In these days, when nearly every one paints a little, it is pleasant to find a method of turning one's rough attempts to account, as the process is simple and easily acquired by any one with a slight previous knowledge of painting in colours. This tapestry may be either hung against the wall on hooks with rings, in the manner of ancient tapestry, or stretched on wood frames. The canvas in use has a ribbed surface, to represent the face of real tapestry, and is made in various sizes of rib; but, of course, it may also be plain with no surface pattern. The favourite designs to use are landscapes, and the method of working them out is to endeavour to make them resemble the woven tapestry as nearly as possible. The lights are broad and well marked. The designs are traced on the canvas by pouncing through tracing paper, which is a business with which all embroiderers in silk and crewel are familiar. In France this new-fashioned painted tapestry has taken immensely, and the French architects and decorators are making great use of it for interiors. The use of canvas painted ceilings is not new; indeed at the Exhibition of 1861 mention was made of the immense widths to be obtained in the canvas of French manufacture; and since then it has been rapidly taking the place of direct wall-painting, which is not, as a rule, sufficiently lasting for the purposes of good decorative work, where the hand of a master has been engaged.

DORA DE BLAQUIÈRE.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.

FRENCH fashions and those adopted by the general run of English people differ so much that, go where you will in Paris, you can almost at a glance pick out our countrywomen. In the matter of hairdressing the distinction is very marked. Frenchwomen, just now, preserve the shape of the head studiously. The front hair does not curl loosely over the forehead, but forms a compact, close-frizzed front, exactly as you might imagine the coiffure of a negress. It reaches to about the middle of the head, where you catch a glimpse of the top of an ornamental comb. The coil of hair is replaced by a torsade or loose twist, combed upwards and very slightly pinned; and then any available ends of hair are formed into small flat curls—not so much marteaux as rings which lie flat to the head—about and round the comb.

Large poke bonnets are only at the present moment worn by Englishwomen in Paris. The square hard crown of that class of bonnet is very general, but the brim rests on the front hair, and does not project beyond it. In the shops, gendarme blue and deep claret seem the favourite colours for bonnets made of satin and velvet blended, and with at least three ostrich feathers turning upwards in front.

The Capote is another well-worn shape, and generally becoming. It was adopted in England a few years ago, as a sort of half-bonnet, reaching to the back hair when dressed high, and is fastened with strings either tied beneath the chin, or pinned with fancy pins so as to form a sort of jabot; for strings and their arrangement are a study now. Some pass under the bonnet, and not under the chin, being fastened in the centre of the bodice with a pin. Wide strings are *de rigueur*, from three to five inches; they often cross the top of the bonnet, and so form the trimming in great measure. Shot silks have not been a success as yet, but shot ribbons have; and these appear as strings to many bonnets, joined in the centre with a three-inch-wide cashmere ribbon, and have lace frills plaited at the edge.

Hats are either very large or small, and exceedingly *bizarre*. Shaggy felts and beavers are pinched into all forms, as are straws; and there is certainly much truth in an American caricature I saw the other day, entitled, "A Hint to Economical Ladies." First there was last season's hat; in the next picture it is being violently twisted; then powerfully smashed; then squeezed; and finally comes out the "dearest, neatest, sweetest thing imaginable, the very latest fashion," the brim being fluted, which I have seen much worn of late—out of a caricature. A list only of the names of the several styles of hats now in vogue would fill more space than I have to spare: Charles I., Rubens, Diana Vernon, Alsatian—many displaying kingfishers, humming-birds, parakeets, or huge feathers, plush bows, and pompons, to say nothing of pins mounted

IN-DOOR COSTUMES.

as prawns and flies, for on the subject of flies Paris has gone wild; and the common black fly and the largish greenish black-winged fly are faithfully reproduced, and hover on neckties and headdresses. The Lamballe and Marie Antoinette hats are remarkable in many ways, but not so much so as the plumed hats made after the Louis XII. period—the brim wide, the left side resting on the ear, and feathers falling over the turned-up brim on the right.

Beads have now, I should say, attained the acme of their favour. Jet sparkles on dresses and mantles in every form, and for durability I can cordially recommend the jet trimmings made on the lace-pillow, so that cut them where you will, they do not come undone. But coloured beads are so grouped together in all shades, with gold, that they look like a fine piece of mosaic-work, having only an invisible ground of tulle. Strips of this are used on bonnets and dresses, with zebra and leopard and crackled velvets, and other wonderful mixtures, which show that simplicity is quite out of date; indeed, the *bizarre* is a great characteristic of fashion.

Cashmere bead trimmings must give employment to hundreds. We are Oriental mad just now, and cashmere mixtures are one of the ways in which the madness shows. Jet and cashmere bead trimmings are worn round the neck as Directoire collars, or they cover the whole front of the dress. The great merit of these bead trimmings is their exquisite colouring. Garnet brown, bronze, and soft peacock blue are the prevailing tones, but flowers are carried out with much beauty, especially tulips, in one tone, entirely of beads, and they are placed on a background of silk or satin, which would show them off either on dresses or bonnets. Pekin and narrow striped ribbons are used in millinery; plain faille ribbons are going out.

You appear in England to have adopted the jersey as the fashion of the winter. Such costumes, made by a good tailor, have the bodice cut of woven silk, or woven wool, like stockings. Being of an elastic nature, it adheres very closely to the figure, and cut to the right form there is no seam, except the lacing at the back. These jerseys or guernseys, for they are known by both names, come well down on to the hips, and the tunic is buttoned on outside, the short skirt being attached to an under silk bodice. They are costly, as they require good making; but young slight figures can at a small outlay adopt the veritable jersey. The skirts and tunics are made in any fashionable style. The jersey (just the kind worn by cricketers or boatmen) is slippd over the head, a band of silk the same colour confining it at the waist. The lower part comes well down to the hips, is cut up on each side almost to the waist, bound with ribbon, and laced across with ribbon; the cuffs are turned up, and the collar turned down, and very neat and trim they look. Black and navy blue are the prevailing colours, but they are also dyed to almost any shade, and striped ones are worn as well as plain colours. In light shades they make very pretty lawn tennis dresses. They are generally embroidered on the left arm with the monogram of the wearer.

