merely two straight pieces; the steels are only carried up the two back gores. There are 13 rows of graduated steels, the lowest one 17 inches, the top one $4\frac{1}{2}$. These are kept in proper shape by three broad elastic bands beneath. Frenchwomen understand so well the art of rendering perfect the foundation on which the effect of a good toilette depends. This particularly applies to stays, which

The chief novelties of the month in making dresses are, that the shoulder-seams are short, the neck cut high at the back, and the sleeves cut so tight that it is necessary to have the upper half gathered at the elbows. A new and pretty way of draping the fulness at the back of long polonaises—a plan, by-the-by, which would modernise old ones—is to place a perpendicular runner, nine inches long, some nine inches from the lower edge, and five from the centre of the



are so welded to the form that the waist looks small, the bust full. French stays are now made long, but although the pear-shaped busks come from Paris, French dressmakers do not recommend them, nor the elastic webbing. The breast-gores are well boned, and the stays throughout amply boned, but that is all.

Many of the new stockings are made with stripes of open-work the entire length, and in all colours; others are elaborately embroidered in coloured silks.

Opera cloaks are round in shape, with the sleeves cut in the cloak, and are generally very elaborately braided in gold, some of them having embroidery in satin-stitch, outlined in gold braid.

The fulness is drawn together by strings, pulling contrary ways, and produces a puffed or bouffant appearance some distance from the waist. Holland, embroidered in blue or red, and dark blue linens, trimmed with bands of the same, embroidered in white, will be the fashion for serviceable washing dresses in Paris; for more dressy occasions, pink and blue batiste, intermixed with fancy batiste of white and cream, having open-work stripes. The new French embroideries for dresses are charming. Some of the bands of blue embroidered in white have the design outlined in red and yellow; brown leaves are introduced on pink batiste, and mulberry-coloured leaves on écu.

CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



HOW astonished we are, as the season progresses, at the large number of new materials which French fashions have introduced! and they are almost as difficult to describe as is the arrangement of a really stylish dress. Seeing how depressed is the silk trade at Lyons, it is unfortunate that costumes composed entirely of silk are rarely seen. Velvet appears to be the only fabric that is complete in itself, requiring not even a piping of anything else. Princess dresses of blue, black, green, and brown velvet are much worn now, made as plain as possible, with old lace at the throat and cuffs, and muslin frilling beneath the hem. Although this is July, embossed velvets and rich brocades are often made with jackets to match.

Woollen dresses mixed with silk, convenient as they are, promise to be long worn. We

select from a packet before us a few fashionable mixtures. A dark brown silk, to be made up with drap de Medine; an Oriental mixture of silk and wool in brown, cream, and grey, the surface loose and rough, a silk diamond in it. A very dark blue, almost black, is to have a polonaise of blue and white bourette, with an indistinct red line here and there; the white perpendicular stripes are decided, the blue horizontal ones mere hairlines, with rough threads of blue and white on the surface. Another material, also to be mixed with the same silk, is a dark blue worsted barège—gazeline barège, as it is called—with yellowish-brown and white lines upon it. Perhaps the newest of all is a blue-grey silk, to be blended with a coarsely-woven, light, thin stuff, very rough; a mixture of blue, red, and white threads, of uneven texture, on a grey ground; the fringe with which it is to be trimmed is of the three shades, with double balls of the same for heading. The woollen barèges, with rough surfaces, are at the present season peculiarly comfortable and serviceable wear; and we select one from the packet as very useful—a steel-grey silk (or rather a black and white shot) intermixed with a black and white barège,

trimmed with black and white fringe; and a rich stone silk, with a cobweb cloak of the same ground, and a blue, white, and red check upon it—this is double width.

Bunting more closely resembles a new class of material for sea-side and travelling wear than anything else, only it is softer and more clinging; and another material goes by the name of sea-side barège—a white woollen stuff, as cool as muslin, which is made up with handsome silk trimmings and with large square collars; a silk plastron in front, the bodice plaited below this, and worn with a Josephine belt.

Foulard is another powerful rival to ordinary silk, and the manufacture is constantly improving. It is at the present moment quite a treat to pay a visit to L'Union des Indes, to see the delicate tints of these foulards; some brocaded, some strewn with Pompadour bouquets: as well as the large selection of many-coloured cashmeres and gauzes—the Montespau gauze and others—such as the new cashmere gauze, double Chambéry gauze, and the Lyons crêpe, which is superseding China crêpe.

In washing materials there is the same variety, more particularly in batistes, cambric, and linen. Dark navy-blue cambric is trimmed with lace, and also with bands of the same embroidered in white or colour; and also with the new open-work Fayeuse, made in Renaissance designs copied from old church lace, the new dentelle filet being deemed more suitable for grey linen. This last-named lace is a machine-made guipure d'art, with button-hole edge and netted

ground, and is the rage of the moment, being much used on petticoats and under-linen. Both it and torchon are of so durable a nature, and wash so well, that there is no reason why they should not be handed down to our grandchildren.

How quietly and imperceptibly changes come! It was not without a pang that we relinquished the comfortable pocket in the side seams of skirts for one set outside; by slow degrees these, which at first were placed conveniently in front, approached nearer to the back, till at last they were veritably sewn to the back breadth; and so useless were they, that they are now dispensed with altogether. What substitute is to be found re-



mains to be proved, for monogram-bags are things of the past; they became too common to be any longer well worn. There is another innovation in Paris now: sewing-machines, erewhile despised, are now openly patronised, and dresses from the very best houses display the stitchings in an open and visible manner. The more practical English mind embraced

their advantages readily ; but few English dresses have that perfection of finish which characterises French work.

