



CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.

THE Princess dress maintains its ascendancy; we will therefore describe an easy and stylish mode of making one, which can be done with about twelve yards of stuff one yard wide. It should be made in two materials, or two kinds of the same stuff, plain and figured. We will suppose it to be silk and cashmere. The back is cut with four seams in cashmere, and reaches a quarter of a yard below the waist. On it is laid a train of two breadths of plain silk, put on with three gatherings and a wide heading. The narrow sleeves are of cashmere, with cuffs of gathered silk. The cashmere bodice fastens diagonally, but down the centre is a robing of silk, which is carried to the hem of the skirt, and on the bodice forms a bib. This, being a notable feature, must be more minutely described. It fits to the throat, is seven inches across at the top, diminishing to three at the waist; it has three runnings at the neck, and then a plain piece of six inches, where it is met by a double frill, a series of inch-wide runnings being continued to the hem. On either side of this robing are revers of cashmere piped with silk, and from these to the plain piece forming the train (some twenty-six inches) there is a flounce seventeen inches wide, consisting principally of inch-wide runnings. Long pockets on either side, very far back, are the only other ornament; and though this style

defines a graceful figure well, it is by no means so clinging that it lacks grace. Many other Princess dresses of two materials have the two breadths at the back of one, the side-front and sleeves of another, a robing down the front to match the back, and a flounce on the edge of the side-breadths about nine inches deep, the headings top and bottom two inches deep, the rest divided into three runnings. These runnings, drawings, or *coutissés*, as they are called, are now all the fashion. Parisians seem to consider shawls as necessary adjuncts of the Princess dresses; and plain coloured cashmere, embroidered, are the rage. Many of the dressmakers make Cardinal capes and small Garricks, with triple collars of the same material as the dress; and, like most fashions easily carried in the eye and remembered, these triple capes stand a chance of being done to death. The newest Ulsters sent over from England, and which find special favour for rough wear with Parisians, are made double-breasted, and of course with the triple cape. The most notable novelty in the cut is that they are much narrower, that they are sloped more from the waist now, that the tournures are things of the past, and that the seams on either side are buttoned some twenty-seven inches up, so that they can be undone at will, and the train of the dress held up if required; for we now either wear veritable short dresses, or make

no attempt at looping them up, the train requiring to be held up lightly with one hand; and the only assistance, if any, given in this way is a loop sewn to the seam nearest the centre, through which the hand can be passed.

As Ulsters are now a necessary part of a wardrobe, it may be well to describe one more fully, although they require to be tailor-made, and any attempts at home-manufacture are pretty certain to be failures. The length in front is $1\frac{1}{2}$ yard, at the back $1\frac{3}{4}$; the width of the front, 28 inches; of half of the back, 18 inches. There is a seam down the centre of the back, two side-seams, and two breast-plaits. The triple cape is 14 inches at the back and 11 in front, and buttons off and on, meeting the revers in front. There are ticket-pockets on the sleeve, two side-pockets, and one breast-pocket; a strap round the waist, and straps on the sleeves, to make them smaller if required—indeed, they differ very little from those worn by gentlemen.

To be quite *à la mode* you must patronise the large collars and cuffs all the world are wearing—veritable reproductions of those worn fifty years ago. We have in our possession some of two generations back. They reach to the shoulders and form double capes, or are rounded, when they are only some six inches deep at the back.

Ragusa lace is much used in the modern revivals of large collars and fichus, which fasten either at the back or front. Some are made of finely-goffered muslin merely edged with lace, others of minute drawings in fine muslin—that peculiarly fine, soft muslin so much worn in Paris, and easily mistaken for *gaze de soie*. The collars have close-set-frillings round the throat, which are most becoming—indeed, these collars have the merit of setting off the figure to perfection, even if it is only moderately good. If made of lace, the best plan is to cut out the shape of the collars and cuffs in stiff net, and then trim. The cuffs to match are some $5\frac{1}{2}$ inches deep, and are worn outside the sleeve. All these things, as well as caps and headdresses generally, have bows made of the reversible satin ribbon; and where the narrow is used, which is by far the most fashionable, it is often

sewn one to the other in curious mixtures of tone, such as pink, green, and maize.

The winter promises to be a severe one, and we are to wear much fur. Old-fashioned stole-shaped flat boas, two yards long, are coming in again; they are lined with bright-coloured silk, and fastened with satin bows to match. Close-fitting jackets are trimmed with borderings of silver-grey and black fox, skunk, racoon, lusted racoon, sable-tail, and marten-tail. Sealskin is more worn than last winter; its most fashionable form is in long paletots, which are costly.

With regard to evening dresses the Princess form again holds good, and is principally applied as a long basqued bodice and train. Black is most fashionable trimmed with brocade; and low dresses are *de rigueur* for all full-dress occasions, the sleeves mere shoulder-straps. Trimmed bodices are more worn than berthas, the front forming only the upper portion of the skirt trimming. They are made short in front and at the side, very long at the back. Green and dark shades are most *à la mode*, and gauze mixed with rich silk. Long waistcoats appear on most of the longest basqued bodices, and tufts of flowers are dotted about irregularly, fruit and vegetables occasionally replacing them; crab-apples, plums, and apricots are among the latest Parisian follies. Black satin is worn both in the morning and evening with fancy velvet, which is known as "Velours de Fantaisie," and is covered with designs in silk. There are many novelties just now in trimmings, such as the galloon called "Brodrie Cachemire," composed of fine cord, and closely simulating the designs on cashmere shawls; and fringes imitating fruit and flowers, moss and wild roses, jessamine and daisies. Chestnut fringes are in favour for day wear, either in imitation of the husk or the roasted fruit. Beads have, however, been quite resuscitated and appear on everything, under the name of coloured jet.

Felt and beaver bonnets have a rival in cloth bonnets, which are made to match the dresses, and are trimmed with fur.

Another novelty are stays made of kid, which fit the figure most closely; and kid bodices are replacing the ordinary petticoat bodice.

THE CAROL-SINGERS.

TWO sweet fair faces on a Christmas night—
Two pure girl-voices rich with such sweet tone,
That listeners stand entranced and Time's swift
flight
Passes unknown.

Grandly the story of the Saviour's birth
Is told by these sweet singers to the throng;
Nobly the clarion-notes of "Peace on earth"
Ring forth in song.

With voices all attuned to harmony,
And hearts that rise and leap with every note,

The singers stand, and wild-bird melody
Trills from each throat.

So sweet the song that every listener there
Sees the glad story as in words of gold,
Like some fair picture traced with wondrous care
In days of old.

All hail! the glorious heaven-sent gift of song,
Mighty to him who has and him who hears!
The one great power enduring ever strong
Through all the years!

G. W.



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THIS is eminently the children's season, and their dress as well as their doings occupy our thoughts, so it will be well to glance at the fashions that have been specially arranged for them; they tread closely on those of their elders, and are costly and extravagant. The young damsels of three or four summers are arrayed in velvet and fur, and silk and cashmere; they have not attained to the honours of stiff brocades yet, but one hardly knows what they may come to. For dressy occasions white is worn; not only white muslin, but far more frequently white cashmere or matelassé trimmed with silk and bordered with either white fur, plush, or swan's-down. One little pelisse, destined for England, was made entirely of white striped plush, bordered with marabout, and a dress for a sister a year

or two older was made of brown poplin with brown trimmings. The Princess dress, in one form or other, is the prevailing style, the waist coming anywhere but in the right place, except, as in the case of very young children, when it is defined by a broad sash, which is not folded, but put on plain. The little queens of the nursery ape many of the airs and graces of grown-up people; at juvenile parties many-buttoned gloves, high-heeled satin shoes, fans, and lace-edged handkerchiefs appear as a matter of course. Both boys and girls adopt the square Cromwellian collars, generally fastened at the back. For every-day wear velveteen, serge, tufted cloths, and several varieties of woollen fabrics are in vogue; the newest style of making being with gathered bibs, yokes, and treble capes; and these treble capes seem a necessary appendage to ulsters



and many other cloaks. The short paletots are made of thick reversible cloth, with hats to match, or hats of beaver, felt, or the new Vecuna felt, which has long coarse hairs of a darker shade on the surface; these have square crowns, cleft crowns, or far more generally pointed ones, of the Dame Trot order, and the bonnets are much the same, except that they are more trimmed and have caps over the face. Sailor hats are now made in felt and beaver, and are much worn by young people. For very little children, caps of the Scotch cap order, made in lamb's-wool, are pretty and becoming.

Neither old nor young people now deem simplicity at all a necessity in dress, and in France all the old Louis XIV. and Louis XV. embroideries are being eagerly sought after, to be appliqué on to new silks and satins, and so assume almost their pristine beauty. English homes possess as many, if not more, such treasures, and the example set might be well copied across the Channel, for embroidery of all kinds remains the acme of the mode. In the evening white jet embroidery on white is well worn, the epaulettes and the back matching the band. Embroidered plastrons, reaching from the neck to the feet, are a favourite style both for morning and full-dress wear, and the new embroidered bodice is a comfortable and useful mode. It is made either in black silk or velvet, covered all over with one of the fashionable jet beads—clair-de-lune, lophophore, (red, yellow, and green), scarabée (blue and green), bronze, sunlight, blue, sleet, and bège, for their name is legion. The shape is a low square bodice with braces, and is taken from the Breton garb; it can be put on in a minute, and gives a dressy appearance to almost any toilette.

Laces, as well as other trimmings, are now embroidered in colours, especially black lace, which contrasts well with olive-greens in devices of leaves, as also some of the richer and heavier makes of white laces, but at present black laces are fashionable, and among them black torchon.

Much embroidery of all kinds is done by machinery, and with such skill as to defy detection. Still a clever embroiderer commands a high price; few women's handicrafts are now more lucrative.

French cord, which is in fact a sort of corduroy, has been adopted by some of the most noted good dressers of the day; it is also being applied to furniture, cushions, &c., coloured silk braids being let into the indented lines—cardinal on mouse-colour, maize on brown, &c. We have seen bands of white French cord so trimmed with gold braid applied to a five-o'clock tea gown to be sent to England, and an English lady had sent some of her own work to be applied to the same purpose on a brown velvet. The work was original, and canvas was used as the foundation. Rows of stitches, each of a different-coloured silk, were divided by perpendicular rows of gold braid—each stitch covered four ordinary stitches, and was worked with a cross-stitch and three across both ways; it looked quite Oriental, and answered the purpose well.

With these gowns, caps are of necessity worn, and

the new kind intended for the evening here, find their way to *la perfide Albion*. They are made of China crape, and trimmed with an embroidered frill of the same, the bows being of narrow ribbon in many colours, such as moss, blue, maize, pink, and brown. Oriental silk of many colours is also used with a border of lace below the embroidery. Englishwomen prefer the shapes that fit the head closely, and are composed entirely of lace. The French select something more piquant and indescribable, and fruit is used on many; dahlias are the favourite flower of the hour, but not as applied to coiffures.

Pocket handkerchiefs show as elaborate monograms as note-paper, but they are applied to other than their general use. In the first place, they make caps—one point over the face, another at the back—and also neck-bows, being tied in a sort of knot with ribbon intermixed. Some of the newest neck-ties, which are made with handkerchiefs to match, have tucks and plaited ends, embroidered either in blue or red. China crape is more durable for cravats, and those that are now selling are particularly pretty, being trimmed with the coloured Pompadour lace, which forms a happy contrast.

A diversity of form in bows now holds good both with dressmakers and milliners, especially in the narrow reversible satin ribbon which came into vogue unexpectedly by some caprice, the manufacturers being in no way prepared. There is the "Butterfly," which owes its name to its resemblance to that insect; it is flat, the ends and loops of one uniform length; the "Flot," which is a multiplicity of loops all turning downwards, and it forms always a contrast to whatever it is used upon; blue on brown being a very favourite mixture—indeed, the delicate light blue now in favour presents a happy contrast to most tones—black, olives, grenat, &c.; the "Tréfle" bow, which is three loops and two falling ends, and is perhaps the newest and most fashionable of all except the "Viro" bow, which is unique, consisting of six ends of equal length—viz., four inches—the tips cut in sharp points, arranged in layers, a tight strap or traverse in the centre.

The milliners at the present time have a wide choice, and the modes in their department are of endless variety. The net veils closely resemble masks, and have loops of beads all over them; others with embroidered spots are cut as long scarves, wide enough to cover the face, and long enough for the ends, after being crossed at the back of the bonnet, to be tied in front in a loop, some three yards of length being thus required.

The mania for gold on bonnets still continues, gold braid being introduced on the edge of many, and crêpe lisse ruchings at the back rest on the coil of hair. It is almost impossible to define the variety of forms the season's bonnets are taking. Coronet shapes are very high over the face, and close at the sides; and some of them can be reversed, the back when turned to the front forming either a jockey cap or large hat. So you see sometimes Dame Fashion's vagaries favour the economical. It is not, however, often that any article of dress in a Frenchwoman's hands is made to answer two

purposes, and she is inclined to tell Englishwomen in forcible language that much of the bad dressing which prevails among them is due to this desire for making the same garment serve many purposes. Fitness is one of the most important items in the art of dressing well, and the higher you go in the social scale the better it is understood. Bonnets made of soft undressed leather in *écru*, pink, chocolate, grey, seal-brown, and *bège* are the last novelty in millinery we chronicle here.

Next season in London you will find that startling contrasts will prevail in evening dresses, for the Parisian world are now adopting them, such as pink and green, pink and blue, or straw and lilac. On white dresses, as on cream, wide scarves of crimson silk are carelessly tied across the skirts, a half-handkerchief of the same being neatly pinned sideways on the head with diamond pins. Everything bizarre finds favour,

among them the "Mirliton"—a dress covered throughout with cross-bands of a colour, put on as though they were twisted about the skirt, after the manner of pink and white sticks of sugar-candy. One "modiste" has introduced a novelty in the "Buisson," generally made in tulle, the flowers so scattered over it that it looks as if the wearer had been into the woods, and the flowers and leaves had become entangled in it.

In the make of dresses generally, the chief features are narrow lace flounces arranged one over the other, belts worn with basqued bodices, high bodices with yokes, and low bodices with points.

The "Empress" is another of this season's creations, and is a marked contrast to the "Princess;" it is not caught up, but falls in graceful folds. It is short in front, and has a tablier and side trimmings, the back totally untrimmed.



COFFEE TAVERNS.



AMONGST the many attempts, some to abolish and some to moderate the consumption of alcoholic drinks in this country, few deserve more attention than those which provide the comforts and attractions of a public house in some other form and with less pernicious surroundings.

Most of the really formidable evils of modern society are the immoderate extension of a popular want, and in the case of the liquor traffic this is pre-eminently so. We sit in our comfortable and well-lighted drawing-rooms, and regret that the lower orders of society frequent public-houses; but we forget that humanity craves a change of scene after work, and if there is no alternative but a public-house, to a public-house humanity will go. It is proof of the practical necessity of some place of evening resort that the publican, particularly in London, can do so little for his customers and yet command so extensive a support.