What curious freaks fashion has! These jerseys are not quite so wonderful as the D'Artignan bodices, made of chamois or goat skin, embroidered all over in dead or old gold or old silver, which accomplish without question the desideratum of skin-tight bodices. The last notion in these kid bodices has been brought out by a dressmaker in the Rue Quatre Septembre, viz., a justaucorps of Louis XIII.'s time, but in those days worn by men. They are made in natural-coloured kid, and embroidered with seal-brown chenille, and trimmed with sealskin. They look best in light colours, but are also made in black. They had not much success when brought in a year or so back. Plush coats are more generally worn, and the shapes are as mannish as they can well be. Not content with reverting to the men's habits of Louis XV.'s reign—coat-tails, waistcoat-pockets, and all—those of the Directoire period, the present Hussar, Gendarme, and Garde Française have been faithfully copied by the fair dames of fashion. Madame Rogers' Tallien coat

is vastly pretty, being long-waisted, fitting the figure closely, with shoulder-belt and handsome trimmings. In plush, over Indian cashmere, it is decidedly good.

Gathered blouse bodices are fashionably worn, but not so much as a coat, or coat-tailed jacket.

Belted bodices will, without doubt, be fashionable as the winter advances and spring comes round.

At present I recommend for useful wear a plain redingote with round skirt, viz., a plain over-dress, something like a man's coat, and almost reaching to the hem of the skirt. It is open to the waist in the centre of the back, two large buttons are placed there, and it is simply stitched all round. The fronts are cut away and show the skirt. In dark brown cloth over a brown velvet or velveteen skirt it would look charming.

The new "bodice à la Vierge," for demi-toilette, fastens at the back, and is full in front. Gatherings and drawings on dresses are a marked feature introduced on sleeves, bodices, as well as on the skirts, to the depth of a quarter of a yard.

Short dresses will be worn in-doors and out, throughout the winter, except for dressy occasions, when demi-trains will be admissible. The queue, or train, resting three-quarters of a yard on the ground, will be seen only for evening wear and full-dress occasions.

The newest paniers are no longer short and full on the hips, but are carried far back and are long and narrow, disappearing beneath the pouf on the skirt. Black lace paniers, of narrow lace formed with a series of circles starting from the centre, are worn with pointed bodices laced at the back and covered with lace in front. The Caraco can be worn over any skirt and is consequently most useful; it is made in some bright-coloured Surah, with long basques, roundish in front, forming paniers at the back, and trimmed with cascades of Breton lace.

Painted lace has been brought out this winter, hand-painted, both black and white. The patterns, after the Breton order, are laid on in Japanese blue, gold, red, and turquoise. Hand-painted satin and muslin appear in millinery. White and black lace embroidered in colours are well adapted to the Pompadour style of dress.

Sealskin jackets should not reach below the knee; the long paletots are somewhat common, but to be quite fashionable a flounce of fur should be added to the sealskin; and now is the time to buy sable, for it is unusually cheap; sealskin, on the contrary, has gone up in price.

Young girls wear short double-breasted jackets, and I have lately seen one imported from a fashionable London tailor, which had a hood lined with a silk handkerchief, striped black and gold, and these appear to be popular.

Style is the great thing to aim at nowadays. It is not what the several articles of clothes are, or what they cost, but that they should be arranged in a stylish manner. I dare say most of my readers have seen the

OUT-DOOR AND IN-DOOR COSTUMES.

broad-brimmed thoroughly Yankee hats, with which the dealer of a slave plantation is mostly associated in our minds, having just a narrow band of black ribbon round; these have been bought in large quantities, lined and trimmed with red twill, and turned up on one side, and have found patrons among the most well-dressed women of the day.

Curiously enough, fashion in England took up the penny reed hats this summer, nothing daunted by the fact that they are made by the lowest Chinese population, and that they are said to contain the germs of insects and disease. But they have the great merit of adapting themselves to almost any shape, and many are used this winter with a brown bow in front and strings coming outside the brim so as to form them into a poke bonnet. Brown velvet piped with satin the exact shade of the reed, with a bunch of yellow roses on one side, converts a penny hat into a very presentable headgear. Nimble fingers and a little taste are all that are required. When you are tired of them as a bonnet, cover them with black staining or Bessemer's gold, embroider a bunch of flowers in crewels, line with satin and add a handle, and a charming work-basket is the result.

Comfortable house-jackets are this winter made of Indian shawls, if you can bear to have them thus recklessly cut. They are trimmed, as many things are, with amber and silver passementerie, and shaded chenille embroidery. Many Turkish cashmeres are richly embroidered in gold for dresses and jackets.

The winter muffs are made of gathered satin lined with the colour which predominates in the toilette, and they are sold with bonnets, it being essential that the two should match.

The long fur cuffs worn with fur capes, and the fur-bordered gloves, make muffs no longer necessary, and they are adopted more for ornament than use.

Let us now turn to the illustrations and briefly describe the dresses worn. First in the group stands a girl about twelve. She wears a grey satin-cloth costume, with grey fur collar and cuffs; her hat is grey felt, with feathers of a deep shade of Bordeaux red. The skirt is kilted and mounted on to a Princesse bodice, fastening with grey buttons; a scarf is tied loosely round the hips, and hangs in careless drapery at the back. The stockings are spun silk of the deepest claret shade.

The second figure is a youthful matron, in a fashionable indoor toilette of soft willow-green satin; the bodice and plastron being of Indienne, a cotton fabric woven in shawl patterns, which patterns are outlined with gold thread in tambour stitch, presenting a rich effect with Eastern colouring. The small paniers are divided down the centre with perpendicular rows of gatherings or drawings, and engraved gold buttons fasten the bodice. The cap is of Indian gauze and cashmere lace, thus harmonising with the bodice both in colour and style.

The third figure is attired for a walk on a cold day. Her dark gendarme blue cloth dress is simply made, with buttons down the front and two rows of kilting round the skirt. The long fur cape has inside pockets that serve for muff. The close blue velvet bonnet is bordered with fur similar to the cape, and the strings terminate with cashmere lace, which is black net with a lace-like design darned in, with variegated silks of Persian colouring.

The fourth and last figure wears a carriage-dress—a mixture of silk and embossed velvet, the jacket being entirely of embossed velvet with satin ground. Two rows of pierced silver buttons commence at the bust and form a point below the waist. The hat is of long-haired shaggy beaver, with a bow of bright satin ribbon in the centre. The ruff and jabot are of the new imitation Alençon lace and soft silky muslin, both creamy in tint. These Incroyable bows are a prominent feature in all well-turned-out Parisian costumes. They are large and they fall soft, without the least formality, and this Alençon lace (which well-nigh defies detection, so close is the imitation to the real) lends itself most happily to the construction of these becoming additions to an out-door toilette.

SYMPATHY.

HE fought for England in her need,
As all her children fight;
Then from his martial duties freed,
Safe home returns the knight.
He bears a wound received that morn—
The foe most fiercely prest;
"For valour" is the legend borne
By cross upon his breast.

Like gentle Desdemona, stirred
By moving tales of war,
She hangs on each adventurous word,
And honours every scar.
The fairest blossoms from the bed
Are there each day for him;
With thoughts of tender words unsaid
Those watchet eyes are dim.