We have, on behalf of our readers, been paying many visits to the several dressmakers lately, and have been dazzled, as women are wont to be, by the many wellnigh irresistible treasures we saw there. Parisians know so well how to display their wares to advantage, and a show-room in Paris and in London are two very different things. In France the earnest money-getting side of the transaction is, at all events, kept in the background ; and even the shops are hung with artistic hangings (copies of old tapestry), or velvet toned down by lace, and black and gold enamel, with large-foliage plants in the several corners. In the very heart of Paris you may, in your researches after *la mode*, pass through an ivy-grown courtyard and a verandah filled with flowers, into a room on the ground floor, looking on to what in England would be unadorned leads, but which in France is a garden with fair-growing shrubs. French people have a grace all their own in selling ; they mind no trouble, never make it imperative for you to buy, but are wont to render it impossible for you to resist buying.

No class seem better to have mastered the art of dressing to perfection than Parisian women on the stage ; and of late we have seen some perfect toilettes on the Parisian boards. Two white dresses could scarcely be rivalled for simple elegance : the one a rich white silk, with long train, the front breadth trimmed with two rows of chenille and pearl fringe, at least a quarter of a yard deep ; the bodice low and draped with narrower fringe ; a large bunch of flowers at the back of the waist. The other was also silk, a scarf of tulle across the front breadth, in which white flowers nestled as though carelessly thrown there, and box-plaitings of tulle and satin were carried round the edge of the skirt.

On subscription nights at the opera, you see the most brilliant and full toilettes among the audience ; but at the theatres generally bonnets are much worn, and those in fashion now, made entirely of flowers, have so dressy an effect, they are hardly to be distinguished from wreaths. Looking at those who doff their bonnets, the prevailing style seems to be, square or heart-shaped dresses—a little bouquet on the left side—of white, pink, or blue silk or cashmere, fitting the figure as though moulded to it ; the sleeves very tight, coming just below the elbow, where they are met by many-buttoned gloves.

One beautiful dress, we noticed the other night, had a wreath of leaves carried round the square bodice. Striped and brocaded velvets are much worn. With a black and white striped velvet, the bodice was made

of plain black velvet ; a robing of the same on the skirt.

A cream silk and gauze was covered with rich red embroidery ; and a pink and white silk opened at the back, as is the fashion now, to show a pyramid of flounces ; and a plain peach silk had no other trimming save a thick ruche round the train.

It seems impossible to have the dresses too long at the back, where they are little trimmed ; in front they can hardly be too much ornamented. Many are cut *en Princesse*, and the mixtures of colours are curious ; for example, a Mandarin train over light pink, intermixed with claret. The first dress in which the heroine appears in Sardou's drama, *Les Exiles*, is a simple and *distingué* morning robe—a light blue silk, the whole skirt kilt-plaited, the plaits finer at the back than front, the bodice tight and laced in front (for this fashion is much on the increase now) ; and a fichu of the same silk worn knotted in front. Bows on bonnets are of the Alsatian form, and whether on bonnets or dresses the ends are cut like a saw.

The novelties in the mode of trimming dresses are *panneaux* or panels on the skirt—viz., wide bands, laid down the side, the contrast sometimes being very vivid—such as white on orange, black on canary, turquoise-blue or pale pink on moss-green. Valenciennes lace is the favourite trimming on many of the richest dresses, bordering the hem and forming pockets and jabots. Tunics are ornamented at the side, and the *laveuse* is still worn. The *polonaises* are made longer than the skirts at the back ; but happily short dresses are coming in for walking. Kilt-plaitings are bound and lined with a contrasting shade.

Mantles this season are a necessity, and the favourite shapes have simulated sleeves cut in one with the mantle itself, which may be of the *dolman* or *visite* form, or else hang in long square ends in front. Beads of all kinds are introduced upon them, the newest the so-called "Clair de Lune," a blue-black, resembling the shimmering shade of black-lead on a grate ; *bège* beads are of the *chamois* colour, and the brown tint like rust ; and garnet beads are also used, often forming a loop at the end of each strand of black silk fringe, as well as appearing on galloons and *passementerie*. The transparent galloons are frequently introduced down the backs of silk jackets, and the latest novelty here is that the sleeves are transparent, being made of lace. Ravelled silk ruches, matching or contrasting, are also in favour ; and feather bands. The fringes are beginning to resemble those hitherto used for furniture, having numerous drops, the foundation wood, and covered with silk. Plastrons and cuffs of colour are sometimes placed on jackets ; also a tiny breast-pocket, with a white lace corner peeping out to simulate a handkerchief.

And, with a hand that trembled with eagerness, Hester wrote the words which Athelstan dictated, and the letter was despatched, leaving Hester and Gerrie in a flutter of hopeful anticipation. Success

must surely come of it, and what so much as success could rouse Athelstan to that full interest in life which would be the only alleviation of his trouble?

END OF CHAPTER THE FIFTH.

“EXPERIENTIA DOCET.”

WHEN first the power of song awakes
To being in a youthful heart,
When first that heart all trembling takes
In the world's opera its part,
The songs are all of love and grief;
The boy who knows not what he sings
Tells of a pain without relief,
A love that through all trial clings.
But, as the swift years onward move,
He, learning in those fateful years
The blessedness of manhood's love,
The bitterness of manhood's tears,
Looks backward with a smile and sigh
Upon the days of long ago,

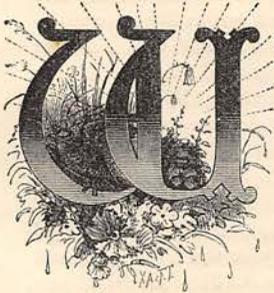
And wonders how the boy dared try
To tell of that he did not know.
When earthly singing all is done,
When we have spent our time and breath,
When for our mystic life is known
The deeper mystery of death,
With the same pity we shall hear
The echo of those mortal strains,
That strove to pierce the heavenly sphere
And tell the glory that remains.
Those songs of after-life will seem,
To men who know the life above,
Poor as boy-poet's early dream
Of human grief and human love.