With a view of counteracting in some measure the intemperance spoken of, some institutions have been opened lately by a company formed for the purpose, called "The Coffee Tavern Company, Limited." The object is to furnish a comfortable, cheerful place for working men to use after work or during meal times, where cheap and wholesome food can be obtained, and where newspapers and periodicals can be seen: in a word, to give them light, warmth, and

comfort—without gin. Two such houses are already open and in full working, others are imminent. The largest of the two is "The Market Tavern," in Lower Thames Street, and to this, with the reader's permission, we will pay a visit first. A walk through the City, and down past the Monument, brings us into Thames Street, with an odour of fish hanging about the atmosphere which betrays our proximity to Billingsgate Market. Turning to the left we soon pass its imposing portals, and soon after arrive at the Custom House, opposite to which is "The Market Tavern." The aspect which first strikes the observer is the closeness of its resemblance to those places it is designed to rival. Its external appearance is that of a public-house. Plate-glass front, swing-doors, rows of gas-lights in the windows, attractive drink-bills catch the eye at once. A closer inspection, however, shows that the name of every inebriant is conspicuous by its absence, and it scarcely needs the bold announcement in white letters on a black ground across the front of the house, "No Intoxicating Drinks Sold," to assure the beer-drinking visitor that he is on the wrong tack. Searchers after intoxicating drinks are not, however, necessarily clear-headed, and on several occasions the management has been asked by intending customers to supply beer, whiskey, &c., requests which we need hardly say are not complied with. On one occasion two sailors presented themselves, and, unaware of the social movement which had been taking place in their native land during their absence, entered "The Coffee Tavern" and asked for a pint of beer. The attendant, wise in his generation, promptly drew them some "Lupulum," a newly-invented drink, compounded of hops and soda—a coquetry with beer, as it were—but non-intoxicant. The confiding nauticals drank it up, remarked it was a good drop of beer, asked what was

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EBRUARY is often one of the coldest months in the year, and a good time for buying furs, for the light is bright, and such new purchases are seen to advantage. There are many novel modes under this head now. Fur-lined cloaks of several forms are fashionable, but more than anything else seal-skin paletots, long enough to reach to the feet, and made double-breasted. They have deep hanging sleeves, and are shaped to the figure somewhat, and are altogether most becoming. Some are trimmed with bands of otter, chinchilla, fox, or some other fur, but not necessarily, as they are an expense, and this naturally adds to their cost. A revival of old modes is the fur cape or pelerine, which reaches to the shoulders, and has long ends in front, just as was worn some fifty years ago. Every month these find more patrons. So do the old-fashioned boas, now made flat and lined with silk, swan's-down being worn in the evening. Those who have preserved these old treasures have cause to be thankful. The new fur stoles are so called from their resemblance to a clerical stole; they have a similar band, which falls with double ends in front. They are always lined with a bright-coloured satin, and fastened with satin bows, and are sold with deep cuffs ornamented in the same fashion for evening wear. They are a warm and dressy addition in light fox or ermine. With regard to muffs, they are either very large or very small; the small ones have fur tassels, and bands of a distinctive fur at the sides. A Parisian vagary is a small bouquet in the centre, often peeping from amid a lace rosette, but satin bows are less fantastic. The large Merveilleuse muffs are a Parisian introduction. With regard to the class of fur to select, beaver and seal have been much worn in Paris; Alaska seal is the most durable, Shetland the finest. On black silk mantles and dresses, light-coloured furs are used, for both are alike trimmed with fur, black silk being about the only plain silk now worn, and with this chinchilla, silver fox, and skunk look best. Skunk is still well worn, but then there is skunk and skunk—some as common and inferior as the other is good. For chinchilla, the Areca is the best kind, and Bolivian the worst. Labrador, now fashionable, is a durable grey fur. Russian cat, not unlike skunk, is used for lining, and of course squirrel. Bison is an old lady's fur; Astrachan, the best suited for mourning. Fox is most varied: white, blue, and black, all are used; and silver fox is the most *distinguished*. Sable will always hold its own, and, next in favour, fisher-tail, which resembles it closely. Besides these, lynx, black marten, and mink are worn. In fur, as in most things which require to last, the

dearest is the cheapest in the end, and good fur is an heirloom.

We have very little inkling as yet of spring fashions. Short dresses are to be the correct walking costume, and the dresses of the year take considerably less stuff than heretofore. In materials that are forty-five inches wide, five yards may be considered enough for a Princesse polonaise well draped at the back; twelve yards for a complete costume. A little calculation will give the quantity required for woollen materials ranging from twenty-seven to thirty-two inches wide. Though silk has, in a great measure, given place to woollen fabrics, with which when used it is nearly always trimmed, and less stuff is necessary, the prices of dresses appear not to be one whit diminished; the trimmings are all so costly, and on nearly all beads appear. "Jais," which we translate "jet," is the general term for coloured beads of all shapes, colours, and makes, their name being legion.

In the matter of sleeves there seems to be more change than in other items. They are small and have elbow-seams, and show off to advantage the deep Louis XIII. cuff of old lace, which is much affected. This style is most suitable for every-day wear; for balls and demi-toilettes, there are the Duchesse and Marquise sleeves. The Duchesse covers two-thirds of the arm, and is finished off with frills of the dress material and lace—a most becoming style to a pretty arm. The Marquise only reaches to the bend of the arm, and is also trimmed with lace, sewn on narrow in the front, where it is caught up either by ribbon bows or a spray of flowers.

We have been for some time wearing pockets in most impossible places, and always temptingly disposed for the pickpocket. They have been as useless as they well could be, and calculated to hold as little as possible, for some time; but we have not been able to do without them quite, and now we are returning to the old and sensible plan (at all events in the Princesse dresses) of inserting them in the side seams; the straight or bias opening is trimmed with revers, bows, gimp, cords, and tassels. The pocket itself is differently cut from what it used to be, but is stitched flat to the skirt, and hidden beneath the drapery. The cuirass bodices are made with the so-called fish-tail at the back—viz., elongated at the back of the waist, heavily weighted, and very generally finished off with loops and bows. There is still a decided disposition to copy old styles in dress, and any fairly good-looking woman, with a correct knowledge of the becoming, might revive a garb of centuries back without much fear of being unduly remarkable, and with a certainty of more or less success. There is no excuse for wearing anything that is not individually becoming; the styles are so varied; there is an abundance to choose from.

Fancy balls were never more rife in England than during the present winter, and they have many patrons in Paris. The chief difficulty is to find a costume that is really a fancy one, such as would look inappropriate on an ordinary full-dress occasion. With the extravagance which characterises the present day, people are adopting the plan of changing such costumes two or three times, necessitating several handsome dresses instead of one. Masked balls are likewise making way in England. The masks and dominoes merely conceal the costumes until twelve o'clock. For the benefit of those among our readers who may require such things, the masks should be of silk, satin, or velvet; black is the best, as is also a black silk domino, but the latter are also made of silk, calico, cashmere, and merino in quite light shades. They should be long and loose, with wide hanging sleeves; a cape and large hood, which is drawn over the head, meeting on the face round the mask. Dominoes are costly things to hire, but are easily made; there is but little cut in them. Some have a yoke, but most of them are gathered into a straight band, to which the cape and hood are attached.

The trains of evening dresses increase in length, and this makes it all the more difficult to support them properly, so that the underskirt may float with them gracefully. For this purpose a train balayouse is preferable to the balayouse flounce so long worn; it is made with plaits and kiltings of muslin. A string is sewn to the dress train, and two to the balayouse, on either side; by this means the two follow the same line. Some of the train supporters are made of horse-hair cloth, the veritable crinoline of long ago. A new mode of cutting evening dresses for married ladies is with the bodice and skirt in one at the back, a cuirass in front. When well arranged this is very queenly in style, and admirably suited to tall majestic figures.

Winter petticoats, for day wear, are made in light soft materials, all wool, the foundation plain shades, with one broad band of several colours going round, or applied as stripes; they form a good contrast to the now fashionable neutral tints in dresses.

The new fans are of a medium size and reversible, the two sides of a distinct colour, both painted. Many have the family seat, or some favourite place, sketched upon them, as well as the family arms, crest, and monogram.

Curled hair is still in vogue, and some brightly polished curling-irons have been brought out, with ivory handles to prevent them becoming too hot to hold. They should never be made red-hot, for they become rough, and before applying them to the hair they should be well tried on a piece of paper, which keeps them smooth. A new bandeau for old ladies dispenses with ribbon and springs, catgut interlaced with the hair foundation giving the necessary firmness, and instead of the ribbon the bandeau is secured by means of a small piece of the hair which is attached to the back. No very great change has been effected in hair-dressing, but hats are generally adopted, and the coiffure is arranged to accord with them.



known that he knew best, and only wished to spare you pain."

"I know," I cried eagerly, "that I have more reason than ever to mistrust him. How can you or any one be so blind as not to see that it is my fortune he cares for? He asks me to marry him now, but if this year was over and I was poor, he would draw back."

"You are utterly unjust, Grace; but he himself must speak to you, and prove that you are wrong."

"No, no! I will not see him—I will never see him again! Oh, how could my father be so cruel! It is no use waiting for a year, for I cannot change."

"May I come in?" said Uncle John's voice at the door.

"Well, Grace, my dear, I hope you see everything now in a more sensible light. You see, you have been doing Fletcher an injustice all this time, and he has only been trying to save you from being vexed."

He spoke with a kind effort to cheer me and put me at my ease, but I could see that he was nervous, and uncertain what I should think.

"I do not know what you all mean," I answered; "but my father has made the thing he most wished impossible. My cousin and I must be strangers now, and I can only wish I may never see him again."

"My dear, what utter nonsense!" said Uncle John impatiently. "No doubt you are vexed and hurt just now, but your cousin is the last person you should find fault with. We all think your father was in the wrong in making such a will, but there is no one else to blame; and I, for one, think Fletcher has behaved with great delicacy."

"I think he has behaved unpardonably, and I wish you would tell him so, for it is impossible I can see him."

In spite of their arguments, I persisted in my refusal,

and presently left them and went up to my room. Late in the evening Godwin sent me a note, which at first I felt inclined to destroy unread, but by-and-by I thought better of it. It was very short:—

"MY DEAR GRACE,

"Mrs. Brand tells me that you are terribly angry with me for my part in this unhappy business. It is still impossible for me to clear myself, but I have one thing to ask you. If, when this year is over, my circumstances should have sufficiently changed to make it possible for me to marry a portionless wife, and I ask you again—will you trust me then? and will you give me leave to come?"

"Yours faithfully,

"GODWIN FLETCHER.

"Let me have your answer to-night."

The whole world seemed turning round and round. In the morning I had believed there was reason to think the very worst of Godwin, and that it was quite certain he did not care for me; and now he was himself proposing the very test I longed for, which would prove his complete innocence of the motives I could not help imputing to him.

Presently Aunt Lucy came up, and I showed her the note, and she told me Godwin was down-stairs, and asked what answer I should send him.

"I cannot write, but will you tell him I should be glad and thankful to believe in him; but during this year, if we *must* meet, let it be as mere acquaintances?"

"You are very hard-hearted, Grace, but I will tell him what you wish." And Aunt Lucy went away with a sigh, which I fancied was as much over my obstinacy as my troubles. A day or two afterwards, by my own desire, I went back to Wilmington, where Mr. Martyn welcomed me warmly, and where, amongst my easy and accustomed duties, I had quiet and leisure to think over all that this important birthday had really brought.

END OF CHAPTER THE THIRTEENTH.

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EVERY one, to dress well, requires not only taste, thought, and care, but much patient neatness; a garment well put on and suitable to the wearer, however simple and however long worn, will, in nine cases out of ten, look far better than one that has been purchased at a greater outlay and huddled on anyhow. The best-dressed women are invariably those who are specially neat in all the details of dressing; and it is the neatness and trimness of attire which most attracts the admiration of the opposite sex, who

rarely take in the items of costume, but only the general effect. Where economy has to be studied the merits of neatness cannot be too strongly urged, for though economy is not synonymous with misery, as some would make us believe, it entails patient daily trouble and self-denial, best met in a cheerful spirit.

Economy in dress does not mean shabbiness, be it remembered; when really shabby, dresses should be discarded, and by no means worn at home, under the impression that anything will do there. On the contrary, a wise woman is careful that her every-day appearance shall be as pleasing as her home and its surroundings to its inmates. It costs nothing to be neat, and clothes which are well taken care of last twice as long as those which are neglected. If you doubt it, try putting away every article as soon as taken off. Brush and shake dresses before hanging them up, not by the arm-holes or the waistband, but by loops of ribbon or tape sewn at the waist or neck; and have a curtain drawn within the doors of wardrobes,

to ward off that great enemy—dust. Mend at once; things worn without necessary buttons and strings get out of shape. Frenchwomen do not come down to breakfast as neat and trim as the average Englishwoman, but they understand the art of putting on and putting away clothes far better than their sisters across the Channel, and it would be well if they would impart

paper, laying paper between the folds of dresses, and resorting, in fact, to any means at hand to bring about the desired result, viz., the preservation of the several articles in their original freshness.

Spring is coming, though tardily; last year's dresses will have to be remodelled, and new dresses made. The first difficulty is the amount of material required



a few lessons in the art of packing, which decidedly has still to be learnt by most of England's daughters. However large the boxes—and English and American boxes are large—the clothes lose their original freshness, trimmings are hopelessly crushed, and skirts assume folds never intended. Frenchwomen have fewer clothes, consequently have less to pack, and certainly as a rule never pack so many together as is done in England. They take more pains and give more time to the matter, filling bows of ribbon with

to accomplish this. To simplify the matter we will lay before our readers the ordinary width of materials most likely to be required.

Silks run from 22 to 25½ inches wide, and should the Princesse form of dress still find favour, 14 to 18 yards ought to make one, taking into account the more or less trimming required. In England there have of late been very angry discussions on the subject of silk, while in Lyons it is very well known that the purchaser is most to blame, and is thereby paying the

penalty of requiring a showy article at too cheap a rate. There are plenty of admirable silks, black and plain coloured, to be had at about 6s. the yard, which will wear well, but for this price it is impossible to get a coarse-ribbed silk which will stand by itself. To be worth anything, that is to last a proper time, it should cost more than twice as much; and any silk with this pretentious appearance, sold at so low a figure, will become shabby very soon. A good silk is the most economical of materials for really prolonged and serviceable wear; if you cannot pay a long price, be content with a moderate appearance, which will be preserved to the last. Bricks are not made without straw, and if the public will have cheap things, they must not expect them to be as durable, or look as well, as those which cost more. Shot silks promise to be worn. "Après la Pluie," a curious and indescribable tone, is quite a novelty just introduced.

Velvet, which will be worn throughout the year, even in summer, for dresses, if in these early days the general opinion of dressmakers is to be trusted, is 20 inches wide, that is Lyons velvet. To be fashionable, these dresses can scarcely be made too plain or to fit too closely. Merino and cashmere, both of which will still be used with silk and fancy materials, especially Indian cashmere, run from about 44 inches in width, and therefore cut to great advantage; they must always be made up with the width arranged horizontally or they do not hang well.

Fancy dress materials—a term which applies to woollen fabrics and those having an intermixture either of cotton, which is seldom admitted, or of silk, which is as readily put forward—are either of single or double width. Single is 27 inches wide, double from 48 to 54. Poplins, which are among the most durable materials extant, especially those which really come from Ireland, and are much prized by Parisians, are 24 inches. Gauze, 22 inches wide, will be mixed with silk and velvet for evening and full-dress morning wear. Tarlatan is always in favour with young ladies for ball-dresses, being light, becoming, and inexpensive; its price per yard is low, very low, when you take into consideration that it is 63 inches wide. If it were not for washing-bills, which thrifty Englishwomen consider much more than the French and American fair ones, who have ever carried off the palm of good dressing, prints and cambrics would be more generally worn; as it is, in the country they are indispensable. They range from about 27 inches in width.

More under-clothes would be made at home if it were not for the difficulties of cutting out. In doing this the width of the material is an important consideration, so it is well to remember that the ordinary width of calico is 36 inches; of linen, 27 to 36; of lawn, 27 to 36; of flannel, 25 to 30.

It is curious how for the past few seasons black and white have been so generally adopted, that looking round on any assembly of ladies, coloured dresses are quite the exception. This is not to continue, so the great Worth decrees, and he is about to do his best to bring colours once more into favour. "One man may take a horse to the water, but twenty cannot make

him drink," is a homely proverb; maybe Worth's lead may not be followed; certainly the reds and pinks he has brought forward during the winter have not taken.

Velours Chenille, or Chenille Velvet, is a costly novelty; so are gloves made of point-lace to match the bridal veil; these are adopted by American brides, and also "caterpillar fringe" made in chenille, and muffs made of feathers, one composed entirely of pink feathers being sent over from here to the Princess of Wales.

Full-dress petticoats, as well as those made in woollen stuffs and in coloured cotton for daily wear, are cut in the Princesse form, with bodices, doing away with the troublesome band and the now unfashionable fulness round the waist. Even flannel petticoats, which are made with eight or ten close-set narrow tucks, or a band of torchon insertion heading a frill of torchon lace, have a couple of tabs with a button and button-hole sewn to the side breadth, in order that they may, when buttoned, keep the very little existing fulness together at the back.

Dresses now have every appearance of being sewn on the wearer, the only opening in some of those most recently made being beneath the arm, where they are laced. The preparations for the Spanish wedding gave quite an impetus to dress in Paris, and will, there is no doubt, lay the foundation of not a few extravagant fashions in the coming season. Velvet richly embroidered in pearls and other beads and gems, as well as silks, satins, heavy brocaded velvets, were what the Spanish dames affected most, save in the case of a few young beauties who appeared in diaphanous tulle thrown together with true Parisian art.