What sequel then to all these hours
Of idlesse for the two?
The well-known woods seem magic bow'rs
Where those must win who woo.
A deadlier hurt than assegai
Could give, has made him smart;
Say, is it only sympathy
Or love that fills her heart?

H. SAVILE CLARKE.

before the next bout of cold weather, therefore give them a little protection, either by litter or by means of an inverted flower-pot. Protection, indeed, should be given to any half-hardy or tender plant in general. In this month, almost as well as in any other, turf may be laid down, where the weather, at least, admits of it. A well-kept lawn is always one of the greatest beauties of the flower garden, for no matter how choice or good may be your stock of flowers, if your lawn is allowed to get into a condition of chronic roughness and uneven lumpiness—if there be such a word—the whole effect is spoiled. Generally then, and finally, let us say, do what you can to *anticipate* the wants of your garden, if when the swallow returns to us again you wish to begin to enjoy its delights and to reap its fruits in their season.

WHAT TO WEAR.

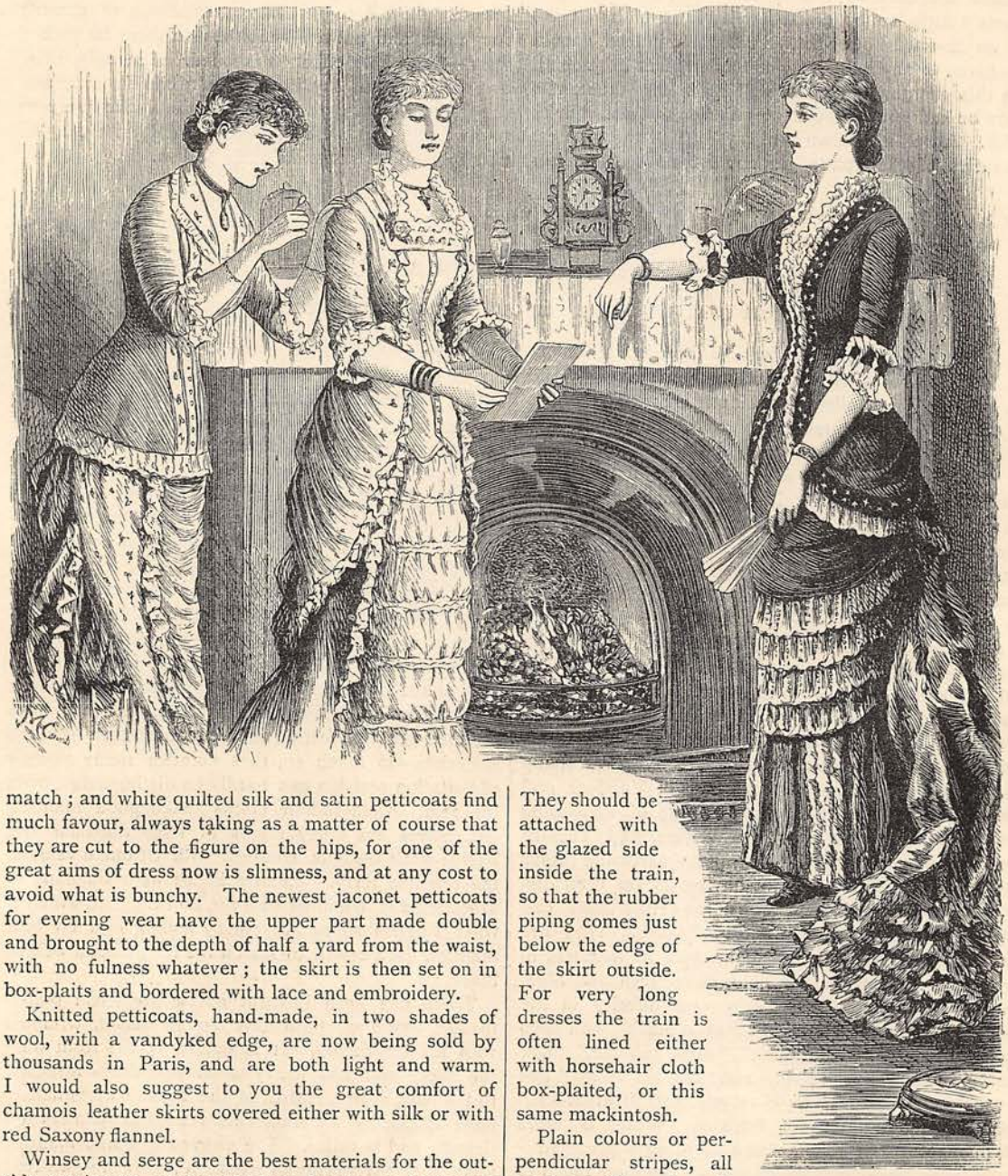
CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.

AS the season advances there is a still more varied show of woollen materials, and woollen and silk mixtures. The stripes seem more unlike each other on better acquaintance, and the patterns of the brocades are so intricate, it requires a close inspection to decide as to which of the two classes of designs, Pompadour or Oriental, they belong to. Pekin rayé, in wool and velvet, with satin stripes displaying rosebuds, have found great favour, and I have seen many of the so-called lichen cloths, a soft material in heather mixtures, made up over velvet petticoats. Vigognes always will be one of the most ladylike styles of dress for young ladies, and French cashmeres, cheviots, serges, droguets, brochés, and Pekins are all worn. Nearly every style of dress has been resuscitated; the Louis XIII. time, severe and rich, gives *modistes* many suggestions, as well as the paintings of Vandyck and Rubens, and the materials used are of surpassing richness: brocaded silks and velvets, and Turkish cashmere; amethyst-violet being the particular colour of the season, ruby-red not having as yet been discarded. Changeable silks, as the Americans call them, find scant favour out of France. They are made with stripes of self-colour, and in mixtures of gold and blue, plum and gold, olive-green and blue, brown and green. There is vast novelty in the materials used for trimming: "satin plush" with deep pile, called "satin antique;" "satin sublime," thick and twilled; "tiger velvet," and "crackle velvet," like crackle china; and "royal velvet," and "feather-felt," showing loose shreds of feathers. White is more fashionable than black, which is being superseded—more's the pity—by brighter hues. We have much to thank Japan for, and Frenchwomen still lavish almost frantic admiration for anything Japonais, but it has brought in warm colouring once again. Oriental handkerchiefs are used as draperies on many dresses; three knotted, one above the other, down the front of the skirt, and arranged carelessly about the bodice, is a very usual mode of applying them.