C. J. R.



CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



U ought to be revelling in sunshine just now, and at all events, as far as dress is concerned, we are bound to be preparing for some warm weather, so we will describe some pretty French dresses suitable for a hot summer's day. A white foulard made up with a thin white material, which, although it is wool, is

as light as muslin, and as cool. This summer serge is a charming addition to our list of summer fabrics, and for seaside wear can scarcely be too much recommended. The dress we are describing has a long tunic, cut round the edge in deep loops, which caught up form a fringe, and are so sewn that the lining of white silk is visible. The silk petticoat has merely a kilt-plaiting in the summer serge all round it, but the tunic is so long it hides it very nearly. There is a deep waistcoat of white silk, so deep it seems almost to reach to the knees, and the basqued bodice is bordered with a frill of Valenciennes lace six inches deep, and so put on that it falls easily but without apparent fulness. This particular toilette was made for a young married woman slightly inclined to *embonpoint*. For her sister, who is younger and unmarried, a dress of the

same materials was arranged with a Princesse polonoise, and a plaited collarette at the throat. These are a decided novelty this season. They fasten at the back and are some eight inches deep, set in what the Americans call knife-plaits, and are really like those worn by North German and Dutch women. The hats to accompany these toilettes were white silk, soft and round, bordered with ostrich-feather trimming.

The most preposterous mixtures of colour are being worn at French watering-places this season, yellow of some kind being the foundation, intermixed with deep claret or brown, or even light blue. Wherever the fashionable world congregates, there yellow is sure to predominate; and yellow boots, yellow bonnets, and yellow gloves, combined with a yellow toilette, however exquisitely assimilated according to French *gout*, must be necessarily opposed to the received code of what pure and simple good taste should be. Next to yellow, the yellowish greens of the tone of boiled sorrel find most favour, and a very perfectly made robe in this, trimmed with embroideries in tilleul, is arranged with a long plaited train put on below the waist, with scarves across the front, apparently carelessly knotted in the centre. Small flounces cut in dents are carried round the skirt, and a *visite*—viz., a sort of *pèlerine*, shaped on the shoulders and rounded back and front—in black tulle and chenille, is intended

to be worn with it; also a black tulle bonnet, with green roses and foliage, and a parasol with a bunch of the same flowers at the top, for that is one of the latest vagaries of fashion.

The one endeavour of *la mode* is to render the figure apparently as slight as possible, and in under-linen not a superfluous inch is permitted. The bodices of dresses, by means of long, well-moulded corsets, fit without a wrinkle, the waist smaller certainly than nature ever intended, the bust full and well developed. All the women who dress well arrive at the same result, thanks, one would say in that case, more to art than nature.

The varieties in mantles now worn are endless. The Bréton has many modifications; the Pilote, which is suitable for seaside and yachting wear, is made in thick navy-blue cloth, trimmed with white braid and buttons; the Admiral is after the same order; and the Parisienne is trimmed mostly with uncurled feathers; but for the thin, lithe figures now in fashion, and which by some marvellous hocus-pocus of Dame Nature most people seem able to present, the scarf-mantelets have no equal, and they are most stylish. They, of course, are made in black cashmere, bengaline, and sicilienne; but show to most advantage of the same material as the dress, trimmed with plaitings edged with lace. Several plain canary silks have been thus made. These scarf-mantles are rounded at the back and tie in front, the long loose ends reaching nearly to the hem of the dress.

But as the sun is expected to shine in August, there are a few light dresses still to describe. An *écru batiste* is cool-looking, trimmed with white embroidery; the Princesse tunic is very long at the back, but disappears in front beneath draperies. A pink and white batiste, trimmed with the pink torchon lace, is just one of those simple costless costumes which, with care, could be made at home, and yet has that decided *cachet* that it might be worn on any occasion. It has a long pink Princesse polonoise falling softly at the back and bordered with lace; just below peep a few narrow closely-plaited kilt-flounces, alternately pink and white. The front breadth of the skirt is white, and kilt-plaited from the hem to the waist; and the tunic, edged with lace, is kept in its place by bows of pink satin ribbon, with white satin on the reverse side. A mantelet of the pink batiste, bordered with lace, is worn with it; and a coarse straw hat, with a bunch of pink roses—the shape of the hat a revival of the old

“poke,” made in a marvellous manner so as to be peculiarly becoming, the front lined with fluted pink.

Striped pink and blue, and yellow and pink cottons and linen are so indescribably made with draperies, in which here the stripes are perpendicular and there diagonal, that all that can be said is that the bodices are cut with innumerable seams, and there are impossible pockets everywhere.

The new manufacture of cachemire des Indes is sold in all the most delicate shades as well as black, and these are stylishly worn.

Albani gauze has the advantage of being light and strong, and is admirable for evening wear in black. Gauze, both plain and cross-barred, over silk skirts, has a thick flower ruche at the hem, consisting of pinked-out silk of three shades—pink, blue, and tilleul—three shades of green, &c. Satin is often used in lieu

of silk, for this lustrous fabric gains ground in general favour each month. No style of evening dress is so much worn in Paris for young ladies as white gauze with natural floral trimmings, or artificial fruit, such as currants, strawberries, cherries, &c., all exquisitely imitated, while the married ladies patronise *crêpe de Chine*, trimmed with ravelled ruches resembling feathers or fur.

Mittens gain in public favour, and are so beautifully embroidered that they become works of artistic skill. Moreover, they fit the hand and arm better than when first introduced, and gain each month in

length what they lose in breadth. They are made in colours to match the dresses, and old modes of fifty years ago are revived; among them the close-woven kinds, which are worked on the stocking-loom, and are so soft they could be slipped through a wedding-ring. They are far prettier than the preposterously long gloves, embroidered the entire length of hand and arm, and savouring of vulgarity, as do the stockings printed in designs.

The waterproofs, overcloaks, *cache-poussières*, &c., required now for travelling, are assuming quite a new shape; they reach to the edge of the dress, but are cut slightly to the figure, and have double capes like a coachman's, with big pearl buttons better suited to the driver of a four-in-hand than a woman; but *c'est la mode*, and no argument is more potent.