Fashions in jewellery change more frequently than they used to do, when only the more valuable kinds were worn. The revival of antique designs in gold are more in favour than any other, especially Etruscan patterns; enamel is also worn, and much of it is in the quaint artistic colouring which our taste is now cultivated to appreciate. Not content with bangles, a new bangle necklace has been introduced which slips over the neck. Some of the newest bangles have a chain and pencil attached, useful in shopping, and the "charity bangle" has a receptacle for money appended.

Opera-cloaks are made out of Indian shawls, which are so sewn into form that they are not cut, while others are of white Sicilienne, fitting the figure slightly at the back and reaching to the ground in front, and handsomely trimmed with velvet. Everything Oriental is fashionable, and many of the new fabrics are of this character, such as "Rayon des Astres," having silk stripes on a woollen surface in imitation of the rays of the sun; and "Le Firmament," with starlike designs on a blue ground. China crape vies with Bagdad silk, and we seem to have returned to the days of the Arabian Nights.

It is quite too early as yet to speak definitely as to the season's fashions. Many startling changes are prognosticated without as yet much foundation; the variety in the shape of hats and bonnets was never so great, but the most *bizarre* go abroad and are not worn by Parisians.

CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



GR^{EAT} are the preparations for the coming season, and some charming dresses made in Paris will give a fair idea of what is likely to be worn. Two of these are made of brocaded satin, a revival of the fashions of sixty to seventy years ago. The ground is light stone, covered with flowers; the brocade forms a straight train at the back, and the bodice; the train being drawn so closely together it only covers two breadths; the rest of the skirt is of plain rich silk of a darker tone, bordered with a flounce *en coquille*, and arranged so that the cerise lining is seen. Down the centre of the front are a series of narrow loops falling one over the other, also lined with cerise; the bodice at the back is cut in one with the trimming in the front; it terminates beneath a waistband of crossway silk. There are revers forming a square at the back, an under-bodice of plain cerise to match the front of the skirt beneath, but shaded by a charming fichu, or rather gathered folds of crêpe lisse; and on the left side is a bow some eight inches long, formed of many full loops of silk of all the tints in the brocade, cerise shading to claret and so on. The sleeves, which terminate below the elbow in double ruffles, have perpendicular rows of lace insertion. The chief novelties in this are the train and the bow at the side of the bodice; and if present prognostications prove true, bouquets and many-coloured bows are to be worn on the left side of both morning and evening dresses. Nothing plain and simple will be patronised; women of fashion are all aiming to produce in their own persons some bygone mode, and the more their appearance approaches to that of an old picture the more successful they are.

The triple capes will accompany most dresses, and as these are easily made and take the place of a mantle they are an inexpensive fashion, not that there is any hope—the hard times notwithstanding—that there is to be a chance of dressing well at small cost; the frillings, ruffles, fichus, laces, &c., now *de rigueur*, require constant renewal, which costs money, and the materials worn are all expensive.

Every dress must have a flounce of muslin tacked inside, but now the lace only must be seen below the hem; it should be sewn to muslin or foulard, which should be slightly plaited at an interval of some six inches; valenciennes and fine torchon lace, 2½ inches wide, are most used. Those who are economically inclined will be pleased to hear black muslin is sometimes used for these flounces, or *balayouses* as they are called. Slimness being so essential for present modes, many and various are the contrivances to produce it, such as satin stays moulded to the figure,

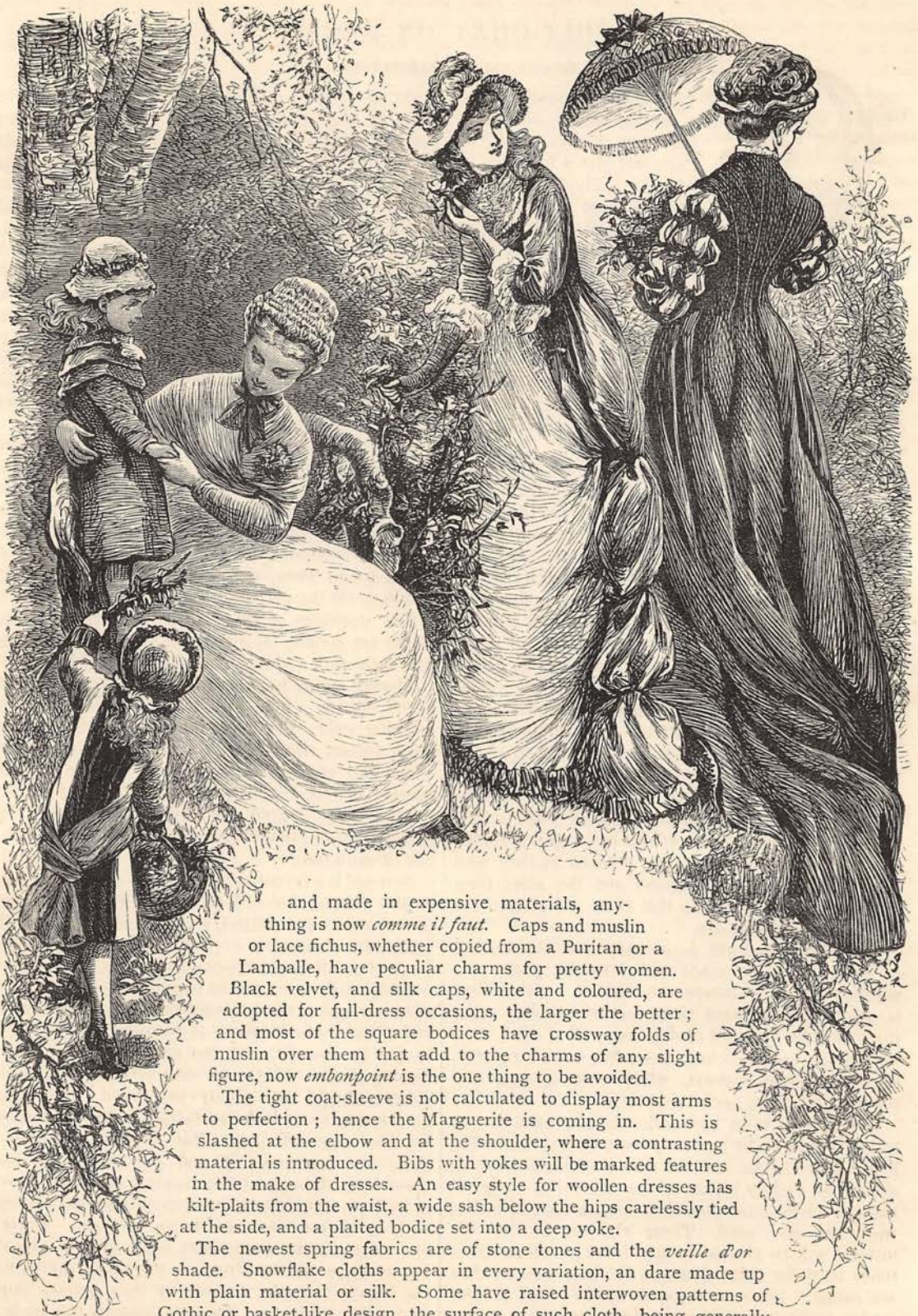
made as long as comfort will permit, the material adapting itself particularly well to the waist; petticoats are made either with a narrow band buttoned on to the edge of the stays, or with a deep band fitting the hips closely. All that can be is placed beneath the stays, instead of over them; and for full dress, chemises cut with six seams to fit the figure like a bodice, are furnished with buttons so that the skirts may be attached to them; one of these said skirts, by-the-by, sufficing—although, made as they are with flounces, they are really equal to two or three. Ecru skirts are to replace white ones, so says that indisputable personage who makes the fashions; but this will hardly find favour with Englishwomen, who have a strong and decided preference for all that is white, for under-clothing.

In vests, a novelty is the new *Gaze de Santé*, made of silk woven crape-fashion, and so light and so elastic that it fits like a glove; vest and drawers or vest and petticoat in one being much worn. All under-clothing is inclined to be made of thinner material than formerly; nainsook for full-dress under-linen, even cambric and lawn, and écru silk, being favourite materials for the purpose.

Silk stockings of the écru or unbleached thread colour are coming in, with treble clocks on both sides, and open-work and much embroidery on the instep.

Though spring has arrived the weather is still cold; velvet dresses are adopted both for demi-toilette and morning wear; the latest innovations, however, are plush dresses trimmed with satin. Plush covers our chairs and clothes our bodies. We never are half-hearted in our adoption of any new fabrics; at first plush bodices opened the way, now it is the entire dress, or at all events the petticoat and bodice with a silk or satin tunic.

Seaweed is a favourite trimming on evening dresses, as also ribbons shot with gold and silver. The variety of embroideries is endless, and the Court-trains of the season are elaborately worked with conventional garlands of possible and impossible flowers. An attempt is being made to revive the painted silk dresses which were in vogue at the beginning of this century and the end of last. Much labour is required, for the fabric should be covered, and the colours have a trick of looking dead. As far as wear is concerned, body-colours should be strictly prohibited; they crack quickly and never look satisfactory. Persian patterns are the most effective. But to return to flowers: those who can afford it, and can contrive to keep them fresh throughout the evening, wear real flowers at balls; spring blooms in artificial ones are adopted, such as violets, crocuses, forget-me-nots. Wreaths and caps are the fashionable head-dresses. In the former there are the Druidess, the Muse, the Victim, the Psyche wreaths, formed as their names imply into different shapes. There is certainly free trade in fashions. So that it is becoming and well put on,



and made in expensive materials, anything is now *comme il faut*. Caps and muslin or lace fichus, whether copied from a Puritan or a Lamballe, have peculiar charms for pretty women. Black velvet, and silk caps, white and coloured, are adopted for full-dress occasions, the larger the better; and most of the square bodices have crossway folds of muslin over them that add to the charms of any slight figure, now *embonpoint* is the one thing to be avoided.

The tight coat-sleeve is not calculated to display most arms to perfection; hence the Marguerite is coming in. This is slashed at the elbow and at the shoulder, where a contrasting material is introduced. Bibs with yokes will be marked features in the make of dresses. An easy style for woollen dresses has kilt-plaits from the waist, a wide sash below the hips carelessly tied at the side, and a plaited bodice set into a deep yoke.

The newest spring fabrics are of stone tones and the *veille d'or* shade. Snowflake cloths appear in every variation, an dare made up with plain material or silk. Some have raised interwoven patterns of Gothic or basket-like design, the surface of such cloth being generally rough and uneven. Many have tiny dots and lines of every colour thrown

upon the neutral ground, which blend with it and deaden any superabundant brightness. It is only in brocade that stripes find lasting favour; fashion, as far as can be judged at present, tends towards neutral tints and irregular weaving, and dresses will still be composite. Silk and satin, brocades and plain material, thin woollen fabrics and silk, will be made up together; but for paletôts, visites, and evening dinner wear, black satin promises to be the most popular material.

Englishwomen make a practice of walking, an example Frenchwomen might copy with advantage, and we have to look to England for the introduction of an admirable walking-boot, the Hygeia, with a flat heel, and a sole adapted to the form of the foot, coming well up the ankle, so that the foot while supported has ample play. The newest shoes are very short on the instep, just the shape of gentlemen's pumps.

One or two hints as to the rearrangement of dresses

may not be out of place. Organdy muslin over satin is well worn, and a satin that has lost its first freshness would answer the purpose. Pink and light blue are best; trimmed with Raguse lace or meclin they make good ball-dresses. Young people in Paris are adopting muslin for full dress. Polonaises no longer require skirts under them; the lower portion, which is generally kilt-plaited, must be gored as a skirt would be, and then tacked to the hem of the polonaise instead of to the waist. The great variety in trimmings now obtainable, the fact of sleeves and bodice being dissimilar, and the contrast of materials and colours now seen in the most fashionable costumes, render the remaking of last year's dresses a comparatively easy undertaking.

In conclusion, we would remind our readers that we are giving an account of the mode as it is, in order that they may keep *within* the lines. The avoidance of extremes is an infallible mark of good taste.

PLAIN ADVICE TO THE NEURALGIC.

BY A FAMILY DOCTOR.



HERE, reader, are two facts, which are patent to every thinking medical man: first, this agonising complaint, called neuralgia, is very much more common or prevalent in our day, than it was in the days of our forefathers; and secondly, those among us who are most apt to suffer from it are they who live in luxury, or who live too fast,

and neglect to keep their bodies up to the proper health-pitch. The poor, too, are often afflicted in the same way, and those who are much confined in workshops, and badly ventilated factories. From this, it is not difficult to perceive, a lesson may be learned.

Little need is there to describe the symptoms of neuralgia, whether it takes the form of Tic-doloureux or face-ache, Hemicrania or half-headache (sometimes but wrongly called sun-pain), or Sciatica, in which the pain follows the course of a nerve running down the back of the leg, even at times as far as the toes. The pain when fully established is of a terribly acute kind, and indescribable burning and shooting—torture in fact. It generally comes on without any warning at all, in one sharp twinge, which soon recurs and keeps on increasing, till the poor patient is half distracted, and his pale anxious face is beaded with perspiration.

Of the three kinds of neuralgia, the most common by far is Tic, or face-ache. This pain seems to "come out," as I have heard patients describe it, from a spot between the ear and temple, and spread itself over one side of the face, adown the jaws along one side of the nose, and into the eye itself. The fits of pain seem at times induced by the most trifling causes, such as a sudden start, a loud, quick

sound, as the slamming of a door, or the slightest draught of cold air, a mouthful of hot tea or cold water. Sometimes the patient will get ease if he keeps in bed, with the face entirely buried in warm soft flannel, but contact with the pillow will at once induce a paroxysm. Sleep banishes the pain entirely for the time, or perhaps altogether, if the slumber has been natural, and not induced by weakening, enervating narcotics.

Now let us see for a moment what are the usual causes of neuralgia. If we know these, it will assist us materially in laying down rules for the general treatment of the complaint. And here let me premise, that some cases are incurable, because they depend upon pressure by tumours of some kind at the root of the nerve, maybe a bit of bone growing into it. For remember the nerves are extremely sensitive if pressed upon directly. A kinder-hearted man than Professor L— of Aberdeen, or "Sandie" as he was familiarly termed, never lived; but he used to tell us students, "Gentlemen, in cutting down upon an artery, in one of the extremities, you will often find the artery, the vein, and the corresponding nerve lying in juxtaposition. You can easily tell the vein, but you may be puzzled to know which is nerve and which artery: give one of them, then, a slight pinch with the forceps—if it is the former, oh! won't the patient holloa! but if he doesn't holloa, go on, tie away."

And I've often seen this put in practice with the very happiest results, so far as the operator was concerned. I merely mention this, to prove to you that pressure on the root of a nerve may cause an incurable form of neuralgia. But do not think that I wish to frighten you! I therefore hasten to tell the perhaps afflicted reader, that these cases are very



CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.

"And ye shall walk in silk attire,
And siller ha' to spare."

BOTH very desirable advantages at most times in women's lives; money, especially just now, having an uncomfortable method of taking wings, and not going one-half so far as we desire it should.

But judging from the present fashions, there seems to be less chance than of yore of having "siller" to spare for those who walk in silk attire, for the silks of the season are very rich and extravagant, and at the same time very costly.

The unprofessional purchaser outside the barrier of trade will not attach much importance to the distinctive

names of Pompadour Pekins, Brocettes Droguets, Velours Miniature, Bourrettes, Barodas, Chintz Porcelaine, and Velontine Jardinière; but on examination they prove to be some of the prettiest reproductions of old modes, taken from a period when dress was never unbecoming. Many a modern belle will this year appear in the same rich and tasteful brocades for which Mesdames du Barry and Pompadour won so much admiration. Many of the newest patterns are copied from the delicate sprays and sprigs which we associate with Dresden china, being carried down between broad brocaded stripes, the groundwork often satin.