There was never a season when it was so difficult for people who do not care to spend much over ten pounds on a mantle to buy a winter one, even in England; in Paris you seem to be able to get nothing under thirty pounds, and double that price is paid. Sable and skunk are cheaper than usual, but sealskin has gone up in price. Paletôts fitting the figure slightly, and with a fur flounce, just reaching the top of the flounce on the skirt, are the correct thing; or dolmans of sealskin, trimmed with racoon, skunk, or sable, with very long pendent sleeves. Very long or very short mantles are the dictum of fashion; but short ones mean close-fitting double-breasted jackets; these are mostly made of the material of the dress or of cloth. Fur capes and cuffs are fashionable and comfortable. The capes are longer this season, and reach to the waist; the cuffs reach to the elbow. Indian cashmere is a favourite material for mantles in France, and is trimmed with silk beaver like men's hats, or with shawl-patterned bands. But borders of woven seal appear on many good mantles; and they have attained great perfection in the manufacture of these materials—so much so, that mantles made entirely of imitation sealskin can hardly be distinguished from the real. Camel's-hair cloths make good mantles, but newer are fancy cloths in large diagonal and basket-work designs, trimmed with Ottoman velours, the rep like terry. Elderly ladies wear dolmans of brocaded silk, trimmed with fur, and Sicilian, which is what English shops are chiefly selling now for best mantles, dark brown to match the fur used, as well as black.

There has been brought out a wonderful panier mantle, made of satin and figured velvet, trimmed with feather ruches. It is longer at the front than the back, and has heavy tassels and drops attached to the back seams. Most of the French dressmakers have decidedly set their faces against paniers on dresses and mantles. The sleeves of some mantles seem specially worthy of attention; they are gathered at the top, and have ribbon loops falling over them, like epaulettes. Embroideries of gold and brown chenille are affected, and ball fringes with netted headings. The edges of many mantles are bordered with lace ruches, intermixed with ribbon bows, carried also round the neck.

Those who can afford to buy it and pay for cleaning it wear silk under-clothing still—petticoats, drawers, and chemises all made to match, elaborately frilled, the frills headed by the closest-set puffings imaginable. Many young ladies wear petticoats of the same for evening dress, the edge of the chemise trimmed to



match ; and white quilted silk and satin petticoats find much favour, always taking as a matter of course that they are cut to the figure on the hips, for one of the great aims of dress now is slimness, and at any cost to avoid what is bunchy. The newest jaconet petticoats for evening wear have the upper part made double and brought to the depth of half a yard from the waist, with no fulness whatever ; the skirt is then set on in box-plaits and bordered with lace and embroidery.

Knitted petticoats, hand-made, in two shades of wool, with a vandyked edge, are now being sold by thousands in Paris, and are both light and warm. I would also suggest to you the great comfort of chamois leather skirts covered either with silk or with red Saxony flannel.

Winsey and serge are the best materials for the outside petticoats, made with deep bands, or buttoning directly on the stays. A good way of trimming is to cut them up eight inches at the hem eight times in the width, and insert a box-plait of plain colour. For rough wear for the edge of dress skirts, the much-advertised everlasting dress protectors are worth a trial. They consist of a strip of black mackintosh, shiny on one side and tweed on the other, the edge having india-rubber piping. They are very inexpensive, and are scarcely perceptible, and being waterproof protect from mud and damp as well as from dust. A damp sponge cleans them in a minute. They should be attached with the glazed side inside the train, so that the rubber piping comes just below the edge of the skirt outside. For very long dresses the train is often lined either with horsehair cloth box-plaited, or this same mackintosh.

Plain colours or perpendicular stripes, all wool or silk and wool, are the most fashionable designs on winter petticoats, except in felts, which are now embroidered in coloured silks, on the plain skirt, or have box-plaits all round with a floral spray on each fold.

If you are contemplating a winter in the country, or travelling, invest in a leather petticoat. They are made of plain black leather reaching half a yard up, on a foundation of black serge, and are piped at the lower edge. When new they look like satin at the distance, and are everlasting wear.

If you are going south, where warmth is not so much

Paniers have found their way to the fronts of breakfast-jackets, which have an added basque at the back. These in pink and white flannel are trimmed with white muslin insertion. For a serviceable winter dressing-gown the printed flannels will be found most capital. There are many new kinds this winter, far prettier than any we have yet had. A good ulster pattern, double-breasted, is the newest idea in Paris for a dressing-gown; it is warm, snug, and can be slipped on directly.

In bridal dresses the chief novelty is that they are made of several materials, creamy satin and brocade, or velvet brocade, satin and silk, and epaulettes of orange-flowers appear on the bodices. Happily, however, present fashions favour the poor, and almost all the modes are adaptable to economical ways, for almost everything is fashionable, and I have seen a bride well dressed in India muslin and Mechlin lace.

Flannel, serge, and cashmere in light tones will be made up with dark velvet for bridesmaids. Old English, almost fancy, dresses are adopted sometimes. At a recent wedding, white satin, with Watteau plaits, tight sleeves with puffs, and Olivia caps of white lace and green satin, had been chosen, and looked most quaint on the children who acted as bridesmaids.

Now that tarlatan and net are almost tabooed, the question arises, what to wear for ball-dresses. If it is a very grand affair tulle is the best for young ladies,

required, the woven cotton underskirts, white and red, in honeycomb designs, will be found useful, and—a great advantage these hard times—they are cheap.

It would seem that with regard to dress we have a decided desire to spend rather than save money, or why should we indulge in the expensive tea-gown, breakfast-jacket, and similar articles which Dame Fashion enjoins? For tea-gowns, light blue satin sheeting, looped over Oriental silk of red and gold shades, is a favourite mixture. This style of dress is always long, somewhat loose about the bodice, and usually made with a Watteau plait. Black figured satin cloth trimmed with a colour is the most serviceable; the following is an easy mode of making:—The front opening the entire length is cut in one, two side pieces come from the neck, a box-plaited back breadth is let in at the waist, a belt and trimmings of lace, feather bands, or ruching complete it. As the tea-gowns have come to be considered sufficiently dressy for home dinner wear, and have the merit of being warm and slipped on in a moment, my readers may wish to make one.

but for ordinary evening parties there is nothing prettier than India muslin trimmed with satin and Breton lace, or some of the many new fabrics introduced this season, such as printed chalis, which reproduce the Watteau and Pompadour styles to perfection; striped barèges, with Pompadour floral stripes, and sometimes gold threads introduced; Oriental gauzes, with satin stripes and lace stripes; and the black twilled grenadine, which with jet makes useful evening dresses; or with high bodices, simply made, comfortable dinner-dresses. Indeed, this material fills many wants. It is close-woven, light and silky-looking, yet sufficiently substantial to require no silk lining.