Unhealthy as mackintosh cloaks assuredly are, they must still be worn sometimes, and are made for this season with a new species of ventilation, having pipings let in beneath the hood or cape.



CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



SEPTEMBER is a holiday month, and the more fortunate among us spend it in pursuit of partridges amid country scenes, or in foreign travel, or by the seaside, where bathing-dress occupies some attention. An enterprising firm has just patented some bathing-stays, which Frenchwomen much appreciate, whether for swimming or merely plunging in the water, for they support the figure without interfering with their ease of movement. They are covered all over with eyelet-holes, by which the water runs out, and are fastened with straps which cross at the back and are attached to the front. A good figure is certainly desirable, but the probability is that Englishwomen will not be sufficiently eager on the point to induce them to adopt such stays. Our countrywomen bathe as quietly as they can, by no means desiring to attract attention. A Frenchwoman, on the contrary, assumes for these occasions as coquettish attire as opportunity admits, and is very much *en évidence*. It were better, however, if swimming were as universal an accomplishment amongst us as with our sisters across the Channel. Here, our swimmers prefer bunting dresses, as being light, and but little inclined to retain the water. The costumes in Paris, prepared for those who are wending their way to the coast, are navy-blue flannel, trimmed with red or blue braid; grey flannel, with bands of tape stitched down firmly, and gutta-percha buttons; or white flannel, with blue cuffs and belts. The most fashionable and newest is the Bréton; this consists of a tunic and short drawers; the latter have four rows of braid and some five buttons on the outside of the leg; the tunic has sleeves below the elbow, trimmed to match, and the plastron, or piece let in, in front, which is the distinctive feature of the style; this has seven rows of braid at either edge. Oilskin caps, with ruchings round, edged with coloured braid, are not now considered sufficiently becoming head-gear, and soft hats, large enough to protect the face from the sun's rays, are made in cotton fabrics. Some of the bathing-shoes have the fashionable four straps down the centre of the instep, while others have broad sandals interlaced round the ankle, after the style of the Pifferari. A small portable case to hold all such bathing-gear is very convenient. It can be easily made with a strip of dark blue linen, one yard and a quarter long by sixteen inches broad, lined with waterproof and bound with red or blue braid. Form two deep pockets by turning over the ends and adding gussets of cotton and waterproof at the side, and strings in front to prevent the contents of the pockets from falling out; fold it together in half, and add to each end handles, formed of braid, by which to hold it. One pocket is intended for the dress, &c., the other for towels.

At the seaside health is, as it should be, the first consideration, and a moderate amount of sun-burning is not unbecoming to many faces; but there is reason in all things, and a little care will prevent any decided disfigurement. A veil should be always worn, for dust is as great an enemy to the complexion as sun, and cold cream applied to the face every night prevents the skin blistering: these are simple rules, but effectual.

Parisians have been showing a predilection for the tailor-made dresses, which are peculiarly of English origin, and many have been worn on the fashionable race-courses. Now at *les eaux* they are donned in the early morning, to be exchanged for a variety of eccentric habiliments, the idea for some being borrowed from a farmer's smock. Serviceable and durable as are our cloth garments, the French workpeople contrive to make them more becoming and stylish, introducing white waistcoats and small bouquets coquettishly attached to the front of the bodice. One French house has just brought out a pilot jacket of navy-blue cloth, which, by means of large pockets, white braid, white macarons and tassels, is quite a dressy affair. Cheviot cloth with small checks, and trimmed with many rows of narrow braid, is the style of cloth dresses most liked, worn with light Russia leather shoes, and—yes, positively, gaiters, for what men wear it would seem women must copy. Some also adopt fanciful bell-shaped hats, with silk balls of bright colour dangling from the top.

Foulard collars and cuffs have been introduced for seaside wear, embroidered in coloured wools, for everything now has a mixture of shades, and the muslin frillings inside the dresses (the indispensable *balayeuses*), which replace white petticoats, are worked with the same shades as the dress.

The foulard collars are of the sailor form; but there are some great novelties under this head—the Cavalier collars, for example, copied from those in which our Charles I. is depicted; and the Pierrot, which are nothing more nor less than lace-edged capes reaching to the shoulders. We are not as yet accustomed to them, but they will soon become general.

For the present season, foulard, India and China *écru* silks, are well suited, and are being made with bands of embroidery, in chestnut, blue, and red. They are made as all dresses are now, very narrow, some of the Parisians contenting themselves with one combination under-garment only, the *balayeuse* taking the place of petticoats.

Bourrette and diamantine are useful materials for travelling dresses, but since ulsters came in and have been made in light fabrics for dust-cloaks, as well as in warm and waterproof cloths, completely enveloping the figure and hiding the toilette, people have adopted them, and worn any sort of dress beneath they might happen to have in wear—an admirable plan. It is to

be hoped that our countrywomen will not henceforth be distinguishable as the worst-dressed among travellers abroad, and will for the future leave their old dresses to be worn out at home.

The best travelling dresses as yet seen this season are made in the Bréton style of French bunting, trimmed with Hercules braid. The following is an admirable make for woollen materials intended to stand wear and tear:—A plain narrow skirt with a flounce a quarter of a yard deep, having a bias band of silk above the hem and box-plaited. A long, close-fitting Princess polonoise, bordered with a cross-cut silk band, piped with a distinctive colour; it opens up the centre of the back to the waist, the trimming being carried up either side; there are plain square pockets fastened with three buttons on both sides, and beneath them the polonoise is slightly gathered. It buttons the entire length down the front.

There are many small changes in fashion, which must be duly chronicled. Shoes are made short and low in front, with heels of moderate proportions; they are of kid exactly the shade of the dress, and are embroidered in colours to match the trimmings, an expense which moderate people get over by wearing black kid shoes embroidered with field flowers, as these are appropriate with dresses of every colour. Stockings are more marvellous each month, and some of the newest have coloured butterflies upon them. Butterflies, or rather a single butterfly, appears on the new parasols, which are a revival of old ones of fifteen years back, having a hinge towards the top of the handle, by which the parasol can be made to throw a shade wherever required.