We have before us at this moment a bundle of patterns of the new silks. We will describe three as fair

specimens of what would be suited to wearers of all ages. To begin with one which might be worn by quite a young woman—a light beige brocaded ground, the tint of coffee with which a good deal of milk has been mixed; on this a brocade of blue leaves here and there, and an elaborate design of olive-green with flowers in old gold, mauve, blue, and red. Another, for an older married woman, has the same beige ground closely covered with brown leaves and old gold flowers, with small red and pink blossoms here and there. And a third, for a dowager, the foundation bronze, with shaded bronze brocaded leaves all over it, and blue flowers.

Old gold is the tint of the year; it is a dull yellow of the cinnamon order, but very becoming; greens of olive tints, bronzes, Bosphore, peach, crevette, silver-grey, turquoise, all these will be worn; but next to old gold comes chamois, or gomme, whatever you may prefer to call that yellow-brown tone; and *gend'arme*, a heavy deep blue, is likewise to be most popular.

For those who do not affect brocades, there are still several soft makes of silk, most of them of the gomme tone, which will be used for drapery and for polonaises, and these display either small broken checks of a contrasting colour or stripes.

Velvets are likely to be worn, but for full dress this new *Velontine Jardinière* will be sure to find favour. The ground is very soft, of a terry make, with tiny sprays of flowers scattered all over it.

Satins will be used in all shades as well as white and black; and *Duchesse satin* is the widest, and at the same time far the best; it is easily distinguished from any other, from the fact that the end cut has a tendency to curl. English satin never finds favour, and yet in good truth it is far the richest and best class of satin made. The colour in black is all important; indigo is the best tone, the raven's wing not matching with other things so well.

Brocaded satins are very fashionable, of one uniform hue, ground and pattern.

White is now used in brocades when interwoven with colour, but cream is preferred to white when it alone is introduced, so brides are still destined to appear in tones which are more closely allied to cream and weak coffee than pure white, and the brown tinge gains ground in cream.

Kilt-plaitings are very much worn; so is any class of plaiting which can be lined with a contrast, and arranged so as to show the lining. It is almost impossible to convey by words how skirts are draped and arranged. Most of the newest models open up the front straight or diagonally, so as to give the appearance of being cut up, which is further carried out by revers of contrasting colour or materials. The back has generally a train-piece, the front a tunic or scarves. Beads of many varieties appear on cuffs, plastrons, and pockets, where pockets are seen; but now they are beginning to be more useful and less ornamental, and to disappear in folds.

Bodices are made with yokes, with triple capes, and the full bodices of fifteen years ago are coming in

again—that is, gathered in front and on the shoulders, or with a basque at the back and a belt in front—the belt made of a crossway fold of silk or satin drawn tightly to the figure. The sleeves are either the *Marguerite*, with puffs at the shoulders and elbows, or coat-sleeves, the cuffs being trimmed for *demi-toilette*; lace-insertion is let in diagonally or perpendicularly.

Fringe is a favourite trimming: there are two new kinds—*frange de chenille plume*, being untwisted chenille, which falls straight and looks rich and bright; and *Laminée fringe*, consisting of silk braid or silk pressed and flattened, often falling in a double row. Loops lined with a contrast form a border to tunics and skirts, and battlements and rounded scallops, piped, are worn universally, pipings being a feature in fashions.

In washing materials, however, there is much to tell. Plain *sateens* and *cretonnes* in good colours will be worn, and these will be trimmed with embroidery, a new kind being worked in blue and red intermixed on white *jaconet* and *cambric* foundations. Some of these plain materials have printed borderings, exactly like the silk embroidered braids, which are torn off and applied as *galons*—a capital notion. Fancy *cretonne*, Oxford linen, *Galateas*, and *Athaleas* are all to be worn, as also *Zephyr* cloths; but in these there are some novelties—the *Snowflake Zephyr*, and the *Loch Marée*, which is of firmer make; and the *Leno Zephyr*, which will be worn for dressy occasions in place of the obsolete printed muslins; it is clear and transparent, with a knickerbocker yarn running through it. Ever since *bourrette* came in—in which waste silk was utilised—a variety of stuffs from this refuse have appeared in the market, and now a capital washing material under the name of waste silk is to be had, with checks and stripes, and has much the appearance of silk, which indeed it is, only that it will wash.

Under the head of millinery there are many novelties. The shapes of bonnets carry us back to the time when the generation now in middle age were enjoying the golden hours of youth. They all have strings, made either of fringed silk or satin ribbon, double faced, each side a distinct colour, and sometimes silk on one side and satin on the other. They are positive bonnets—not mere excuses for the same—trimmed so as to appear large over the face, and are of the cottage form, having *Marie Stuart* brims, or even double brims, which are edged with beads as large as peas, gold beads and pearl beads. Straw and chip, drawn bonnets, and shapes covered with satin are the fashion, and black or white bonnets in preference to any other, which, as they will suit all dresses, will do away with the necessity of having so many as we have been hitherto obliged to have. Feathers are worn in tufts high up on one side; if coronets appear, they are covered with dark velvet; silver wings and even silver bonnets are worn, and flowers of all impossible shades. Hats still turn up at the front and sides, but are smaller; caps are larger, with every colour grouped together on them, the idea further carried out by silk dregs of the same shade on the lace. Pearled lace is used alike for caps and bonnets.

schedule, which is added at the foot of the deed, with perhaps a reference by numbers to the title commutation map, or some other public map which includes the property. After the parcels comes the *habendum*, which begins: "To have and to hold," &c.; and which shows the "estate" to be granted to the purchaser. In your case it will be: "unto and to the use of the said John Jones, his heirs and assigns for ever." In every purchase-deed there are inserted some "covenants for title" by the vendor. Through this means he warrants the title by covenanting "for himself, his heirs, executors, and administrators" (binding as well his real as his personal representatives after his death) with you, the purchaser, that he has good right to convey; that you shall have undisturbed possession, free from all incumbrances which he may have created; and that he will at any time, at your request and at your expense, execute any further conveyance or other assurance of the property which you shall reasonably require.

This is all that an ordinary purchase-deed, such as yours, will contain. When I have drawn it, my draft is sent to the vendor's solicitor for approval on behalf of his client, and when it is returned to me so approved, I proceed to engross it on parchment (called a "skin") impressed with the proper *ad valorem* stamp. This being performed, I send the engrossment, together with my draft, to the vendor's solicitor, who examines it, and having ascertained it to be correct, and that his client is being made to convey the property which, and in the manner in which, he intends, he

procures the execution of the deed by the latter. This is by "signing, sealing, and delivering." The vendor finds a seal already affixed to the engrossment at the foot. He first signs his name, by writing his Christian name or names on one side of the seal, and his surname on the other; he then places his finger on the seal, at the same time saying: "I deliver this as my act and deed." The ceremony, so far as he is concerned, will be complete after he has signed the receipt for the purchase-money, which is usually indorsed upon the deed. The witness—there need not be more than one—then writes his signature, and adds his description and residence, beneath the attestation clause, which declares: "Signed, sealed, and delivered by the within-named William Smith, in the presence of," &c.; and the witness also attests the vendor's receipt in a similar way. The date of the deed having been filled in, the document of title is fully complete. But the vendor's solicitor, of course, retains it until the purchaser's solicitor comes to "settle." So on the day fixed for that purpose I arm myself probably with your cheque for the purchase-money, and attend at the other solicitor's office, prepared to "take up the deeds." In exchange for the cheque, the conveyance to yourself, duly executed by the vendor, and all the earlier title-deeds which have been agreed to be given up to you, are handed over to me. Then I deliver these "writings" (as the country-folk call them) into your hands; and if, as I hope, you have been good enough to discharge my very moderate bill of costs, the transaction is ended between us.

CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.

IN June the fashions ought to be decided, as far as Londoners are concerned, for this season at all events, and yet from the other side of the Channel it is most difficult to predict which of the many modes started in Paris will find favour over the water.

It would almost seem, provided it be well made, that anything is admissible—long skirts, short skirts, basques, Princesse dresses, hats, bonnets, mantles, or jackets, though verily in the newest mantles we are returning to the old *visite* shape, modified and improved upon. Jackets are considered morning wear, especially those made in *bège* or almond-coloured cloth; full-dress mantles are all made in black *sicilienne*, satin, and *cachemire des Indes*, and trimmed with the handsome *marabout* fringe and lace. Jet is the most fashionable class of beads; amber and *clair-de-lune* are going out. The lace is closely plaited, sometimes indeed forming a sort of *galon*, with close-set rows plaited side by side. Words very feebly convey an idea of form. The *visite* is a mantle short at the back with long ends in front, the sleeve forming a part of the mantle itself. It admits of a great deal of trimming, applied at the centre of the back and in front as *revers*, broad bands of satin being often introduced on the front also.

Since the first representation of Alexandre Dumas' "Joseph Balsamo," there has been a general adoption of the name for novelties, the most striking being the Balsamo Redingote, which can be worn as a bodice, or only for out-doors. It is, in fact, after the order of the Louis XVI. *Casaque*, having *revers* on the hips and at the neck. It is made in silk and cloth, but its most effective features are the triple waistcoat and large buttons. It is too bizarre to find much favour in England.

Polonaises are worn, and Princesse dresses, but their forms are much disguised, and the many seams at the back of bodices are a little going out, though they sometimes terminate in loops falling at the back, but with polonaises especially there is generally a seam in the middle of the back and a side-piece beginning at the armhole. Many women of fashion are not much inclined to relinquish a style which gives the effect of so much slenderness, so they carry the side-pieces still from the shoulder. *Postillion basques* are worn, square with plaits of the material introduced, and the *cuirass* still; but the trimming upon all, though richer, is less elaborate. *Cording* is only used for armholes. The sleeves are of the coat form, and for *demi-toilette* terminate between the elbow and the wrist.

Tulles and tarlatans so soon wear out, people who visit much are glad to adopt barèges and gauzes when they can, and there are some new kinds this season, which have the merit of durability. They are woven in designs with raised threads on the surface, many of the patterns recalling point de Venise, and reticella or cut-work.

Evening dress bodices are either stays worn outside the skirt, or they have belts, and the skirts are so

Children's things continue to be most rich and elaborate; one wonders how, wearing these, they are able to play or enjoy themselves at all, or what the future has left in the matter of extravagant costliness when they grow up.

We have just seen a large selection of little frocks for children from two to thirteen. The Princesse and the polonaise are the foundation of them all; the novelties are mostly in the matter of arrangement.



prodigiously long and so heavy with the muslin flouncing, that they are held up in dancing by means of a loop sewn on the train, a fashion which may be economical, but is most inelegant. White muslin dresses continue to be trimmed with lace, and one of the newest tunics forms a double point in the centre of the front breadth, united by a bow of, say, old gold and pink silk, for that is a very favourite mixture. This style conveys the idea of the figure being swathed in drapery, which appears to be one of the aims in dress never now lost sight of.

Small maidens of two to five summers are wearing broad sashes attached to the back of the skirt, so broad that the skirt is pretty well hidden. Many bodices are made open at the neck, with a jabot of Russian lace placed beneath, as a stomacher; broad bands of lace insertion are carried down the length of the skirt, and they fasten a good deal at the side with broad revers, and have waistcoats and plastrons, just as the dresses of their elders. A piece of silk set in *à la Breton* in the centre of the front is a very favourite style of trimming, and this is drawn

in a series of three close-set gathers, and then a space an inch deep, similar gatherings appearing on the cuffs and pockets; and polonaises are often bordered with loops, through which a crossway piece of silk is drawn. Bibs, yokes, and triple capes are all adapted to children's clothes.

There is a notable novelty in hats, viz., the Basque cap, copied from the well-known Spanish model, round in form, gathered into a band lying flat on the head, a button in the centre, from which cords drape to the sides. It is picturesque and becoming. Besides these, the Masaniello cap has been adapted to coronets made of both velvet and straw; and drawn bonnets with baby-caps are worn by little people.

Dressing boys is often a difficulty until they reach the dignity of coats, or at all events, jackets. Happily their fashions do not change very much. Highland and sailor costumes, with the pretty suits consisting of loose trousers, and a double-breasted jacket terminating beneath a broad band, are the usual style. For out of doors there are single and double-breasted overcoats and pea-jackets. Straw hats, with narrower brims than heretofore, are now worn by boys; they are trimmed with ribbon having a narrow interwoven border of a contrasting shade. The Rifleman is a new cloth cap without brim, fastening with a strap under the chin. The materials for boys' suits are tweeds, serges, chevots, fancy cloths, velveteen, white drill, and Galatea.

Fancy buttons are worn alike by children and grown-up people; they are made of vegetable ivory, some are in enamel, those in Japanese cloisonné and Japanese niello work being good enough for a cabinet, and are very costly, as are the Rhenish pebble buttons, charged at the rate of a pound apiece. Ordinary people are content with those which combine the mixed tints that appear on most materials, and are copied with great faithfulness.

Lace fichus and collarettes are generally worn, and the Ragusa point is the fashion of the hour. Neck-scarves are going out; nevertheless several exquisite ends of lace, to be sewn on to the silk, have been prepared, and among them some in *guipure d'art* embroidered

in Pompadour mixtures of silk. The large Charles II. collars are what are most adopted in Paris, but they are finished off with a ruff at the throat, or the bodice is cut square. Spanish lace, both white and black, is draped about the head and neck, and very becoming this is to most people. We desire of all things nowadays to be picturesque.

Plain colours are worn in stockings, with clocks more or less elaborate, and exquisite embroideries. Some in thick satin stitch on cream-colour are handsome enough for dress, and show to advantage with the low open shoe. Quite a novelty is the Vandyke clock, a pointed piece of distinct colouring introduced from the foot on either side of the leg, bordered with embroidery, such as dark blue on brown, red on cream, and so on. These look well with the Oxford shoe—a convenient kind of shoe, which appears to be so comfortable that the visitors to the Exposition adopt them with avidity. They make even a large foot look well. Sometimes the ribbons are tied at the lowest hole on the instep, and not, as heretofore, at the top.

The novelties in gloves are chiefly in the matter of colours, which match the dresses exactly. Many buttons are still worn; and so wearisome do they prove to button, that by a patent invention gloves can be now had to lace just as shooting-boots fasten—viz., by passing the cord round the buttons. The vandyked borders to gloves have proved so untidy in the wearing that they have been quite superseded by a patent welt—viz., band—which is twice the ordinary breadth, and lined with white. Silk gloves are still to be worn, but not machine-sewn, as they come undone; and now only hand-work is admitted. Old gold and brilliant olive-greens are the newest tints in silk gloves. Embroidered gloves are to be worn, those with sprays in gold or silver or clair-de-lune being the newest, save and except some that have the coronet and monogram embroidered.

Undressed kid are likely to remain in fashion among Frenchwomen for many a year; but they are certainly not suitable for anything like rough wear.

FISH: HOW TO COOK IT AND WHEN TO EAT IT.

BY A. G. PAYNE, AUTHOR OF "COMMON-SENSE COOKERY."



THINK it will be generally admitted that fish, as an article of food, is more suited to summer than winter. The appetite is affected, it is well known, by various causes apart from that of bodily sickness. Intense anxiety is one, intense grief another, and my own experience is that to these may be added intense heat. I recollect, on one occasion, when for days I had what may be termed "loathed butcher's meat," how, after a sleepless night, in which a few grapes now and then seemed almost essential to keep the mouth moist, on rising, only too glad to get away from the never-

ceasing, maddening hum of the mosquito, appetite suddenly returned. It was at the sight of a lobster freshly cut open lying on a dish, with a lump of ice and a few white cabbage lettuces reposing by its side. I recollect how grateful the cool fish was when dressed with plenty of oil, a very little vinegar, some salt, and a little of that foreign pepper which always stands joined side by side with the salt, and is helped with a tiny shovel, which pepper always seems to me less strong but more pungent than our own.

Fortunately, in this country we are not often exposed to this sort of weather beyond the proverbial three hot days, &c.; but during hot weather, undoubtedly, when

CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



THE special features in dress to be noticed in Paris just now, are that short costumes are decidedly gaining favour, and that they are all of the "noisette" tone—viz., the tint of biscuit, light wood, or leather.