The convenient mode of wearing the high-bodiced coats for almost any kind of entertainment but a ball holds good in France, and there is much variety in these garments, which appear as yet to have made little way in England. Any old-fashioned brocade, even such as had appeared originally on furniture, is utilised, not always with the best taste, but they look picturesque over black velvet skirts. White Surah and India muslin for demi-toilette make very pretty dresses for young ladies, arranged with innumerable puffings and drapings impossible to describe.

It is becoming a fashion for ladies each to adopt a separate flower for her own, and to wear it on all occasions; natural blooms especially whenever they are obtainable.

Evening parties, dinners, concerts, balls—in fact, evening entertainments of all sorts—are going on nightly on every side, and the dresses worn at them show, as a rule, rich materials, a certain simplicity of make, and great individuality of style. A revival has taken place in the fashion of wearing a bodice that differs from the skirt both in material and in colour—the spencer, in fact, of forty years ago. The skirt may be satin, tulle, or gauze, with scarves of Oriental tissue draped about it; the bodice may be velvet, plush, or brocade. This is a capital fashion for those who visit much, and will commend itself also to those whose purses have a strict limit, for it is decidedly easier to contrive change and variety when the bodice and skirt are dissimilar than when the entire toilette is *en suite*.

These jackets (or casaquins, as they are styled in Paris) take many forms; the coat shape, with tails at the back, being the most suitable for youthful wearers.

The first figure in our illustrated group of evening toilettes wears such a dress. The jacket bodice is dark brown velvet, with gold buttons and gold satin trimmings; it is finished off with white lace, in which the design is outlined with gold thread. The skirt is gold satin turned back on the right side with a revers, on which there is a cascade of white lace.

The second figure illustrates another popular style of toilette, with its pale (moonlight) blue satin underdress and its overdress of white and blue brocade. The front is bouillonné, the puffs separated with three rows of gatherings or drawings—a marked feature in current modes. The waistcoat is blue satin also, and is fastened with silver buttons; the Princesse tunic of brocade is trimmed with pale blue satin plaitings. The ruffles that fall below the elbow-sleeves, and the tucker round the square-cut bodice, consist of a double row of creamy white Alençon lace; the flowers on the left side are crimson camellia buds.

The third dress is more elaborate. The materials are satin, Oriental brocade, and white lace, over which falls a multi-coloured or cashmere chenille fringe. The sides of the basqued bodice show a mere suspicion of the panier, which is modified in a marked manner from its first reappearance. These illustrations will serve as a guide to the general style that obtains; but the materials and colours may be altered to suit individual tastes, as the dress of the present day permits unlimited liberty in selection. If black is chosen, it should be trimmed with red, and with no niggardly hand either, for red is everywhere conspicuous, both in-doors and out. Skirts are decidedly shorter this season, whether for the matron who wears striped velvet, brocade, and satin, or for youthful dancers in gauze, silk muslin, and India muslin.

Our second group illustrates out-door costumes; and here again in the first figure we have a jacket totally different from the skirt—for the jacket is of Rajah cashmere, a shawl-patterned fabric for which there is a furore in Paris. It is Eastern-looking, for its manufacture was inspired by the Indian fabrics in the Prince of Wales's cases at the last world's fair. The skirt is bottle-green Camelina, a woollen stuff, thicker than camel's-hair, but with the same hairy surface. The muff is drawn velvet, in colour to match the skirt, and is trimmed with Rajah cashmere and frills of black Chantilly lace. The toque is plush with bottle-green plumes.

The small maiden of six wears a biscuit-coloured cloth paletôt, double-breasted and ornamented with pointed pattes of brown velvet; the buttons are velvet, and so is the double collar; the bonnet is brown plush with bège satin bows.

The little boy of three has a paletôt of the new "fishing cloth," very similar to the pilot cloth of old; his Scotch cap matches his paletôt.

And lastly we arrive at the young lady in the jersey costume, which leaves every line of her figure strictly defined, a fashion inaugurated by H.R.H. the Princess of Wales last autumn in the Isle of Wight, and which has spread to Paris, but was modified and altered *en route*. There is a mystery in the costume, for to be perfect the bodice should be seamless, and the getting into it a problem. For day wear, jerseys are made of woven webbing, elastic as a stocking. Some are laced at the back, others are cut a short way down the front, in fact there are divers ways of wearing them, all somewhat difficult, for they require pinning down and adjusting; unless really "well worn," and by slim figures, they diverge into caricatures. The French have adopted jerseys for evening wear, and make them of woven silk in such colours as creamy white and cardinal red, when they have the effect of a perfectly fitting low bodice; a broad scarf is passed round the hips and falls gracefully over the skirt at the back.

pared by thorough trenching and manuring, in accordance with the directions we have so often given. Let your sowing bear some proper proportion to your vegetable demand. So much seed, land, time, &c., is positively wasted by want of forethought in this respect; for, afterwards, in how many houses do you find superabundance in some garden produce, which is then thrown away, allowed to decay, or given to the pigs; and a positive scarcity of other vegetables, for which there is as great a demand as for those of which you have too large a supply. Besides, this want of common-sense often gives rise to a two-fold vicious result: for, first, there is an excuse for after-idleness in the garden, because it is pleaded that "the land cannot be used until that large crop is got off it, and it isn't half used up yet;" secondly, there is the still stronger temptation to sell or steal the surplus stock. Then, it is apparent that frequent sowings at intervals of three weeks, say of peas and other vegetables, in small quantities, give you a far better chance of a good supply of vegetables than one or two large and final sowings will do. And what, too, are you to expect if you have one large failure? And there is always a risk of this if you sow but once or twice only. Unless, however, the weather prove exceptionally good and favourable, not much sowing will perhaps be attempted this month. Sea-kale and rhubarb can both be well forced on in February, by means of any old boxes, if the proper pots cannot conveniently be provided; which boxes, after being placed over the now developing heads, must be covered and surrounded with leaves or stable-dung. From any winter spinach that you are now using, only pick the larger and outside leaves, as the centre part will grow out and keep up your supply. Among the salads, let us say, sow now in frames or in any open, good warm border; and if you have any lettuces that have stood the winter well, they can perhaps now be planted out in some mild situation. Here, again, although we have often recommended that the wants of the garden should be anticipated, yet upon the other hand it is certainly ill-advised to be too rash and presume that, because a sudden change or a few mild days have made their welcome appearance, therefore we are to assume that the winter is past and gone for good; for those relapses into winter with which we are so often favoured during this and the coming month—aye, and even later on than March—are often more serious and fatal in their results than the cold of Christmas, for which we are generally prepared.