The stripes on most stockings are perpendicular instead of horizontal, with lines of embroidery between the stripes.

Green is to be *the* colour for autumn and winter wear, and notwithstanding the immense diversity we now have, some new shades are introduced in addition to Holbein green, moss, sage, myrtle, and willow greens, Florentine bronze green, and cooked sorrel, or *purée de pois*, all worn during our Paris season.

The two new tints we have seen are a dark tone, resembling green seaweed seen through the water floating in shimmering sliminess; the lighter is that of yellowish-green moss which has been kept some time.

Vegetables and fruit are superseding flowers, both on dresses and bonnets, even carrots and radishes appearing on dainty shoulders at a recent reception, where an American gentleman facetiously quoted some of the verses from an old song, in which a good wife's perfections were compared to the products of the kitchen garden.

Beads will be employed, and are being employed, in most trimmings, and they are nearly all made of the composition called "French jet." There are blue, green, pink, turquoise, blue-black, or *claire de lune* beads, as well as amber, or "sunlight," as the bright bronze beads are named; and all sparkle, or they are not *en règle*.

Gold bonnets, too, have been introduced—viz., straw dipped into a gold liquid; and though all the tints worn are somewhat subdued, there is invariably a mixture of colours in the fashionable dresses. The looped bows, which appear on all, are of different-coloured ribbons, or lined with a contrast, or are double-faced—a distinct shade on each side. Many of the plain silk or batiste dresses have merely a thick ruche round the hem, of two shades, and these ruches find favour round hats also; pale blue, with pale yellow or pink, is a well-worn combination.

Chenille dresses, chenille fichus, even chenille bonnets are worn. These fichus, as well as the lace ones, tie at the back, being made to fit to the throat in front by a slight gathering, often kept in form with a long narrow brooch of a double

row of coral, or turquoise, three inches long.

Gant de Suède mittens, as long as four-buttoned gloves, but laced up the arm instead of buttoned, are very useful for seaside wear to needlewomen, who are glad to protect the hands a little.

Princess dresses will be worn throughout the winter in all probability. The Princess redingote, which opens to display a contrasting front breadth, generally kilt-plaited from the waist to the hem, has led to an attempt being made to introduce some fulness into the front of skirts, which it is hoped will succeed. The trimmings of ribbon or galloon carried up the side breadths like ladders, and known as panels, are to be recommended to those who wish to resuscitate a half-worn dress; indeed at the present day much may be done in that way by a careful study of fashion-plates, which should always be adapted rather than slavishly copied.



"Men and women are constituted differently," replied Victor lazily. None of the three men being particularly conversational this evening, it was not long before Victor joined the ladies, wondering what Edith's reception of him would be, for her moods were so variable that Victor could never count upon them.

Edith was lying on a couch, in one corner of the room, where the twilight was deeper than anywhere else; she had her face turned to the wall, and did not move when Victor drew a chair beside her. He knew that she must have heard him, and after waiting for her to speak, he took the hand that lay passively on the sofa. She drew it quivering away, and turned her head towards him.

"Edith," said Victor tenderly, "you are sad, and yet you tell me nothing. I cannot bear it. Why are you so unkind?"

"I am not unkind," she answered, in so low a voice that Victor did not know whether it was hard or gentle.

"Yes, except that if you do not mean it, it takes half your unkindness away. But you ought to know how nothing can pain me like the reserve you will keep up

between us. When am I to share your thoughts and your troubles as I wish, and as you ought to let me?" he asked eagerly.

"Never!" exclaimed Edith, with a sudden vehemence, sitting up as she spoke. "I never promised that, and I could not do it. Are you not content with what you have done already?"

"Grateful, Edith," said Victor, gently placing her back against her pillows. "Not content yet. Perhaps some day I may be content. That depends, not on myself—you know that. But I do not wish to distress you," he continued, with a regretful tone in his voice, as he relinquished his attempt to gain her confidence. His regret was sincere and keen, as Edith could tell from his manner of speaking. "You know that hurts me more than anything," he added, and Edith turned impatiently away, too weary to deny his words, but with a flash of anger leaping up in answer within her.

"I am too tired to talk," she said, after a minute's pause, and Victor relapsed into silence. But she felt his presence near her, and her own silence seemed unresting from the consciousness of his proximity.

END OF CHAPTER THE TENTH.

CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



OCTOBER means in England a return from the annual holiday to town for some thousands of Her Majesty's subjects, and from pleasant country-house gatherings to many more. Winter is before us, and though the actual preparations for it have

not as yet to be undertaken, still we all desire to know what is required of us in the matter of fashions.

In France coloured flannels in light and dark shades have been, and are being, much worn, but they demand to be well arranged, or they are apt to look too nearly akin to dressing-gowns; more especially now that costumes are being abandoned in favour of Princess dresses and trained skirts, which are taking the place of tunics in a most decided manner. Still we would suggest to our readers that flannels of the dark green shades now so popular are suitable for autumn and winter wear. We are all to appear in green, like Little John's men of forest renown. If we quite rebel against this (for all complexions are not improved thereby), we may fall back on browns, dark blues, and various shades of bronze.

Cashmere, the most serviceable of materials, for it is suitable alike for summer or winter, is not one whit less fashionable, neither are tweeds or serges. There is a novelty in the latter in the form of a yachting serge, "Montague Mélange," which is to stand wear-

and-tear, sea-water and damp, without cockling; its drawback is that as yet it is only manufactured in light colours, and light colours are not suitable for anything but summer sailing. The knickerbocker or "neigeuse" make of material has been improved on, and appears in a new form; plain coloured cloths, with a light raised knot introduced upon them, are announced as a novelty, and are called "knopped cloths."