The sleeves to more dressy toilettes are often made half-way up the arm; with these long gloves of undressed kid are worn, and over them snake-like bracelets twisting up the wrist. Tiny bouquets, fastened with a

lizard, are seen on the left side of the bodices, and nothing can be more elaborate or more costly than the embroideries on clear net, which are so naturally worked that you might gather the strawberries and flowers which seem to hang from the pendent stalks. No jackets are worn out-of-doors, save by Englishwomen; nothing but scarf-like mantles and fichus, either tied or caught closely together in front, are to be seen; and these give that peculiar narrowness to the figure which Frenchwomen affect. There is a *furor* for gold and old gold. Brown, burnished, and gold-tinted leaves crown many of the bonnets, which are made to rest very flatly on the head and are by no means large. Bonnets made entirely of flowers are still the mode. The hair is dressed all over the head in curls; those which form a sort of fringe over the forehead being of the thinnest and lightest description, by no means the thick massive fringe Englishwomen affect.

The prices in Paris for everything just now are altogether exorbitant, and this holds good in dress. Surely the French nation must be coining gold. However, whatever they have in their purses, they wear plenty of gold about their persons. "Gold and gold, the new and the old!" as Tom Hood wrote years ago of Miss Kilmansegg.

Among the newest materials is one of a hairy texture and of the gold-dust shade, a sort of copy of Indian Agdeh, which is really too hot-looking for summer; but sea-side dresses are being made in it, as also of brown holland mixed with moss tints.

The beads, as applied in Paris just now to the several articles of dress, are veritable works of art, more especially the golden browns. Wax beads and *clair-de-lune* are somewhat common: a crystal of Nile-green tones is newer, but the amber beads shaded to brown and the gem beads of all hues lavishly mixed with gold are the most costly.

Parisian dresses do appear to be tied back in a manner to display the figure not unbecomingly; nevertheless, skirts are so narrow, that to get over the difficulty of having pockets they are placed beneath, and reached by a slit in the side seams at the back, below the waist: a mode neither graceful nor convenient.

Satin is only used as a trimming in Paris, although in England it is most fashionably worn; and some of our well-dressed women, who are blest with good figures, wear perfectly plain satin gowns of light colour, trimmed at the edge of the skirt with a frill of Swiss embroidery; the tight sleeves having alternate rows of insertion let in, and a chemisette of the same is added to the square bodice.

Muslin skirts over velvet are fashionable for fêtes and evening wear, but white carries off the palm in silk, satin, and woollen fabrics. Washing-dresses have coloured gimps and edgings. Irish, Valenciennes, Raguse, and Venetian laces are considered suitable for day wear, as well as most kinds of *écru* laces, which are made in a variety of shades, some deep Havannah brown.

As usual just now, Paris abounds in artificial flowers, which are made up in careless bouquets, just as they might be gathered; they cannot be too easily thrown together, and wild flowers are specially fashionable—daisies, buttercups, dandelions, crocuses, elderberries, and violets, with various grasses. All these find their way on to hats and bonnets, with feathers tipped with gold, seed-pearls, and gold and silver braid arranged in loops and bows. On full-dress bonnets, the veils are fringed with chenille, the rest are wound round turbanwise. Coarse-plaited rustic straws, silver and gold bonnets have been worn throughout the summer, the Alsatian bow by way of trimming, and feathers tipped with silver.

Skirts are rarely more than three yards round, and paniers are creeping in, but more for day than evening wear. It is the trimmings and not the dress which at the present time are most to be thought of. Very exquisite are the new ribbons of the season. The narrow ones are applied in loose knots, and bows of many long loops; the brocaded ribbons are marvels of the weaver's skill. Feathered and fringed edges and reversible facings characterise many of them, and every colour is to be had in a gamut of shades. A new colour owes its name to the Exhibition, *Trocadero*; it is linden and absinthe. Many of the new galons and gimps have pompons dotted at intervals, and the new trimmings known as shavings are gaufered silk on shaded tones. Englishwomen are wont often to be too economically inclined with regard to dress, or at all events, do not conduct their economies with wise discretion. Frenchwomen, on the contrary, at all events just at present, seem hardly able to make every article of dress costly enough; the buttons this year are made to imitate ivory and fine old enamels, and cost a fortune. For washing-dresses, acorns in buffalo are new and, moreover, pretty, which does not always follow.

Caps are very generally worn; some of the newest have pointed crowns, like a Mother Goose hat, and are made of row upon row of fringed silk bordered with

lace. Others are merely a silk handkerchief tied about the head, in such a manner that the ends appear either at the front or side; while others have a jelly-bag point at one side, and others a series of knotted ends hanging at the back. Very little foundation is now required; few have even any wire, and almost any material may be used—cotton to match cotton dresses,

and velvet with velvet dresses, are deemed proper materials for caps, and plush and terry velvet also; beads and fringes of beads are liberally applied to the lace surrounding caps, as they help to keep them becomingly near the face.

The new hats for children's wear in summer are very noticeable. They are made in silk or muslin drawn,



canvas, gauze, velvet, silk, anything in fact; but they must distinctly accord with the rest of the dress. Quite the newest is copied from the head-gear with which the Spanish students lately made Paris familiar. It is a sort of Scotch cap, fitting the head closely, pointed back and front, a cluster of bows and lace standing up like a cock's comb from the centre of the crown. The most stylish caps have been copied from old pictures, and almost any form so resuscitated would be considered good style. Satin with satin dresses,

with large crowns, the strings tied beneath the ears, bringing the brims down towards the ears. Caps beneath these brims are worn over the face, and suit young girls well. They are made both elaborate and simple; little fault can be found with the simplicity, but the excess of ornament is deserving of censure; surely costly ostrich feathers curling about the crown cannot be necessary for children of twelve years old.

A reaction has taken place in favour of the yoke bodice, and as it also goes by the name of blouse and of



smock, we have illustrated an example. The style is suitable for a lawn-tennis costume, seaside and country wear, and appropriate in washing and other summer fabrics. It looks well on children, young girls, and slight figures, but, alas! the yoke-mania occasionally proves irresistible to middle-aged women inclined to *embonpoint*—and to them it is decidedly unbecoming. Sometimes the yoke, cuffs, and tunic trimmings are made of a colour that contrasts with that of the dress, and sometimes these are embroidered in crewels. When the design thus worked is graceful and light, and covers the yoke entirely, the effect is most pleasing. The washing materials this season have the merit of exceeding silkiness; waste silk, termed “bourrette,” has been manufactured into a new substantial-looking washing fabric, and sateens, cretonnes, and cambrics are now produced in the delicate shades that are popular, and likewise in the eccentric colouring glibly misnamed “art-shadings.”

Many of the newest cretonnes have distinct floral borders, which can be used as a trimming like any other galon; they form the margin of the material, and are cut off and arranged as edging to collar, cuffs, and tunics. If the costume we illustrate is to have a crewel embroidered yoke and cuffs, the following may be recommended:—the new drill (which is a corded linen), self-coloured cretonne, butcher-blue linen, cotton serge, and linen hop-sacking. All these are fashionable for morning costumes embellished with embroidery. The best plan is to cut out the bodice, tack the several pieces together, and fit it before commencing working.

If this costume is not to be worked, then it could be made in either dark bronze or dark green linen, the former piped with old gold, and the latter with pale blue cambric. Bège or biscuit-coloured cashmere, corded with silk of the same colour, would also look well. All these yoke bodices and blouse bodices are worn with a waistband. In England leather belts and

silver-mounted belts are affected, but in Paris the waistband matches the costume, and is either of the same material mounted in folds on a stiff lining, or it is of silk, fastening at the side, either with an invisible hook and eye, or with a metal buckle.

Fichu mantelets are quite a *furor* this season; we give an example of the most popular form of these simple summer confections. The best materials for them are Indian cashmere, bengaline, sicilienne, and canvas grenadine, the last either striped or with a fancy pattern. They should be ornamented down the centre of the back, and be bordered with either several rows of black French lace, or with the glistening black fringe called *copeau*, which translated means shavings, and for which there is so great a *furor*. For wear, there is nothing like cashmere for a mantelet; sicilienne looks richer, and is more costly, but rain injures it by taking off its gloss; the new repped fabric called “bengaline” is without dressing, and is soft and light. The trimming on this season’s mantles is carried down the centre of the back, borders the edge, and appears in lavish profusion round the neck; an inner narrow belt is sewn at the waist, so as to prevent the mantle from flapping away from the figure.



Rainbow, and bège, and jet beads are used, but French lace plaited and arranged row upon row, with loops and ends of inch-wide black ribbon (which may be either satin or gros-grain), and studded amidst the lace plaits, is better style and a less transient fashion. The simple model we illustrate may also be made up in black grenadine and trimmed with lace.

CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



August means your London season over. The crowds who have spent some six hours daily, if not more, in seeing and being seen during the past three months in London, are refreshing themselves at numerous watering-places at home and abroad; while some, weary of the monotonous routine of society, have retired to quiet country homes or departed for the Continent.

But whether at home or abroad, dress has to be considered, so I shall begin to epitomise the leading features in the chronicles of dress, and more particularly describe how to carry out some of the prevailing fashions.

Copy almost any old costume of the three last centuries and you will scarcely go wrong. The dress worn by the lady in Millais' picture of the Huguenot lovers is just what many affect now, and another revival is made as follows:—

A Princesse dress, the skirt quite plain, the bodice buttoning at the back. Round the neck are a series of oblong piped slashings filled in with a puff of the material. The tight sleeves to the wrist are also slashed and puffed at the elbow and shoulder. Care must be taken that these puffings are high enough on the shoulder, and are placed exactly in the bend of the arm. This dress could be made perfectly well at home in any inexpensive material, and few styles are now better worn or more *distingué*.

There are two distinct fashions in sleeves for morning wear: the one high on the shoulder, tight and short, to admit of bangles and long gloves; the other much larger, coming well to the wrist, some of the newest having a long perpendicular slit from the shoulder to the wrist, piped, and a box-plait laid beneath, so that it expands as the arm moves.

Bodices for day wear are cut now to give the effect of narrowness and length to the figure; the sleeves sewn well forward on to the bodice; very little padding is used. Bands and buckles are almost universal, the buckles large; many of the morning dresses are made with the full baby-bodices, back and front, with which bands are essential, but sometimes they are simply a strip of the material piped. I have seen many pretty pink and blue striped cottons thus made, and worn without any out-door cape or jacket. Artificial flowers play an important part in ladies' dress. In Paris one firm is making a fortune by selling natural wreaths for bonnets, which have to be renewed daily. A single natural bloom is blended with the lace lappet worn round the neck for full dress, and a tiny bouquet on the left of the bodice is *de rigueur* for day wear on dressy occasions.

The following is a useful and fashionable short dress for daily wear, much worn during the past two months in Rottem Row, where it found its way from

Paris. The material, a small black and white shepherd's plaid in a light woollen make. The skirt, $2\frac{3}{4}$ yards round, sufficiently short not to touch the ground. Up to within a quarter of a yard of the waist, this is kilt-plaited all round. The width of the plaits is $1\frac{1}{2}$ inches, and they touch each other; they require three times as much width of material as the skirt. They should not be lined, but tacked and hot-pressed, being kept in place by three bands of inch-wide ribbon at equal distances underneath. The bodice, cut *en Princesse*, is long enough to meet the plaits; the join is hidden by a scarf, half a yard wide, thrown round the hips and finished off at the back with a careless knot and ends. A sleeveless jacket cut with the six seams, a black velvet collar, cuffs, and pockets, complete what is a stylish costume, suitable for town, country, or seaside.

Short organdy printed muslins have as yet found favour only with the *élite*. Next year we shall all be wearing them as we did twelve years ago. In Paris white muslin is fashionable for evening parties, trimmed with Valenciennes or Mechlin, over pink or blue silk, with clusters of upturned loops of narrow satin ribbon, folded so as to show the other colour on the reverse side; pink, cardinal, red, pale blue, olive, navy blue, myrtle, cream, and black being all blended in one knot. With these, white mittens are worn, embroidered with the colour to match the slip. Worth's *spécialités* just now are short, wrinkled tabliers, the Medici tabliers, short and round, and Indienne dresses—viz., cambric with cashmere patterns.

Be careful how you buy your boots and shoes; with short dresses they will be seen. The toes must be pointed, and in shoes embroidered with sprays which reach to the very tips; the boots have cashmere tops buttoned.

There is a rumour that crinoline is once more about to ascend the throne of fashion—it has hardly as yet put in a claim to rule—but the skirts are cut differently in France and England. In the latter they are arranged with plain widths back and front, the back one enormously long and having two gores on either side, the slanting side of one meeting the train; this gives a short skirt all but at the back, where a semicircular train sweeps half a yard on the ground. In France the skirts have much greater flow, and the back is wider; being lined with muslin flouncing they stand out almost as well at the back as with a positive crinoline. Many of the richest silks and velvets in Paris are made, not short, but barely trained at all.

A word as to evening dresses. In deciding how the bodice should be made, you have the choice of a stay-bodice, which is low and cut so that it fits the figure without a wrinkle and comes down

well on the hips, having merely a shoulder-strap in lieu of sleeves, with an armllet or bracelet below; or, as is most fashionable now, a sleeve to elbow, made in transparent tulle, lace, net, or rows of insertion sewn together; it starts from the shoulder, with no under-sleeve, and finishes off with a frill of lace at the elbow, being just sufficiently wide to allow of the movement of the arm. One of the critics of fashionable follies urged, as an objection to shoulder-straps replacing sleeves, that vaccination marks were unsightly; the transparent sleeves hide these, but their tightness gives a bare uncomfortable appearance to the arms, nevertheless. Then there is the low baby-bodice, made with folds and gatherings, which is most becoming to thin figures, and terminates in a waist-belt—this is perhaps the newest; or there are the low square bodices, those that are cut as they might be for a yoke, with the yoke out, a sort of three-quarter height, square in front or high to the throat; for quite full dress high bodices are often adopted by people who have not the excuse of being elderly.

My advice would be to select either a white or black dress, satin if possible, for throughout the London and Paris seasons more than half the people in every ball-room wore the one or the other, and if economy is an object they admit of a variety of trimming, and so represent several toilettes instead of one. White is more *distingué* with no colour whatever either in the way of flowers or head-dress; it looks well, however, with floral fringes, with chenille gimp, of which a little goes a great way, and with bands of embroidery in coloured silks or white satin. Just now there is a decided *penchant* for the gold cloth and gold and silver fringes hitherto deemed theatrical. I have seen a white dress with a scarf of gold tissue and one of gold cloth carried across the skirt, a bow of the two materials mixed on the train and bodice, the cap worn with it made of gold tissue. Gold and silver tinsel fringes border many of the scarf tunics of black and white dresses.

Skirts of evening dresses are generally plain at the back, save for kilt-plaitings and the ends of the scarf tunics, which heading more plaitings in the front, are bordered, with chenille or floral fringe. Gauzes, open gauzes with satin stripes, canvas, grenadine with bro-

cadéd satin, canvas gauze with velvet roses in relief, bourrette gauze, bourrette Lyons crêpe—these are favourite materials for drapery in France, trimmed with two novelties—viz., lace covered with tiny flowers fastened on with gold or black or white beads in the centre of each, and appliqué of Indian design on black tulle. For head-dresses, caps and wreaths are worn, also combs formed of a single row of jet, silver, or pearl beads, and Greek fillets. Mignonette, pine-cones, burs, thistles, buttercups, and dandelions are used for artificial flowers.

Quite charming for the country is a short petticoat bodice, and sleeves of a plain bright cotton with a tunic and bib bodice of Pompadour print, a parasol of the same lined with a colour, and a drawn hat of the plain tone, with just a spray of flowers in front; and for a lawn tennis dress a cream-coloured white serge, plain short skirt, laveuse tunic, full-banded bodice and triple cape, all tied with deep cardinal bows, hat of cardinal velvet, befeater shape.

Indian pongee is the best material for a summer ulster. Dust-cloaks are being made in this material with triple capes. Coats are newer than cloaks and ulsters, the distinction being that they have no band and are shaped to the figure. A wrap of the kind made of a cloth which is light and waterproof, an improvement on alpaca, and woven from the finest portions of undyed wool, is very durable.

From America come the gossamer waterproof garments, having the appearance of mackintosh, but as light as possible, absorbing no moisture, and unhurt either by sea-water or climate. They are most delightful for travelling, as they are rolled up in a small case and carried in the pocket. Cloaks, coats, and leggings can be had of this.

In ordinary seasons, sea-bathing commences in June and is continued till September; although the fashionable world waits until Parliament rises and the London season draws to a close before it adjourns to the sea-side.