In the fruit garden and orchard there is not, perhaps, very much to be done. Pruning should have been done some time back, but the gooseberries and currants may be run over, and any little weakly wood cut out. Meantime, it will be advisable soon to be thinking of protection for your fruit-blossoms, for these early springs force everything on; but though very beautiful while they last, and very glorious if they do, our crops are often fatally injured if we have no resources at hand to protect our blossom when the cold returns. Let us, however, hope that the summer, for which we are all beginning so to long, may be lavish in its produce, and that we shall never again be visited with such a terribly wet season as that of 1879—one probably unparalleled in the memory of any living man.

WHAT TO WEAR.

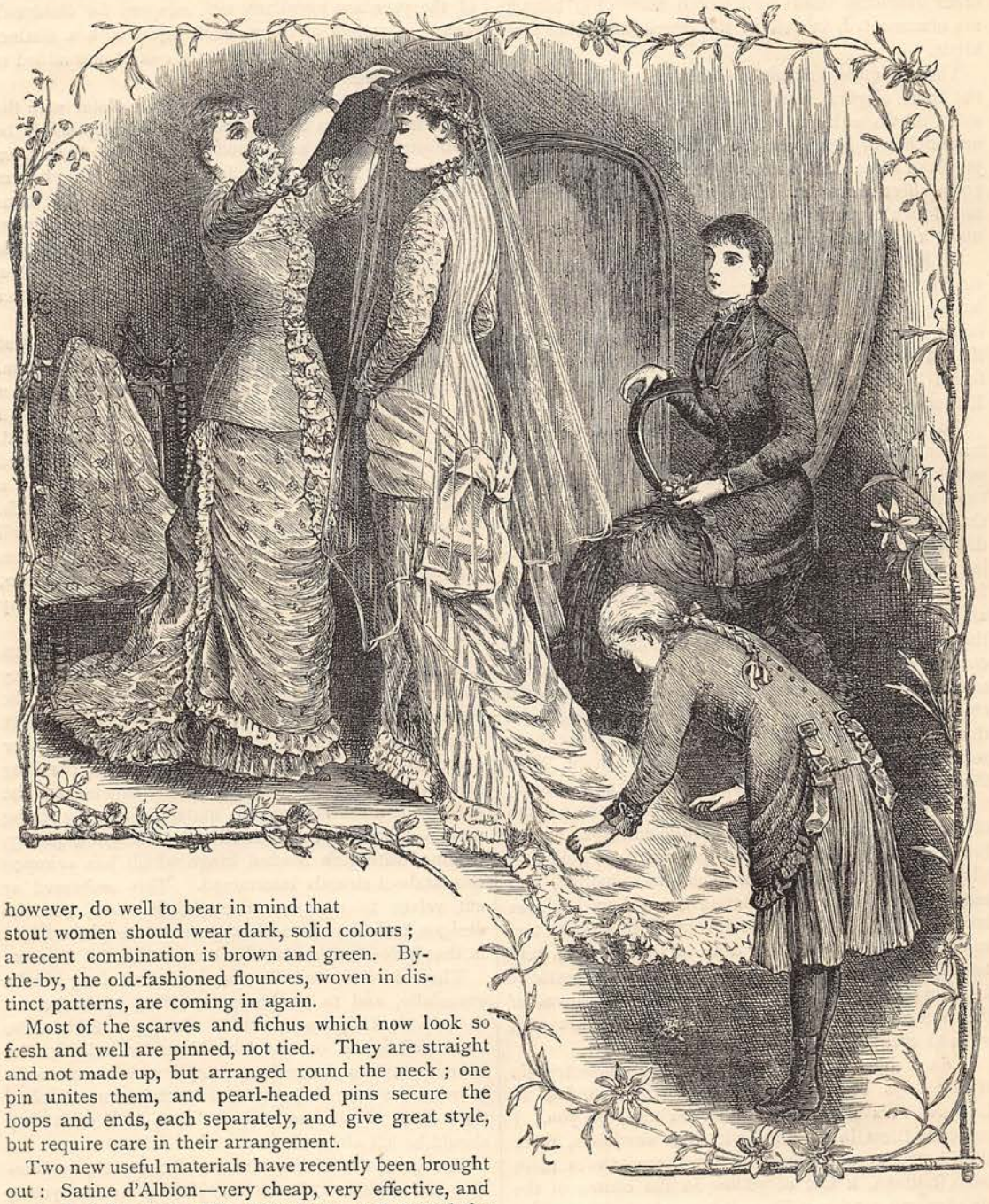
CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.

I NOTICE that several English firms advertise the new jersey dresses as originating a fresh era in dress-making; and I am inclined to think such will be the case, but not quite in the way the advertisers mean. In my opinion no style has yet been brought out which renders home-dressmaking so easy. The elastic materials of which such bodices are made, whether silk or woollen, naturally adapt themselves to the human form, and an ordinary jersey taken up on the shoulders and beneath the arms requires no other making, save such as facilitates the all-important process of getting into it. Lacing at the back is the most fashionable mode, but it is hardly an improvement to the general appearance. The eyelet-holes ought to be supplemented by bows, which have an ugly habit of curling up; no lady can lace her own dress at the back, and much trouble is thereby entailed. It is far easier to cut the jersey down at the neck some six inches. This leaves aperture enough to get into it easily without spoiling the plain well-setting appearance of the waist and bust, and four to six close-set bows of satin ribbon hide the fastenings and are an improvement rather than not. Silk jerseys fit closely from the first and do not easily lose their shape, but the woollen ones all require taking in under the arm from time to time, for they will stretch. But though the making of a jersey bodice is easy enough—we call them in Paris the "Veronese Cuirass"—they require much nicety in putting on. There should be a close-fitting under-bodice fastening at the back, and the stays must be long and come well over the hips, so that the basque of the jersey may be pinned down firmly to them all round, or it will ride up when the wearer sits down. With any ordinary skirt or tunic the jersey can be rolled up round the hips, but the usual plan is to tack the tunic over it six inches below the waist, the said tunic being a scarf of the material of which the dress is made, forming four folds and a drapery at the back. A jersey bodice in cardinal red silk, with a black silk skirt and red sash tunic, makes a stylish and not very expensive dress. Silk jerseys are much worn for evening, cut square at the neck, with barely any sleeves.

With regard to evening toilettes, the newest head-dresses are three Greek bandeaux made of flowers. Matrons wear silks, satins, and brocades; and satins are not considered too old for young girls, but soft brocaded silk, Indian muslin, and cashmere they affect more, and some of the newest tunics, or train-like draperies, are made of alternate rows of satin ribbon and lace. Black, red, and cream are more worn than any other colours, then light pinks and blues, and dark greens. The distinct coats of striped velvet, or of silk or satin, are worn with light gauze and muslin skirts. For full-dress bodices a new cut is coming in, viz., high on the shoulders and *en cœur* back and front; it is not becoming. Short skirts are generally adopted by those who dance. A profusion of flowers appear on ball-dresses. One very large bunch of huge blooms is often placed on the left knee.