How many brains are racked to secure a new thing, undismayed by the experience of centuries, that there is no new thing under the sun! Adaptations in varied forms are the triumphs of modern days. Many of the soft clinging materials are made with kilt-plaitings from the waist, so that the whole skirt is so plaited. There is not to be the superabundance of trimming which has been worn of late, and a simple and easy style is the introduction of two coloured pipings on the same dress; coarse pipings will be much adopted.

To aid such of our readers as wish to arrange a simple but stylish dress, we will minutely describe one lately seen from a good Paris dressmaker. It was made in dark green cashmere and silk. The lower part of the skirt, to the depth of half a yard, consisted of kilt-plaitings, alternately three of silk and three of cashmere. The Princess bodice came down to the hips, being made of cashmere, with a plain piece of silk let-in in front, the bodice really opening at the side; the cashmere part of the bodice had revers round the neck and down either side, so that the piece of silk let-in had the appearance of a chemisette. A scarf of eight alternate folds of silk and cashmere went across the skirt, filling up the interstice between the plaits and the bodice, and falling in draped ends at the back. It was put on all together, the opening at

the side of the bodice being sufficiently large for the head to go through. This style would be very good for remaking two half-worn dresses, provided they matched in colour.

In England, however, among fashionable people, there is a strong inclination to reproduce the fashions of bygone days. In Paris the more costly models of the Medici period are selected, but here the Gains-

than black, and coloured gloves are no longer thought bad style—we mean blue and light green, and such unusual shades—in silk as well as kid; and shoes the colour of the dress are much worn for morning, as for evening. Many dresses are made with narrow trains, which are quite distinct from the skirt, and lined with a contrasting colour; the fastening of the bodices at the back (a most inconvenient mode) does



borough and Sir Joshua Reynolds beauties are copied in preference. Imagine an apple-green cashmere, made with a Marguerite bodice, trimmed with bands of embroidered apple-blossom; a straw Pamela bonnet, lined with green and tied under the chin. The fashion of three capes, the lowest coming barely below the shoulders, is now considered stylish, and often adopted with a Princess dress made with a very short-waisted bodice, and worn with the addition of band and buckle. For full-dress morning wear, elbow-sleeves and mittens are not considered *outré*. White mittens are more worn

not seem likely to go out. Bibbed aprons, either in muslin or velvet, or in a colour that contrasts with the dress, are fashionable. We have just seen a light yellowish-green silk, made as a plain Princess dress, with a dark myrtle-green velvet bibbed apron over it. The large linen and embroidered muslin collars coming almost to the shoulders, which were so fashionable fifty or sixty years ago, are again in vogue, only the wearers have this choice—they may put them on to fasten in front or at the back; and many people fold a deep lace handkerchief in half, put the double points in front,

and fasten it at the back, making thus a dressy-looking fichu for summer morning wear or demi-toilette. Nothing, in truth, seems startling nowadays. Twenty years ago the style of dress now worn would only have been considered suitable for fancy balls, and ten to one their wearers would have been mobbed had they walked out in them.

Quite a new notion in Paris are the *Bébé* dresses, made just like a baby's robe, with the lace and insertion let-in in front, and a sash round the waist.

Short dresses for walking were worn at many of the French watering-places, but there is little hope of their being permanently adopted.

The Bréton style still holds good, and we have seen it charmingly combined with the Princess dress by letting-in the straight plain piece as the front breadth and front of the bodice in an ordinarily cut Princess, the only trimming being narrow box-plaitings of the material on either side. A simple dinner-dress in this style was made in white cashmere, with a very pale blue front. With a good paper pattern, it could easily be made at home.

For autumn wear there are many pretty mantles, which we may class under the head of mantles and jackets; the former still continue of the Dolman order, with simulated sleeves, or with short sleeves which are hardly longer than a cuff. In the jackets there are endless varieties; the newest closely resemble a man's frock-coat, very richly trimmed. Tailor-made jackets fit the figure, are deep in the basque, and are braided after any style of military braiding. A few open in the front with revers, but it is newer for them to button closely to the throat and have an upright collar, like uniform. Paletots are not likely to be abandoned, too many people possess them; but just at present everybody is trying to appear to have a good

figure, and the very best looks bad in the long ungraceful paletots.

The hair is still curled in front, and there is very little appearance of false hair being worn, which is sad for the hairdressers who have managed to secure from Circassian belles tresses of the extraordinary length of forty-six and forty-eight inches.

By-the-by, a new accessory to the toilette is the unbreakable dressing-comb; between the double layers of tortoiseshell which form the back, a sheet of metal is slipped, which comes half-way down the teeth, but is quite invisible; this would withstand any amount of rough usage and tangled locks.

A word as to stockings. Whether you choose for a dress apple-green, mandarin, cardinal, or any other vivid or notable colour, you must, *nolens volens*, have your stockings of the same shade, or embroidered with the same shade; and if the toilette has two tints, these must both appear in the stockings. Stripes run downwards, and if you do not like flowers, embroidered butterflies and birds are seen covering the instep. No one wears cotton stockings now; the choice lies between Lisle thread and silk.

Hats like bells and thimbles are in vogue; the only choice seems to be whether they should or should not be tied under the chin. When hats and bonnets are trimmed with veils, the latter are made sufficiently long to twist round the throat. French *élégantes* affect yellow grenadine veils and trimmings, but yellow is not always becoming on this side the Channel.

Foulard petticoats trimmed with lace are replacing white cambric ones, but whether muslin, calico, or silk, they are all bedizened with lace; indeed, there seems to be but one desire in matters of dress—that plenty of money be expended—and most of the real happiness of life is sacrificed to this luxury of living.



PETITIONS TO PARLIAMENT.