"They manage better in France," is an opinion frequently heard on divers subjects, but in no particular one is this really more pre-eminently the case than in the matter of bathing in the sea. An English bathing-dress is ugly to the last degree; the low neck,



and show skirt, stinted in material and guileless of trimming, the unprotected head and feet, the two small thin towels provided by the machine-man, do not combine to render the pastime a fascinating one; let us, however, trust it is health-giving. The bathing, on the contrary, on the coast of France is conducted

and the hot foot-bath often prevents a head-ache. Bathing-slippers, made of hemp or straw, with bright sandals, are a protection against broken shells and glass; and a straw hat or cap preserves the complexion from the glare of the sun. It is true some few Englishwomen adopt the French bathing-costumes; they are, however, by no means general; we have therefore illustrated one of the most simple styles. For stouter figures I recommend a square yoke, with the skirt attached; three box-plaits in front, and three at the back, shaping it to the figure, and a band confining it round the waist. The plaits should be stitched down to the waist-line. The skirt reaches a short way below the knee, and the trousers descend to the ankles. The sleeves should be short. Several materials are used for bathing-costumes—flannel, serge, brown holland, and bunting. The last retains its colour, and wears thoroughly well; it is obtainable from almost any flag-maker, and the prettiest mode of ornamenting it is with bands of a contrasting colour stitched on by machine; for example, dark blue bunting looks well with either red or white bunting bands. Sometimes coarse Torchon lace and Macramé are used on French bathing-dresses, but neither is appropriate, as suitability should be aimed at, and pretentious ornamentation scrupulously avoided.

From three and a half to five yards are required for a bathing-costume, the exact quantity being regulated by the width of the material selected. White serge embroidered with coloured wools, or trimmed with wide bright braids, is fashionable in France, while pink flannel serge costumes embroidered with white are to be seen in Brighton, looking both pretty and becoming. For swimming-costumes braiding is in vogue, and the legs of the trousers are shaped in below the knee like those of a boy's knickerbocker suit; lightness should be aimed at in all that appertains to a swimming-dress.

The toilettes for garden-parties and rural fêtes are charming this season. Whatever artistic feeling in dress an Englishwoman possesses, it is most frequently discernible at country-house festivities; and the quaint fashions now affected are well calculated on such occasions to touch one's sense of the picturesque and æsthetic. A great aim is now made to dress "like an old picture," and never is this so well carried out, and the result seen to better advantage, than when the fair wearers of the Gainsborough, Rembrandt, and beef-eater hats, and Watteau and Trianon dresses, have a greensward beneath their feet, and stately trees for background.

on more intelligent principles, and with far more attention to comfort. On leaving the sea, there is the luxury of hot water and hot linen—a hot bathing-sheet of Turkish towelling which, for those who come from the cold water chill and blue, assists reaction,



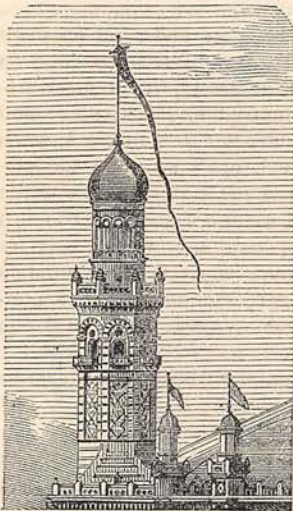
Ivory barèges trimmed with satin and rich fringe, ivory satin foulards, ivory cashmeres, white-grounded cretonnes studded with bright flowerets, exquisitely fine white cambrics with a wealth of either lace or embroidery for trimming, gauzes of delicate colouring made with clusters of ribbon loops showing curious contrasts, and open-work silk gauzes, are the favourite materials. The ivory-white or cream dresses are most frequently trimmed with the new fiery cock's-comb colour known as *coq en colère*; but sulphur, toad-green, and delicate blue have each also a high place in popular favour. The trimming introduced in the spring and called "Indienne," and which is nothing more than cotton printed with a cashmere pattern, which pattern is outlined with gold thread, is used most effectively on dark green and dark blue linen costumes. It looks rich and is a Swiss invention; the gold is put in by machinery in a tambour stitch. For young figures there is no inexpensive costume prettier for a garden-party than one made of a plain bright-hued cotton, skilfully combined with chintz or cretonne. The bodice and skirt are self-coloured, the tunic and low bib over bodice are of the chintz. The illustration offered is to be made up in more costly materials, such as gauze and silk, or gauze and satin. For those who like durability combined with lightness in a material, the uncrushable black grenadine recommends itself, and made up with old gold satin it is uncommonly stylish. This peculiar make of gauze is

manufactured principally in Norwich, with glazed thread; and wear and handle it as you may, it never creases. American ladies have long known its value. Canton crêpe is a good investment for combining with more solid materials, for it is one of the few fabrics that can be dyed without injury. It is naturally soft, and is not made more flimsy by the colouring process. On all occasions when white and light thin dresses are worn, the strictest attention should be paid to the accessories of the toilette. All should accord—petticoats should be scrupulously white, shoes and stockings should be perfect in their way, gloves and ribbons should be fresh; thick black leather boots with white muslin dresses, and fur-trimmed velvet jackets over gauze dresses, are not unknown visions at some of our gayest sea-side resorts. Incongruity should be avoided; pleasing harmony, the *en suite* in fact, should reign.

Every one accepts the truism that "fine feathers make fine birds;" that elegance in dress adds much to the plainest face or to the most dowdy figure, and even heightens the effect of beauty itself; and it is certainly a satisfaction to the wearer to feel that her toilette is unexceptionable. This fondness for fine feathers reflects no discredit upon us, if we do not indulge it beyond our means. And it is consoling to remark that those who dress the best are not always those who spend the most money and greatest thought on the subject.

THE PARIS EXHIBITION.

FROM OUR OWN CORRESPONDENT.



been widened, so that the statues, which were at its edges, now appear as if out of their places, standing as they do in the roadway.

We advise the visitor who wishes to gain a clear idea of the whole, and to see all that is really curious,

THE Exhibition, as is now well known, consists of two portions, fronting each other, one on each side of the Seine, connected by a bridge. That built in the Place du Trocadéro is a permanent structure and will not be taken down; the other is in the Champ de Mars, a piece of ground generally used for reviews and such purposes. Another bridge has been made beyond the Exhibition to supply the place of the one taken, which latter has

to find his way to the Champ de Mars, and to pass through the vast gallery of machines. Here let him note specially the Brazilian diamonds, and the two Indians in a kind of enclosed pew, one of whom embroiders a cashmere shawl. This individual, I was told, was on his way to Paris frequently mistaken for an Indian prince, and treated as such, whereupon his head was turned, and he at first refused to work at his allotted task, and was only made to do so by threats of being sent back directly to his native land. There are other industries shown near this, such as working in jewellery, lace, pipe, doll-making, and the manufacture of artificial flowers from feathers; but passing these, let the visitor make his way into the open-air Street of Nations, a beautiful walk extending nearly the whole length of the building, gay with parterres of flowers, and having on the left a long façade, each front representing the house of some foreign country. In their brightness and decoration they resemble theatrical scenes. The space of frontage allotted to each nation depends upon the size of its space in the galleries. Portugal has a very beautiful front, a copy of the gate of the Cathedral of Coimbra, with exquisite Gothic mouldings and tracery. The Belgian house is constructed of brick, stone, and marble, and is an

CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



SEPTEMBER, of all the months of the year, is the one which seems specially devoted to the country and holiday-making; so I shall begin by telling you about hats for travelling and country wear. The latest novelty of all is the jockey shape, a counterpart of the actual cap a jockey wears, the same flap over the face, the same number of divisions meeting beneath a button in the centre; but I have not seen parti-coloured caps. For travelling they are made either of black silk or tweed, or of the same material as the costume, and for more dressy occasions of black velvet with an ostrich plume encircling them informally, and to a pretty woman they are exceedingly becoming.

Round soft hats, closely allied to caps, find great favour now. I have just seen two specially designed for lawn tennis; one was of black velvet, with a large soft crown, and not unlike a Highlander's bonnet, an eagle's feather thrust through the front. This was intended to be worn with a white serge costume, made with a yoke and full-banded bodice, a Laveuse tunic falling over kiltings. These plain white serge and flannel suits, with no trimming whatever, bid fair to be among the most fashionable dresses for country parties, and very sensible ones too if any games are to be played, in which case rich silks and long-trained muslins are quite out of place. The other hat was a mere capote of navy blue cotton; it was worn with a navy blue cotton costume made as a full bodice, and tunic of the blue, with red buttons, red cuffs, red pipings, and a small red collar. The tunic opened up the front and had revers a quarter of a yard from the edge, headed by long loop bows of dark blue and red ribbon; the opening in the tunic disclosed kiltings, alternately red and blue, and blue parasols lined with red completed a very stylish costume. The bodice was made full, and the deep red band was fastened with an old diamond shoe-buckle.

It would be far more difficult to tell you what is not the fashion in hats just now than what is. Every shape that is picturesque appears to be adopted. For country wear there is a useful shape which droops over the face and stands up rather high at the back; this is more becoming if lined with turkey red, grénat, or deep pink, as these colours throw a becoming shade on the face. Hats are not difficult to line. Cut a strip on the cross the width of the brim, turn down the rough edges, and tack it just inside the wire, getting rid of the superfluous fulness at the other edge by small plaits at regular intervals, all going one way. Outside the hat, the most ordinary trimming is a strip of white or stone

gauze, wound about the crown and secured on the left side by a bunch of flowers. Felt hats are fashionable for country wear, walking and riding, with round and square crowns, but always with narrow brims. Dressy straw hats have fine-pointed crowns, *à la* Tyrolese, are turned up at the front and side, are bordered with beads, are worn on the forehead and off it, the brims broad and pretty generally with a full binding, feathers and flowers being rarely blended, but with feathers pompons of silk are applied to match any predominating colour in the dress.

Short skirts are to be general for travelling and country wear, so that petticoats will not show much; but very pretty coloured ones are sold nevertheless. Some of these are merely navy blue linen with a broad hem, some turkey red linen, but the more common petticoats are a light woollen material in stripes of white and a colour, or of golden brown shades. To set well they should be $2\frac{1}{2}$ yards wide, and short enough to clear the top of the boot; 1 yard 6 inches at the back, 3 inches less in front, is a good medium length. There should be a back width quite straight, a front width with 5 inches sloped off the top on either side, and two gores on each side—viz., four in all—12 inches wide at the bottom, 7 at the top. Any under-petticoat may be made with these measurements; but so much depends on the hang of these skirts that I am tempted to give more details. The band should be six inches deep to fit the hips, and have running-strings at the top, starting 8 inches from the centre of the back. The skirt should be put into this band plain in front, to the middle of the first gore, and then the rest divided pretty equally; 12 inches below the waist there should be a runner across the back breadth and the one gore on either side, and 10 inches below that another extending only across the back breadth. No one looks really well dressed unless both their petticoats and dress-skirts hang well. With trained skirts the secret is to let the front and side breadths be short, the train starting from the back gore, and the strings which keep it in its place must on no account be so tied as to show from the outside where they are placed.

After the London season is over many households begin to be busy with preparations for weddings, and bridesmaids' dresses are matters of importance, so I will describe the latest fashions under this head.

The chief object seems to be to select as picturesque a costume as possible. Veils are coming in again, but as an accompaniment to caps, and these are of every description, from the ordinary mob-cap of muslin tulle or gauze, to the Oriental types made of red silk and trimmed with gold. There is little simplicity in the present dresses worn by bridesmaids; white silk and expensive gauze are mostly worn, and when white muslin is adopted it is over silk and with silk bodices.

Natural flowers fastened to the bodice of the dress and in the hat or cap are very general. White barège is



TRAVELLING COSTUME.

very elegant for bridesmaids' costumes; these I have seen made with yokes, full bodices, puffs at the shoulders and elbows; the front of the skirt draped over kilt-plaitings so that the tunic formed folds, the back being laid on as a train in graceful puffs, caught here and there with bows of cerise lined with maize or with narrow satin reversible ribbon—red and green; white is most worn and then blue. And the choice lies between caps and hats; bonnets are never seen. The hats are Beefeaters or Rubens, in either satin or straw.

At the present moment expenses seem to press heavily on most people, and how to make money go as far as it will is a question of moment to many. Economy in dress is carried out by buying good things, having only what is absolutely required, and by paying as little for making as possible. Experience teaches that the people who look best are those who bestow personal attention on their own dress, and as nowadays it is hardly possible to get any dress well made and trimmed under four or five pounds, which often is as much as the material costs, I would point out that three or four of these pounds might be saved if women, whose time is of little value to them, would only have thoroughly good dressmaking lessons and profit by them. Very many have already done so. In Paris such lessons are being continually given, and

certainly in London plenty of good teaching is to be had. Home dressmaking, if badly or indifferently carried out, is of no use at all; but the art is not so very difficult but that a little ordinary care and assiduity will master it, and when this is done £20 a year is easily saved.

To help the would-be economical I would offer some hints. Black shoes, especially the patent leather ones, after the order of gentlemen's pumps, can be worn with any dress, although it is more fashionable to have them of a piece of the dress; this means 10s. 6d. outlay at least; but with neatness and care you may cover an old satin pair so that they cannot be detected. Cut the pattern in paper and allow ample turnings. Begin at the toe, and stitch the covering on the inside so close to the sole that, when you turn it over, none of the old covering is visible; the toe being well stitched, turn the covering on to the shoe, turn in the rough edges and pin it round the sole, sewing it very neatly;



SEASIDE DRESS.

bind the top and put a bow, made an exact copy of the last you bought, and your home-covered shoe will defy detection.

Flannel petticoats look best embroidered round the edge. A halfpenny makes a good scallop: lay it on the flannel, and pencil round, then button-hole either with silk or linen thread, and add a sprig in satin stitch in each scallop if you are not content with the plain button-hole.

Muslin and lisse frillings are much worn in lieu of collars and cuffs; but they are an endless expense; replace them with lace, old lace if you have it, plait it in double box-plaits and have two rows; it is soft and becoming. When soiled, wash it yourself in a soap lather, not rubbing, but dabbing it; pass it through thin arrowroot or sugar and water, and pull it into shape and dry with your fingers. Your old lace will thus last for years. The double ruff, fashionable in Henri II.'s time, is now much worn; this is made by running the two edges together and then triple box-plaiting it, laying a broad band of muslin beneath, almost as wide as the lace, to keep it in place. Millinery is quite ladies' work; caps, fichus, and bonnets ought not to be difficult to achieve for delicate fingers. Crewel embroidery still continues in fashion in England, and holland, serge, and Bolton sheeting costumes, embroidered either on the material itself or on bands, are most popular with young ladies. For about £1 and some industry a dress worth £3 may be produced. I will proceed to describe two.

Over a kilt-plaited petticoat of blue satin, a polonaise of brown holland, opening in front with revers, bordered all round with a band of forget-me-nots and leaves piped with blue. A white serge with stitchings, some six rows on the skirt; a tunic and banded bodice, with red roses, cornflowers, and leaves worked round them and piped with green; a round cape of the same.

I give two illustrations, viz., a model for a seaside dress, and one for a travelling costume. The former is made with the fashionable Laveuse, or Washerwoman, or Fishwife tunic; for this style of overskirt, turned up in front, is known by all these names, although the first is the most familiar. The bodice is a blouse with a deep square collar, that has the appearance of a yoke, but this may be omitted if desired. Both the front and back are plaited from the shoulder-seams, and confined round the waist with a belt and buckle. The skirt is cut so as to escape the ground, and is trimmed with kilt-plaited flounces. The Laveuse tunic is turned up on the outside below a deep plait, and the back is formed of two long straight breadths, the front corners being caught back to the centre with a bow. The turned-up band gives the Washerwoman or Laveuse effect to the tunic; it may be of the same material simply turned upwards, but is more frequently cut off and sewn on, or else a different material is faced upon it. The seam at the lower edge (joining the tunic and facing) is concealed, while the upper edge is trimmed either with an upright plaiting, lace, or embroidery. Our model is made of biscuit-coloured cambric, piped with red cambric; the lace is Russian, and red is introduced into it; the bows are of reversible ribbon—biscuit-colour on one side and red on the

other. Blue linen with écreu lace, Bolton sheeting with crewel embroidery, striped linen, and Madras gingham, indeed any material which is not heavy and thick, looks well in this style of costume. Pale nut-brown, and mastic, or putty-coloured foulard, trimmed lavishly with Italian Valenciennes lace, would also be in good taste.