Polonaises are too useful to be set aside, and are being resuscitated in Paris as "over-dresses," often made with paniers. At present they are trimmed with fur. As the season advances, galons and ruches will supersede the fur. A well-known *modiste* cuts some of the fronts of his basqued bodices in battlements, and makes full-gathered bodices to fasten invisibly down the front with hooks and eyes.

The Pinafore dress has found favour throughout the winter with Englishwomen, made in old gold satin sheeting, worked with white flowers in crewels, or with white flowers embroidered on red sheeting. There is no doubt that Englishwomen are asserting themselves, and do not invariably fly to Paris; but ever since artistic dressing was in vogue they have originated many modes of their own. They would,



however, do well to bear in mind that stout women should wear dark, solid colours ; a recent combination is brown and green. By-the-by, the old-fashioned flounces, woven in distinct patterns, are coming in again.

Most of the scarves and fichus which now look so fresh and well are pinned, not tied. They are straight and not made up, but arranged round the neck ; one pin unites them, and pearl-headed pins secure the loops and ends, each separately, and give great style, but require care in their arrangement.

Two new useful materials have recently been brought out : Satine d'Albion—very cheap, very effective, and to be had in good plain colourings, well suited for evening dresses, and in cardinal red, for mixing with black ; and the feather-cloth, in which feathers have been veritably woven. Curiously enough, they do not rub off, and they give the most soft and charming effect. This feather-cloth is used for dresses and ulsters.

At the present day you can hardly do wrong in choosing anything of an Oriental cast. Even the newest fans are covered with the cashmere-patterned cotton, outlined with gold thread ; and very rich they look. Then cashmere galons and gauzes are to be seen on bonnets, dresses, opera-cloaks, and shoes.

Broad leather belts, and belts of the same width made of silk or satin, are fashionable with many styles of dresses. With regard to the knicknacks of dress, you may now purchase gold, silver, and satin drops, which have a great effect in millinery, and are much in vogue. Formerly they were only sold as a trimming ; they are now to be had by the dozen, and seem a very good accompaniment to the opal and

other iridescent beads with which many chip bonnets are ornamented, as well as the beaver and other furry kinds.

There is quite a revolution in muffs. They are now the most elegant things imaginable, made of silk or satin, drawn with many runners, large bows of ribbon or bunches of flowers on the outside, with gold bees or jewels of some kind fastening them. Where the hands go in there are several frillings of lace, and the muffs are drawn together at the top as though tied. They make a very dressy addition to a toilette.

White shoes are worn with coloured dresses, the stockings being embroidered to match the skirt, or having Valenciennes lace let in. The embroidery on boots and shoes is ever on the increase. But newer than all are the silver anklets which some women are found hardy enough to wear. They are copied from Eastern patterns.

The buttonless Biarritz gloves, slipped on in a minute, would, I should say, be a comfort to most people; they are now made in dark and light brown shades. Silk gloves find patrons still, and this winter they have been brought out with double buttons and double cuffs, straight cut, but bound with a contrasting colour. Mittens do not seem to go out of fashion for dinner wear; pretty hands look best without them, and ugly hands never look redder or more misshapen than in mittens. Some are embroidered with the coronet or monogram of the wearer. A great comfort to travellers, and to people with tender hands, are the chamois leather gloves which have been brought out this season, long in the arm, with many buttons, or sometimes with none, at about half the old price. Then there are the silk gloves bordered with fur and opening with a spring. The lace introduced on to the portion of the glove round the arm is supplemented by embroidery on the kid between, and bands of gold and silver braid; kid lace is a recent introduction, and much more durable than thread lace. Laced gloves are still worn; by a simple invention they have two rows like hooks on either side of the opening, and round the hooks a cord is twisted, after the manner of fastening shooting-boots. Long buttonless gloves of the natural colour, wrinkled on the arm, are well worn at evening entertainments.

I dare say the round charity caps characteristic of the boys belonging to the schools founded in Edward VI.'s time are familiar to most of you. I associate them in my mind with blue stockings, thick cloth breeches, tailed coats, and waistcoats with plain brass buttons, a tuft of yellow in the centre of the circular cap, and a yellow ribbon round. Just such a cap in different colours is now one of the fashionable headdresses for children, also a round, full, soft-crowned Scotch cap of velvet, set in a deep band and worked with beads; and I think I should have many supporters in my opinion, that they are a vast improvement on the large poke and other elaborate drawn hats and bonnets, loaded with fruit, which are also being worn by juveniles.

There is nothing new in the make of frocks, but printed velveteens and the several new materials of the year are peculiarly well adapted for children's wear. A couple of capes, each piped with a distinct colour, making them additionally quaint, are added to most costumes.

The exceedingly ugly novelty of an ulster with the hood in the form of a peaked cap may possibly be comfortable wear, but should certainly not have been made up as it has been for children. The beaver cloth close-fitting jackets with capes made of the same cloth reversed, and the shaggy side outward, are new, and at the same time comfortable-looking. Very little children have delightful little paletôts of pink, blue, and white lambs'-wool, with caps to match, the latter fez-shaped, with a heavy tassel at the top.

Babies appear in diagonal serge and wool matelassé cloaks and capes, with netted fringe worked into them. The newest cloaks with capes have two box-plaits down the centre beneath the cape. When children leave off those early garments, such pretty coats are provided, fastening down the front, warm woollen stuffs and velvet being the materials used. Newer still is a dolman, long enough to reach to the hem of the frock, buttoning down the entire front, and having the small dolman sleeves like an elephant's pattes. In cream corded silk, with broad trimmings of swans'-down, there could hardly be anything prettier for a tiny child.

The figures in the two cuts illustrate the various fashionable garments described above. The jersey costume, the long visite or dolman mantle, and the Persian-patterned casaquin with skirt of distinct colour, are all shown in the group attired for out-door exercise—skating, driving, and walking. In the long visite (which has to a great extent superseded the jacket) the most fashionable material for early spring wear will be black embossed velvet of good quality, trimmed with rich beaded fringe which has crimped or marabout strands intermixed. This embossed or cut velvet is now manufactured in most graceful designs, and has the advantage over the plain fabric in that it does not so readily show marks and creases.

There is some art in wearing these long cloaks gracefully, and to insure success they must be cut to individual figures, must fit closely, and then be kept well down on the shoulders by holding the elbows close to the waist, a knack which apparently is natural to the majority of Frenchwomen. Unless these long visites are well cut and well worn they should be left alone.