THE right of every British subject to present a petition to Parliament "is acknowledged," says Sir Erskine May, "as a fundamental principle of the Constitution, and has been uninterruptedly exercised from very early times." The system embraces, at the same time, very important and very trivial matters. The method of passing "Private Bills," for whatever object, whether for railways, canals, harbours, or other public works, or for the settlement of personal matters, such as in cases of divorce and doubtful marriages, as adopted at the present time, is really only a remnant of the ancient right of petitioning. Up to the great Revolution of 1688, this right was exercised only in

praying for the redress of grievances, or in asking favours and powers not otherwise obtainable. But, although the practice of Parliament in the reception and consideration of what are called Private Bills is really, at the present time, only a continuation of the ancient custom of hearing and acting upon "petitions," the reception of what are now generally referred to as petitions is a very different matter. Petitions in favour of, or against, certain public measures already before Parliament, or on matters of imperial policy, which could not at one time have been presented, are now showered down upon the tables of both Houses by the hundred. The House of Commons is generally the recipient of these documents, which, indeed, are so numerous that members both present

Burrows, I cannot stay. I—that is—I need not be ashamed to own it, I love your child with all my heart.”

“I knew it,” I said bitterly.

“And you think I have imposed on your kindness. No, sir, I have not, for I have never shown by word or look—”

“No, you scoundrel,” I said to myself, “but she knows it all the same.”

“And, sir, such a dream as mine could never be fulfilled—it is impossible.”

“Yes,” I said, in a cold hard voice, “it is impossible.”

“God bless you, sir! good-bye.”

“You will not say good-bye to her?” I said harshly.

He shook his head, and as I stood there, hard, selfish, and jealous of him, I saw him go down the path, and breathed more freely, for he was gone.

Gone, but there was a shadow on my home. Cobweb said not a word, and expressed no surprise, never even referring to the picture, but went about the house slowly, drooping day after day, month after month, till the summer time came round again, and I knew that in my jealous selfishness I was breaking her young heart.

She never complained, and was as loving as ever; but my little Cobweb was broken, and the tears spangled it like dew whenever it was alone.

It was as nearly as could be a year after, that I, feeling ten years older, went to seek her one afternoon, and found her as I expected in the little wood, standing dreamy and sad in her old position leaning upon the tree, listening to no bird-song now, but with a far-off, longing look in her eyes, that swept away the last selfish thought from my heart.

I did not let her see me, but went straight up to Elden's, learned what I wanted, and a short time after

I was in a handsome studio in St. John's Wood, staring at the finished picture of my child—painted, of course, from memory—framed, against the wall.

As I stood there, I heard the door open, and turning stood face to face with Grantly.

We looked in each other's eyes for a few moments without speaking, and then in a trembling, broken voice, I said—

“Grantly, I've come as a beggar now. My poor darling—God forgive me! I've broken her heart!”

It was my turn to sit down and cry like a child, while my dear boy tried to comfort me—telling me too with pride how he had worked and become famous, and in a few more months had meant to come down and ask my consent.

But there, I'm mixing it up. Of course he told me that as we were rushing along, having just had time to catch the express; and on reaching the station there was no conveyance, and we had to walk.

That scoundrel would not wait, but ran on without me, and when I got there panting and hot, I found my darling's heart was mended with all of that belonging to the good man from whose arms she ran to hide her rosy blushes on my breast.

I'm not the selfish old fellow that I was about Cobweb, for here in the old place where they've let me stay with them, I pass my time with those two flossy-haired little tyrants, Cobweb the Second, and the Spider, as we call little Frank. As for Cobweb the Second, aged two, she said to me this morning, with her tiny arms round my neck, and her soft cherub-cheek against mine—“Oh, ganpa dear, I do yove oo!”—as I love her with all my selfish heart.

GEO. MANVILLE FENN.

CHIT-CHAT ON DRESS.



THE winter campaign in dress has been so thoroughly provided for by diligent caterers that we are tempted to run through the different items, notwithstanding that we may have alluded to some of them before, and so make our readers acquainted with the entire rôle.

Green is to be universally worn, and in this nature seems to support us, for what better foundation for flowers and fruits, and all the colours of the rainbow, could there be than the hue of the leaves and the verdure, varied as they are? In a pretty country landscape, within the range of the eye, it is often possible to count some twenty to thirty different shades of green. The variety of this tone in dress is by no means meagre. Holbein, Florentine, olive, sage, myrtle, willow, moss, oseille cuite (cooked sorrel), purée de pois (pea soup), Russian green, dragon green, and such delicate hues as tilleul, absinthe, cascade, lichen, eau de Nil, and jasmin—all are worn, but bronze-greens are to rank first in favour. If green is not

approved, brown is the next best—bois, otter, bronze doré, marmotte, chestnut, and pacha, which last-named is a reddish brown. Very dark blues are not to be quite condemned; raven's wing, which is almost black, is well spoken of, and in Paris prunes and steel-greys are likewise worn, the mania for eccentric greens notwithstanding. There is more choice in delicate tones for evening wear; pale blue, maize, and cream are fashionable, as well as the new shade, margotane, a greenish yellow, very popular in millinery; glycine, pearl-grey tinged with pink, a shade between lilac and pearl; pourpre, a richer red than cardinal; and rose corail, a dull pink coral.

The new silks are all of the very richest makes—brocades which stand alone, as did those of our grandmothers; and these have a powerful rival in the brocaded velvets which, to be quite *en règle*, must have a contrasting ground; for, in this age of shams, the handsomest class of stamped velvets can be copied in cotton if they are of one colour only. The fashionable dress is made of one material only, and whether plain or brocade it must be made up mixed with some-

thing else, the plain silk with brocade or cashmere, or with some of the new woollen fabrics, whose name is legion.

Plush is, however, the special novelty of the season, and great improvements have been wrought in its manufacture. The pile is shorter, and very close and velvety, and it is now produced in the most delicate tints. It is being worn as sleeveless over-jackets and

gown. They are bordered with lace, such as Ragusa, which is so admirable an imitation of old designs, that it requires a practised eye to detect it. In silk these collars are covered with rows of half-inch-wide velvet, radiating from the throat to the bordering lace.