Pink cambric with brilliant red ribbons is a combination to be seen at French watering-places, but it is a contrast for which the exact shade of both colours must be selected with care, otherwise the result is a distress instead of a pleasure to the eye. The embroidery on French seaside dresses has much that is eccentric this season; what is termed "Russian work" has superseded crewels, for the reason perhaps that it is easier to produce, but indeed crewel-work has never been affected by Frenchwomen. A material called "torchon," in reality the homely glass-cloth, but of fine texture, is selected for the dress; and quaint designs of miniature dogs, cocks and hens, birds, thistles, flowers, &c., form the pattern. And these are reproduced by firmly tacking a strip of fine canvas over the torchon on the parts of the dress that are to be embellished, and then copying the flowers, birds, &c., with red ingrain cotton, or red crewels. When the work is finished the threads of the canvas are drawn away and the design remains on the material. A pair of tweezers are, by-the-way, the best medium for drawing out the threads.

The yoke, the turned-up or *retroussé* band of the tunic, the cuffs, collar, and pocket are the several pieces to be ornamented with embroidery. A natural or artificial flower, as the case may be, is often added to the cluster of falling loops now doing duty as a bow at the top of the bodice, a similar addition being made to the bows on the sleeves at the bend of the arm; for, paradoxical as it may read, long sleeves are worn very short, and long mittens, with serpent bracelets encircling the arms spirally an indefinite number of times, are the rage. The quaintness of seaside ornaments was never more remarkable; a miniature bunch of keys in nickel silver now forms a brooch and earrings; eccentricity can scarcely be carried further.

The mania for wearing everything to match is prominent even in seaside costumes. The suit of dittoes that men affected in days gone by was never carried out so thoroughly as is observable in ladies' summer fashions of 1878. The bonnet or hat is made of the same material as the dress, so are the boots and shoes when possible. Sometimes the parasol is covered with it. Even the fan is selected to match, so are the gloves, so are the stockings, and if the costume be embroidered, and a hand-bag is required, it also is decorated to match.

Costly as the *en suite* style is, the result is undoubtedly infinitely better than an indiscriminate selection; a toilette which has the bonnet out of keeping with the dress, a mantle unsuitable to both, thick boots peeping out from beneath skirts of aerial fabrics, presents incongruities that bring to mind a room furnished from various sale-rooms—here a table pur-

chased because it was knocked down at next to nothing; there a chair, a wonderful bargain too, but in a totally different style from the table; the carpet wholly at variance with the covers; the room, like the dress, lacks charm, because harmony in details is absent.

Now let us turn to the engraving of a travelling dress, which will be found specially useful, because at this season of the year every one is on the wing. There is no doubt about the merits of serge as a material for useful costumes where wear-and-tear are contemplated; but for the present serge is giving place to a fine make of vicuna cloth, which is soft and light, and capable of being draped in most manageable fashion. It has been introduced in quiet browns and stones, and in the deep claret shade that is to be worn next winter. There are many forms of travelling dresses, but those in the best taste are short, and made up in a quiet unpretentious style, in which the conspicuous has been studiously avoided and the appropriate as carefully studied. Wearing out old clothes and the "anything will do" style is never more out of place than when travelling. If mountaineering or long walking excursions are meditated, a vast amount of comfort and even of health depends

on the clothes worn. Combination under-garments are advisable for a tour, for cumbersomeness should be avoided. The short costume with jacket should be of either serge, bège, or ladies' cloth; flounces are in the way when climbing; and kilt-plaiting comes to grief too often on level ground to be adopted on the mountains, besides adding more weight than is necessary to carry. The best dresses are those made of the lightest and firmest materials, with the smallest number of pieces. Fringe and trimming generally should be avoided, with the exception of simple binding and stitching on the material itself. There should be no bows to drop off, no looping to give way; substantial buttons firmly sewn on; easy, well-fitting boots, with broad heels; new stockings, so that there be no unexpected fractures; undressed kid gloves; and a dark hat, guileless of feathers or any trimming that would spoil under an unexpected shower of rain, are one and all to be recommended. The illustration we offer is not a tourist's costume, but rather one for travelling by rail, or boat, or coach. It is made of wood-coloured vicuna, and is trimmed with silk of a darker shade. The hat matches it in colour, and has a thick gauze veil entwined round the crown.

THE WOODS IN AUTUMN

A SONNET.

FLASHES of gold that fleck the sober grey;
 Dark ruddy tints that crimson in the light;
 Soft streaks of silver glimmering pearly white,
 Amid the russet browns half hid away;
 Pure green of spring that lingers while it may;
 Patches of ivy-foliage dark as night;
 Rich purple shades that peep out from the height:

Such crown with glory the September day.
 Oh, autumn woods! I lie beside the stream
 That winds you round about so lovingly,
 And rapt in sense of wondrous beauty, see
 How vain must be ambition's lofty dream
 To rival tints like yours, or dare to trace
 Your perfect harmony, your perfect grace.

G. WEATHERLY.

HOW TO EAT TO LIVE.

BY A FAMILY DOCTOR.

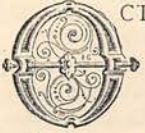
THE man who attempts to preach against any one of the many vices or errors of the age has, I fear, a very thankless task to perform. I am fully aware that my present paper will be read by many. I am fully aware that many will read it, and having read it, dismiss it from their thoughts for ever. Believing this, I should have but little heart to write, did I not remember that there are always in the world an intelligent minority, who have the good sense to accept and profit by good advice when offered to them.

Now there are two things that have long been patent to me; the first is that the larger proportion of human beings, young and old, rich and poor, eat most un-

reasonably, and that their doing so tends to shorten their lives, and to keep them in a state of anything but health and happiness while they do live. The second thing is, that the change from an ill-regulated to a well-regulated diet often enables a person, whose previous existence seemed one long toil, to feel strong and light-hearted, and to thoroughly enjoy life as life ought to be enjoyed. Before, then, giving any hints how best to eat to live, let me in a few plain words answer the query—Why do we eat at all? I read in some paper, a few days ago, that a certain wisacre of a Yankee has been making experiments on himself, to prove that eating is only a habit. He has been able so far to dispense with food, that a week's starvation seems rather to agree with him than otherwise. Well, and there

CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



OCTOBER has come round again. Among the ancients this month was sacred to Mars, and supposed to preside over and influence the fashions of the world. However that may be, it is in October—the season of changing foliage, deepening hues, and dropping leaves, brimful of the poetry of nature, beaming with smiles and sonnets—that I must discourse to you of such mundane matters as autumn modes, the new stuffs, the new styles, and the new adaptations. Truth to tell, of actual novelty there is little, but the application is both varied and new.

Watered silks are the chief feature under the head of silks, and there is a decided revival of moirés on the *tapis*. I have seen several dresses at the best houses made of watered silk, trimmed with Indienne—viz., bands of cotton printed in cashmere designs, and outlined by a chain-work of gold thread. This is somewhat costly, but could be worked at home for a small sum. With these I have also seen cashmere dresses having cross-cut bands of moiré. Satin is applied as trimmings on woollen fabrics in a new form. A useful brown cashmere, made with two deep kilted flounces, had a couple of rows of inch-wide satin ribbon, two inches apart, laid on the flounces, the tunic being bordered in the same way with wider ribbon. Two other dresses were made as follows: the first was a tweed—a mixture of brown, black, and sage-green; across the tunic in front were carried a series of satin tabs of the brown shade; the jacket-bodice had a piece of brown satin introduced down the back, and it appeared also on the pockets. The buttons for fastening the bodice were very large oxidised ones. The second was made of woollen brocade, with silk introduced in bright threads here and there. The two sides only differed in that the one was of brighter and more decided tone. It was arranged with a triple tunic, with what would be considered the wrong side out, the right side being turned upwards for the hems, and constituting a trimming. It was applied in the same way on the cuffs and pockets.

The list of woollen stuffs to be worn this autumn is a long one. There are tweed beiges in classic greens, yellows, greys, mulberry, and browns, both plain and check; crêpe cloths in plain tones and in mixtures, a

thicker make having dots of silk introduced all over it, of a contrasting hue, such as black on a shot ground of pink and grey, red on a green and yellowish brown. All the crêpe cloths are intended to be made up with plain material, and are substantial, and will stand much wear-and-tear; hitherto the fabric has been mostly made in black, but in colours it is certainly an acquisition. Then there are the gauffre cloths, the pattern suggesting those light delicious besugared cakes, which look so much and are so little, and recall to my mind a certain stall where the dainty is sold, outside Fontainebleau. The raised check of this cloth is

outlined with distinctive silk threads, gold on blue, brown on blue, blue on black. Gauffre cloths are not new, but what is new is the combination therein of wool and silk; and now I pass on to two items that are to be specialties in autumn fashions. To begin with plaids: they are to be very generally worn, and for travelling almost exclusively so. They are made short, the skirt two yards and one-eighth only in width; a straight tunic, equally narrow, gathered perpendicularly on either side, and a yoke bodice with belt. The Stuart, and plaids of that character, are most in favour just now, the blue and green mixtures being less startling than the red and black, but there are many varieties. Next to the



plaids come corduroy. For years we have associated this material with the nether garments of the English workman; last winter some of the tailors in London brought out ladies' costumes in this same stuff, and since then the manufacturers have given the subject careful attention, the result being that the market is flooded with a great diversity of woollen corduroys, many of which have lines of stripes between the raised stripes.

Quiet tones prevail in all dresses, but mixtures in these corduroys prevail, such as dark green and cardinal blue and brown; and check corduroys are quite new. Some of the prettiest are to be had in blendings of greys and greens, browns and reds, and besides there is the greatest innovation of all, silk corduroy, the stripes of a mossy nature.

Serge is supposed to be on the wane, but for seaside wear few things can take its place; and a new and very light make is the Tyrian serge, which possibly will be too thin for this month, unless it is unusually

warm. We do sometimes have an unexpected and most enjoyable St. Luke's summer in vivid and radiant October, lighting up with a double beauty the golden foliage. The newest serge costumes are made with cotton serge in bright stripes, several colours blended. Beige is to be the favourite autumn tint, as it has been the summer one, and some of our fashionable women are having dresses for present wear made of Corsaire silk in claret, steel, and Carmelite. You can hardly do wrong in ordering a claret-coloured dress—the dark shade, such as in old days used to be called "Moray," and in Paris, "Grénat." Everybody has a black grenadine in wear, and very good useful dresses they are. The newest kind is bourrette grenadine, with thick irregular threads on a fine ground; it is firm and durable, but is so thin it requires to be lined with silk. What a run there has been on this word "bourrette!" And after all it means merely something that is waste stuff—refuse, in fact.

It is expected that an unusually large number of English visitors will flock over to Paris this month, so I will tell you the sort of dress Parisians prepare for wearing in the world's show. It is nearly always woollen; a *grande toilette* is not thought necessary, so the costume is made short for convenience sake; the bodice is either a Norfolk jacket or a habit bodice. The plaid suit I have described would be quite suitable.

There are a few special Parisian novelties. For the sort of toilettes which in England are called five

o'clock tea gowns, house jackets have been introduced. The back fits the figure; the front is like a blouse. They are made in thick silk, and embroidered in coloured flowers. Embroidered crépons answer a number of useful purposes, especially for retrimming and refurbishing up old dresses. At the Magazins du Louvre they are sold as long scarves, which drape easily and well. Foulard tea gowns, as supplied from Paris, are verily "things of beauty." I have seen one in light blue, the entire front consisting of perpendicular gatherings only an inch apart, this bordered on either side with lace. The back of the bodice is cut in one with the skirt, and the gatherings are carried up the plastron which forms the front. There was a square sailor collar at the back of the neck. Now all the world do not care to have, or cannot afford, so costly a garment for occasional wear; but industrious matrons may, I can assure them, concoct a cheap and effective dress either for breakfast or wearing in the sick-room after the same fashion, and with such inexpensive materials as sateen or satin cloth, and trimmed with the charming-looking yet costless point d'Alençon.

For home dinner wear through the coming dark days, a dark dress may be soon brightened up with a few smart bows. For these I cordially recommend the so-called bouquet-bows which Parisians affect now, made of twelve loops of different coloured inch-wide satin ribbon, each loop one and a half inches deep. They are made up close together, similar to a bouquet of flowers. The last novelty in mittens



are those made of undressed kid, with the initials embroidered on them. They are neither becoming nor in good taste; but with them have also come back to us the velvet mittens worn by our ancestresses a hundred years ago; while some of the people who make dress a study are having silk mittens covered with gold embroidery. Gewgaws seem to suit our modern taste. We bedizen ourselves with beads and gold, and so look like so many actresses in a fairy extravaganza. Not content with this, red bonnets have come in. Red parasols were bad enough; but red bonnets! These are made with brims to shade the face; and the old Directoire shape, which used to conceal the face almost entirely, has come back to us in Leghorn straw lined with silk, and no trimming except a bouquet of flowers.

Well, furthermore, there are hats loaded with grapes and fruits of all kinds, and picturesque hats of all sorts; for in Paris we have not accepted the Beefeater as the one prevailing shape, as you appear to have done, and, if report speaks truly, will do all the winter; but a more unique fashion still prevails with us—viz., the Creole handkerchiefs, Madras and other bright Eastern mixtures, which are wound round the crown of many straw hats, just as you see them about the heads of the half-castes. By-the-by, some of your English beauties with their yachting suits are wearing dark serge hats lined with cardinal, with square broad crowns like the Beefeater, the brim turned up on one side, so that the full red lining shows.

For autumn petticoats there is a large show of winseys of very bright and decided hues, these all intermixed in one skirt, such as yellow, magenta, and blue. They are all striped, and some of these stripes have a rough upstanding surface, technically called moss, very like a coarse kind of bath towelling.

The Catogan net is a new introduction, and a very comfortable one, for those who like easy hair-dressing, and are not much troubled with a superabundance of hair. The net has a lining of hair, and is attached to a fringe in front. It can be put on in a minute, and for travelling especially produces a neat head-dress at once.

Be careful how you select black silks. Pay a fair price, and do not choose the most showy. I have just seen a handful of patterns from which all the dye had been extracted, and with it all those gelatinous substances which combine to produce so much firmness and apparent richness of texture, the result being that in nine cases out of ten a mere flimsy rag of pure silk alone remained. No wonder modern black silks do not wear, and that silk mercers make a fortune; for dye does not cost one-twentieth what silk should, and the more heavily weighted, the cheaper they can be sold. A novelty which will wear is silk cloth serge—viz., silk treated just as wool would be.

There is no doubt but that the new butterfly overskirts are the *avant-coureurs* of paniers, and that the sheath-like, close-fitting, clinging dresses are doomed, and will shortly be things of the past. Fashion is now about to set in a totally different direction, and crinoline—or, let us hope, some better substitute—

will reign again. Short skirts are unbecoming—or we fancy they are—unless somewhat puffed and draped; therefore an overskirt with wing-like sides and bouffant back-breadths will be enthroned once more, and the style of the Second Empire will prevail. Fashion, like nature, is never stationary, and it would be impossible to go one step further with clinging drapery and combination garments—they have often been carried to the very verge of indecency; so for the future, instead of contrivances for reducing the figure to a minimum, a large army of dressmakers and lingères will shortly be taxing their wits to invent artificial appendages so as to increase the size of thin—or shall I say slender?—figures. At many of the French sea-side resorts, such as Trouville, Etretat, Deauville, and Dieppe, the Trianon style of costume was patronised, and the curtain overskirt, draped so elaborately as to suggest upholstery (hence the name), was popular enough to suggest an increase of partiality as time wore on. Only recall a picture of Marie Antoinette, and the mode of draping will be realised at once. Some of the best dresses turned out in the Trianon style were of soft foulard, and the attribute may be applied both to quality and colour. Pale pink foulards trimmed with satin and Valenciennes lace, light blue foulard with Mechlin lace, mastic foulard with French lace, were all pretty and stylish costumes at various gay spas when the summer days began to shorten. Then with the *demi-saison* we had long bodices made like jackets, the basque on each hip being slightly puffed, instead of straight and plain, as a cuirass; and here, again, was an indication of a return to the mystery of folds and gathers. The fashions of the *demi-saisons* (spring and autumn) are the seeds which contain the future harvest, although all the seeds sown in Paris do not take root and grow on the other side of the Channel. We are now in the transition season, therefore it is not safe to predict, or even write positively, on any one point of such a fickle subject as fashion; but I believe I am safe in saying that some of the winter dress and mantle trimmings will be gorgeous. I have seen a material likely to be used with plain Indian cashmeres of medium shades. It was a most costly striped silk in two colours; one stripe was watered silk, and the alternating one was satin. Another trimming was a feather fabric, interwoven with small feathers of exotic birds, in brilliant colours, gilded and metallic in effect. It is intended for the waistcoats, plastrons, and cuffs of both velvet and satin dresses. The effect surpasses that of the most beautiful embroidery. Feathers, moreover, are to be very fashionable, for some of the embroidered galons are ornamented with feathers set with their stems uniting in the centre.

Rumour whispers that artistic dressing will continue to be cultivated in England even to a further extent than last winter. English matrons and hostesses will consider the style of their furniture when selecting their reception-toilettes, for Queen Anne furniture and quaint colourings in curtains and hangings are as much a *furor* as last year. Many ladies are now occupied in embroidering artistic dresses—cashmere

for morning, and satin and velvet for evening wear. For the former, the yokes, pockets, waistbands, collars, and cuffs are embroidered with conventional flowers; while for the latter, the plastrons, from throat to toes, and the sleeve-slashes, are worked. I have seen white satin plastrons, and the puffs that peep out from slashed sleeves richly embroidered with gold, prepared for dark velvet dresses, and also plastrons worked in a less ambitious manner with Christmas roses intended for silk dresses. But it is impossible to specify every fashion, for the styles are too numerous. All epochs are laid under contribution, and all eras are seen side by side. The historic costumes of the last four or five kings of France fraternise with the fashions of the First Republic, of the Directoire, of the Consulate, and of the two Empires. The course of history is the

course of fashions; but to understand the latter, no attention should be paid to the chronological order of dates.

Among our illustrations will be found a dinner-toilette, a girl's costume, and an out-door dress. The first may be made of brocade and satin, the second of the flannel serge (that has superseded plain serge), combined with silk, and the last with bourrette and silk. In selecting materials and colour, the style of the individual wearer should be studied. It is useless to lay down precise rules on the subject, for one person may wear blues and greens in contrast, make reds and purples near neighbours, and yet produce an *ensemble* that is pleasing and harmonious; while another may keep the unities intact, and at the same time may fail in rendering her dress a success.

IN THE ORCHARD.

A TRIO OF TRIOLETS.



THE apples rosy-red!
 O the gnarled trunks grey and brown,
 Heavy-branched overhead!
 O the apples rosy-red!
 O the merry laughter sped,
 As the fruit is showered down!
 O the apples rosy-red!
 O the gnarled trunks grey and brown!
 O the blushes rosy-red!
 O the loving autumn breeze!
 O the words so softly said!
 O the blushes rosy-red!

While old doubts and fears lie dead,
 Buried 'neath the apple-trees!
 O the blushes rosy-red!
 O the loving autumn breeze!
 O the years so swiftly fled!
 O twin hearts that beat as one,
 With a love time-strengthened!
 O the years so swiftly fled!
 O the apples rosy-red
 That still ripen in the sun!
 O the years so swiftly fled!
 O twin hearts that beat as one!

G. WEATHERLY.

THE GATHERER.

Photographs on Silk.

It is stated that a firm of silk manufacturers in Lyons have succeeded in obtaining photographs upon silk. Ever since the discovery of that wonderful art, efforts have many times and oft been made to secure the result that has been at length realised. Under the circumstances, it can scarcely cause surprise that the process has not been divulged, though there is ground to believe that the prints are made with salts of silver. Several pieces of silk have been exhibited with a variety of photographic pictures printed on them, some being large medallions of paintings by the old masters. If the Lyons firm succeed in establishing a new industry, surely no one will grudge them that meed of praise to which indeed, whatever may be the final outcome of their invention, they are already entitled.

Swimming for Girls.

We are glad to learn that a vigorous effort is being made to institute classes for teaching girls to swim. It is possible that proprietors of baths might be willing

to give up the use of their establishments for two or three hours a day for this purpose. There is no reason why such a movement should not have been organised long ago. Women and girls are just as likely to be proficient swimmers as men and boys, and quite as capable of enjoying the healthful exercise. The gentler sex, too, are probably placed as often in circumstances of danger as the sterner, without possessing the same means of combating disaster, as the records of river and sea-side accidents bear only too ample and melancholy witness. Mr. John Macgregor ("Rob Roy") has advocated the cause of the girls, and we trust that his appeal may meet with the success it so well deserves. Already, he says, "hundreds of girls in London are learning to swim, but many hundreds more would gladly learn if teachers could be had;" and he instances a class of thirty whose instruction began late last season, of whom twenty-five learned to swim in six lessons, and six won prizes. As illustrative of our remarks, we may mention the case of the ill-fated *Loch Ard*, which, when within one day's sail of its destination (one of the

CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



ENGLISH HAT.

totally dissimilar from those worn this season on the other side of the Channel. The English hat is usually made of the same material as the costume with which it is worn, and the shapes are of the quaintest—the Beefeater, the Jockey, the Peg Woffington, the Corsair, &c. The French hat is more ambitious. At Nice, Pau, and other gay winter resorts, white beaver hats of such forms as the Cavalier and the Rubens are to be seen; while the Rembrandt, always in dark felt, with satin-lined brim, and the Henri toque, in plush, with a bird at the back, are the favourite Paris hats. The accompanying engravings will best illustrate the styles in both capitals.

In millinery there is much that is new, and *modistes* are provided with extreme styles—large bonnets with broad crowns, while for faces that would be overpowered by them there are close Quaker and Cottage bonnets. Red in many shades prevails in millinery. Thiers red, Bordeaux or claret red, garnet, Etruscan, and Niche red—these are all distinct shades. In brown the newest shade is *acajou*, or mahogany; and in blue, *paon*, or peacock, which is a dull tone. The feathers in cashmere

VERY month reveals a marked difference between English and French fashions. Englishwomen now affect the picturesque style, with its slashed sleeves and crossed fichus, whilst Frenchwomen still remain faithful to the *frou-frou*, with its plaitings, and frills, and draperies. The French hats are

colours are new; they are made up of small bits taken from the breast, neck, and wings of various birds, and massed together in the colours of Indian shawls. Ribbons

two inches wide are used for strings and trimmings generally. They are reversible, being plush or velvet on one side and satin on the other, but the colour of both is the same; the sides differ in fabric only. As for the variety of velvets and plushes for bonnets, even naming them is an undertaking. There are figured velvets, striped velvets, tinsel velvets, corduroy velvets, *bourette* velvets, brocaded velvets, and the Medici velvet. In striped velvets, garnet lines on a gold satin ground are the most effective. The tinsel or *laminé* velvet is not tawdry, as might be expected from its name; the effect is that of dashes of colour amid the rich black pile.

Some of the newest bonnets this winter have high spoon-shaped fronts, and strings which in some forms, such as the Cottage, are carried across the crowns. Bows and flowers are introduced beneath the brim, which is often still edged with gold cord. We cannot quite banish the *bizarre* element, and any amount of gold in the way of beads, leaves, braid, and cord is fashionable, together with repulsively-real caterpillars, beetles, and other insects. The old coal-scuttle is doubtless to be revived ere long; and the *Directoire*,



FRENCH HAT.



RUSSIAN SUIT FOR BOY OF FIVE YEARS.

pillars, beetles, and other insects. The old coal-scuttle is doubtless to be revived ere long; and the *Directoire*,

which finds favour in Paris, very nearly obscures the face. Felt, velvet, watered silk, black satin—this season's bonnets will be made in all these, and of such neutral, undecided tones, that in most cases they can be worn with any toilette. Jockey bonnets as well as jockey caps are fashionable, and all sorts of soft close-fitting toques. I have seen one or two velvet Gainsboroughs, but as a rule the form is closer and smaller. So are the caps, which are made of silk, fancy gauzes, and nainsook muslin, as well as of pocket-handkerchiefs with coloured borders. To the eye they seem to be twisted anyhow, but their very careless unstudied effect is an art in itself. Still, home millinery should flourish just now, for never was there a time when there were easier models to be copied.

Woollen materials of tartan patterns make up into cheerful-looking costumes, and in England they have obtained a footing this season, although by no means such a sure one as in France. I give an illustration of a house-dress of fancy tartan, to show the most becoming style of make. The cording should be silk, to match the colour that predominates in the plaid. Dark grave colours in fancy plaids belonging to no special clan are patronised in England; but the Parisians have shown great preference for the Scotch clan tartans, in which every line, bar, and colour follows a design that has been in use for generations, and has never varied—the Forty-second (a combination of blue and green), the Argyll, the gay Mackenzie tartan, with lines of red and yellow amid blue and green, the Forbes, the Malcolm, and the Macleod. The Parisians show great skill in making up these clan tartans, disposing the plaids in most effective ways. Sometimes a certain bright portion of each plaid is arranged to fall at the top of each kilt-plait; at other times a single square forms the yoke, the cuffs, and the pocket. A simple style of making a tartan costume is by intermixing plain cashmere. The tartan skirt is kilted, and a scarf-tunic of either navy-blue or bronze-green cashmere is tied across it. The bodice is plain cashmere, the waistcoat is plaid. The buttons for fastening these dresses are flat gilt ones, the colour of Etruscan gold, and engraved like pure gold. The belts, which are wide, are fastened with square gilt buckles.

For boys from four to six years of age there is nothing prettier for winter wear than the Russian costume, especially as red is more fashionable than any other hue. The model here illustrated can be made up in black velvet over a red cotton-backed satin shirt, or in black serge over a red serge or a red silk shirt. The hat the little fellow holds in his hand is sealskin, but it would also look well in black velvet bordered with sable or skunk. There has been quite a mania for red during the autumn—red parasols, red bonnets, red sashes, red stockings, and red trimmings of all descriptions, children wearing it equally with their elders; and certainly red, soberly used in the many neutral-coloured costumes now in vogue, is very suitable in this dull clime.

Copeau fringe—viz., fringe formed of narrow braid—appears in many new varieties. In some, each

strand is half an inch wide, tape-like, and hangs heavily; in others it is crimped or *perlé*.

Buckles and belts are very generally worn, the belts as much as four inches wide—this is supposed to make the waist slender. Broad leather belts of this description have the advantage that they are decidedly fashionable, and are calculated to last for years.

The bead mania is abating; in lieu of rainbow, moonlight, sunlight, and other garish finery, we are to be content with jet, and that only in moderation.

The new *lisse* and muslin plaitings for the neck are particularly pretty, many of them arranged in four layers, having double edges, and plaited in the minutest



HOUSE-DRESS.

kilt-plaitings, studded with gold and pearl beads; they are most becoming.

All the laces that can so far change their character are to have straight edges, and the newest introduction is the Bréton, which is really darned net, just such as our grandmothers were wont to make. I am sure that my readers have only to ransack some of their old

treasures to find many pieces which have lain by for years, and maybe they might be inclined to try and make some after the same order, for the work is easy. A few yards of ribbon-net, and some linen thread, with a pattern, is all that is required. This said pattern drawn in ink on thick paper, and tacked beneath the net, can be used over and over again. We are to wear a great many lappets of all kinds, so that the making of a few would be an economy. In the evening they are simply tied round the neck, the necklet coming below them; but in the day time black lace lappets and scarves often supersede collars altogether—they are swathed round the neck three or four times, and then fastened at the side with a brooch. It is a *bizarre* rather than a pretty fashion; those who adopt it are apt to look as if they were suffering from a sore throat—if not a *goutre*.

Another economy I would suggest to industrious fingers—that of transferring both coloured and white embroidery. Almost every one with the slightest pretension to a wardrobe has stowed away embroideries of all sorts, regarding them as useless for the time. Now that there is a *furor* for embroidery, what so simple as to transfer these treasures to a new muslin or jaconet or silk foundation? First cut out in blue paper the fichu, or plastron, or small cardinal cape or waistcoat to be ornamented; then with small sharp scissors cut out carefully the flowers, leaves, &c., of the work to be transferred. Lay these on their wrong side on the blue paper, tacking them down lightly but firmly; then tack the muslin over them, and sew neatly with fine cotton. When completed, tear the paper gently away.

Five o'clock tea aprons are a novelty, and during the winter will be the means of rendering our dark toilettes less sombre. They are made in white nainsook, with a bib and braces, and one pocket at the side all trimmed with lace and coloured bows of ribbon, and many are embroidered with coloured crewels and silks.

Of course you will be wanting to hear what the winter mantles and jackets are to be. Well, there is not much change to chronicle. If you are young, choose the jacket form, long in the basque, close-fitting at the back, and loose in front. You may have a velvet waistcoat in front, if you like, with collar and cuffs to match; or the collars and cuffs may be of fur; or you may select any form of braiding, frogs and Brandenburgs, or any style of military braiding. Black cloth will be used, but it must be thick, with no sheen or brightness; bronze is the newest, but greys and biscuit-tones will also be worn. If you are no longer young, a much wider field is open to you. You must then patronise a large, ample, Dolman-like mantle, with pendent sleeves, made in cloth, velvet, armure, or satin, and Cashmere Indienne. It may be lined with fur and trimmed with fur, or with Marabout fringe, or revers of striped satin, which last is a marked novelty. The ornamentation was never more elaborate, and is introduced on to the back even more liberally than on the front; the seams at the back are invariably bedizened with trimmings.

Fur will be worn both on dresses and mantles during

the winter, the narrow strips of fur forming headings to kilt-platings on many of the winter dresses. In Paris, otter and skunk are used largely on opera-cloaks, and seal, both golden and brown, and the rich silky kind known as Kamtchatka seal, together with beaver and Russian sable, on other things. We want long purses for most of these, but they are heir-looms. Large chinchilla and skunk collarettes or capes are the latest novelties in fur in London.

In arranging dresses, remember that the sleeves should be put in very high on the shoulders, and should be extremely narrow and close-fitting, coming to the wrist, or half-way between the wrist and elbow, the longer ones finished off with a cuff which takes several forms. Slashed puffs are still worn at the elbows and at the top of the arm. Bodices are made with yokes, or simply full, and banded or with basques; a fashionable and becoming style has a long all-round basque, with square pockets—a reproduction in front of the Louis XIV. hunting waistcoat.

Short dresses should be two yards and a half wide; kilted skirts, with scarf and laveuse tunics, are very much worn, so are tunics draped horizontally across the front, with revers and puffs at the back, which are quite indescribable and can only be copied from a good fashion-plate.

The new silks are veritable works of art and extremely costly. Claret is the prevailing tone, and the names of the several shades are most perplexing, for many of them carry no association with them. The clarets are known in France under the names of Etruscan, Légion d'Honneur, Grénadier, Czar, Congress, San Stefano, Bacchus, and Vendange recalling the vintage. Old gold holds its own; the blues, greens, and bronzes are very dark, except Vert-d'eau and Aimez-moi, a light blue. Ivory replaces cream, and is to be fashionable for evening, with straw, buttercup, and silver-grey. Violet reappears under the name of Evêque, and all the greys and smoke-tones will be worn. Silks, satins, and velvets are to be had in all this long gamut of colours, and a large selection of extremely costly materials show that dress is not yet very economical. Velours Cisèlé—viz., a velvet brocade on a satin ground—is a veritable thing of beauty, and must not be confounded with stamped velvet, which can be indented after weaving. The several striped velvets, with alternate Pompadour stripes, are specially suited to trains, and the style of dresses revived from old modes now so much affected. The choice is endless; there are brocaded velvets, brocaded satins, satin damask, brocatelles, and all the different rich brocades in which several hues are blended.

But, happily for those whose pockets are not so well furnished, there are many less expensive materials of which graceful and effective dresses can be made. This winter a special make of cotton-backed satin has been brought out, which has all the substance and appearance of Duchesse satin, at a third of the price. Soft draping silks will be much worn, such as silk serge, French and satin foulard, in which materials plaids are to form a notable feature.