Bourrette is a term of liberal application just now, and it literally means a material made of waste stuff, so if it is faithfully applied, the refuse of cotton, wool,



trimmings, on dresses of plain silk and brocade; for trimmings are now an important item, and are applied as broad bands down the front of a dress from the throat to the hem, or in wide panels or side trimmings, the jackets fastening diagonally; in fact, wherever plush can be applied in prominent bands, there it is considered peculiarly appropriate. Frieze or uncut plush is like Turkish towelling in silk, and this is used for the crowns of caps, for bonnets, and particularly for the large Pierrot and Cromwell collars, which in silk and plush are decided novelties, easily made at home, and most warm and dressy additions to a winter

and silk is all utilised, for there is bourrette of all these classes. In silk it has a loosely woven surface, and displays a mixture of many colours, which blends well with plain tones; this is very fashionable, so are satins which are made up with other materials. Glacé silks are coming in for young people, and there is a whisper that the old moiré antiques are to be resuscitated, which is good hearing for those who have a store laid by; moirés rarely wear out.

Some of the woollen dresses made up with silk have a yoke shoulder-piece; the full blouse which meets it is confined at the waist by a belt; while others have the

three short capes to the shoulders adopted from coachman capes as worn during the first French revolution.

Couliissé, or drawn trimmings, are new, especially as applied to bodices. Sometimes a piece of silk so gathered forms the front breadth of the skirt and the front of the bodice, with the rest as a sort of over-dress—a very fashionable style; while in others the front of the bodice forms a vest, with five or six runnings at the neck, and then a heading where a low bodice would begin, below which to the waist are a series of close-set runners; the centre part of the back is also couliissé and drawn in at the waist, spreading out above and below.

Simulated skirts only beneath the polonaises are new and economical, and much of the flouncing round the skirts is sloped to them, and not as heretofore straight. Kilt-plaitings are intermixed with box and other varieties of fancy plaits.

Tucks are coming in once more, especially on the front of draperies of the scarf order, and are particularly fashionable on children's dresses.

Beads find their way on to most things—bonnets, dresses, scarves, and embroideries—such as *clair de lune*, *clair de soleil*, amber, pink, jet, steel, and silver. Most of these are made in Germany, but come to England from Paris. *Clair de lune*, having the shimmer of a black-leaded grate, is by far the most popular, especially on mantles.

Paletots of a modified form, shorter and not so clinging, Dolman's and long jackets, are the shapes of the season, and they are made in thick reversible cloth, *matelassé* cloth and silk, fawn cloths, and cashmere cloth—the last-named new, warm, and light. The straight piece of material or *plastron* laid down the front of many new mantles is in some formed into a muff, which is scarcely visible when not in use, yet serves as a most comfortable receptacle for the hands, and there is no fear of losing it.

The newest ulsters and waterproofs have triple

capcs. The latest fringe is sewn on with the heading downwards, so that the fringe falls over it; it is also applied in tufts.

A new style of braiding has been brought in; the narrow braid is sewn on with the edge uppermost, instead of being flat; the patterns are close and intricate.

The winter's bonnets are made in felt, beaver, plush, and velvet, trimmed with feathers and reversible ribbons, each side being a different colour. The newest additions, however, are gilt or silvered wings and quills, stuck in at the side in the midst of the folds; a goose-quill or a crow-quill in gold is a favourite ornament on a Paris bonnet. Strings and curtains are universally adopted, but there is great variety in the shapes, most of them high over the face, yet close; some of the hood forms for young ladies resembling the *Bébé* bonnet of last winter.

Hats are as picturesque and as masculine as of old. There seems to be no choice between the picturesque Rubens, *Dame Trot*, and *Gainsborough*, and the helmet or cleft-crowned felt, which any gentleman might wear. The Vienna felts are a novelty, having long hairs of a distinctive colour all over, which brushed down show the ground in marked contrast.

The new fan-holders are metal belts, wrought in arabesque or filligree designs; they are made to fit to the front of the waist, the rest being a chain from which the fan is suspended. The new fans have the two sides of different colours; both are painted in body-colour, the design being carried on to the ribs.

Silk gloves with a warm lining and many buttons are comfortable winter wear, and will be generally adopted.

The stockings are in plain colours with contrasting toes and heels, embroideries being introduced on to some of the more expensive kinds in a broad line from the instep to the ankle.

These items will, we hope, answer the difficult question, "What to wear?"

WITH HOP-PICKERS IN KENT.



It is early morning, and I am with a friend at Maidstone. We have been travelling for about two hours from London, looking at beautiful bits of country lit with sun. The train has carried us through leagues of land covered with ripened hops, that are now besieged with the busy workers that for days have been coming to the gardens in crowds. We have seen motley groups of them at their labour as we have passed; we have wondered at the many miles of luxurious bine, with clustering cones hanging like green grapes; and now we are in the centre of the Hop Country, walking along the quiet, quaint old High Street of Maidstone.

Over our morning meal we are assured that the Poet Laureate may often be seen strolling about the streets down here, and we are reminded that "Queen Mary" is historically connected with this part of the country,

and that there are references in the drama to Maidstone and the neighbourhood. We challenge our informant to justify his assertion with a passage from the play—"An instance, come, an instance!" He readily replies—

"The bells are ringing at Maidstone,
Doesn't your worship hear?"

"This," he says, "has reference to All Saints'. The bells ring there just as they did in Queen Mary's time, and you may still hear them where Wyatt heard them, and a fine walk it is out there."

This poetical association gives us a touch of new pleasure, but our object is not of an antiquarian kind, and we cannot therefore visit the mustering-ground of the famous rioters whose deeds are chronicled in history and remembered in romance. We have come out to-day to see the hop-gardens in the time of harvest, and to watch the pickers at work; and we are now on our way with bright, cool weather to cheer us.