The group illustrating evening dresses shows likewise the various styles described above; but young ladies clever with their palette and brush can now decorate their toilettes by hand-painting them. Several old-gold-coloured satin dresses of Watteau make have been painted with such designs as buttercups, daisies, and oats, and remarkably pretty they proved. Black satin gowns similarly decorated with snowdrops, crocuses, violets, and forget-me-nots have also been a success, and in America this amateur hand-painting has been extended to bridal dresses, on which lilies of the valley and delicate grasses have figured. Such ornaments are applied in the

same manner as though they were brocades. Hand-painting has the advantage over embroidery for this purpose, in that it involves a less expenditure of time —a matter sometimes of importance when ladies embellish their own costumes.

In these days almost anything can be worn, so many styles being in vogue. Care should, however, be taken not to mix up eras or artistic forms, and it is only by exercising knowledge and judgment in these respects that any harmonious result can be obtained.

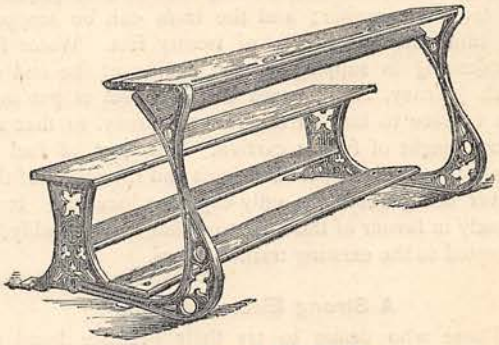
THE GATHERER.

Tempering Metals in Vacuo.

It is well known that Mr. T. A. Edison, continuing his investigations, is at present engaged in perfecting an electric lamp in which a current of electricity is used to heat a wire to a state of dazzling brilliancy. The wires which he finds best suited to the purpose are of platinum or an alloy of platinum and iridium, because they can be raised to a higher temperature by the current before melting than other metals. But even platinum, though it does not fuse easily, is found mysteriously to disappear as if it evaporated like camphor, when heated in this manner, and especially when heated in a vacuum under a chamber of glass. In fact, the glass ultimately becomes coated with a film of platinum dust thrown off by the wire. Mr. Edison attributed this disintegration of the solid metal partly to the washing action of the air surrounding the wire, and partly to air or other gases contained in the pores of the latter, expanding by the heat and bursting the texture of the metal asunder in escaping from it. The truth of his conjecture has been borne out by the success of his remedy, which consists in tempering the wires in a vacuum by passing a gradually increasing electric current through them so as to heat them up by degrees, and thereby expel the air enclosed in the metal gently, and not explosively. Seen under the microscope, a wire thus treated shows no cracks like untreated wire; it is highly polished, springy, and as white as silver. It has a smaller diameter than before treatment, and is very difficult to melt in the oxy-hydrogen flame, as compared with common platinum It is as hard as the steel wire used in pianos, and cannot be annealed at any temperature. The practical results of this important discovery of Mr. Edison will probably be various, but the most patent and to the purpose is the production of a prepared platinum burner for the inventor's electric lamp, which yields far more light without melting than one of ordinary platinum. With a prepared spiral of wire having a total radiating surface about the same as that of a grain of buckwheat ($\frac{1}{32}$ of a square inch) Mr. Edison obtains an electric light equivalent to eight standard candle-lights, whereas from unprepared platinum he can only get a light of one candle before melting. By the increased power of the tempered metal to withstand a high temperature he is enabled to produce a far more economical light. In fact, he states that he can now produce eight separate electric lights, each equal to sixteen standard candles, by an expenditure of less than one horse-power of energy. Iron tempered in the same way becomes as hard and elastic as steel, nickel more refractory than iron; aluminium melts only at a white heat; and steel wire used in pianos becomes decarbonised, but remains hard and assumes the lustre of silver.

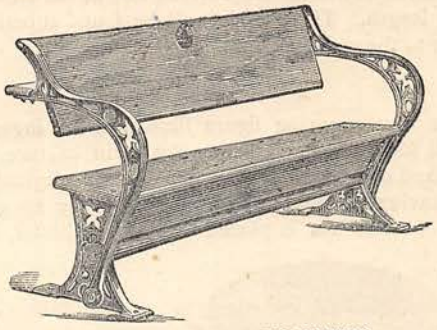
A New Desk and Bench.

Visitors to South Kensington Museum must have been struck with the imposing array of school desks of every device that occupy the corridor of one of the entrances. Each of these, doubtless, claims its



POSITION 1.—FOR THE SCHOOL.

own special merits. Another reversible school desk, which, to mark its back-folding action, is named the "Replex," has recently been patented. Its speciality consists in its having solved the problem of combining the two conditions—1. That there shall be a free entrance and exit at each end, when it is



POSITION 2.—FOR THE PUBLIC MEETING.

used as a desk. 2. That, when used as a bench, it shall still face in the same direction. Other merits claimed by this invention are the simplicity of its structure, and the ease with which the transformation is effected. The difference of stature between the children of the school and its adult occupants when it

overhung the water; and it struck me that, if we only passed near enough, I might manage to catch hold of one of the branches, and swing myself up on to the rock.

No sooner said than done. I started up, hardly caring whether the lion attacked me or not, and planted myself firmly upon one of the biggest roots, where I could take a good spring when the time came; I knew that this would be my last chance, for by this time we were so near the precipice that I could see quite plainly, a little way ahead, the great cloud of spray and vapour that hovered over the great waterfall. Even at the best it was a desperate venture, and I can tell you that I felt my heart beginning to thump like a sledge-hammer as we came closer and closer to the point, and I thought of what would happen if I missed my leap.

Just as we neared it, it happened by the special mercy of God that our tree struck against something and turned fairly cross-wise to the current, the end with the lion on it swinging out into mid-stream, while my end was driven close to the rock on which the clump of trees grew.

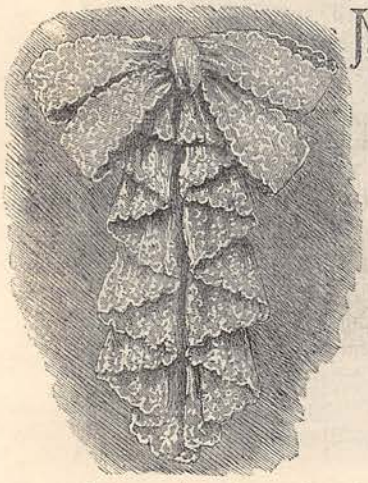
Now or never! I made one spring (I don't think I ever made such another before or since) and just clutched the lowest bough; and as I dragged myself on to it, I heard the last roar of the doomed lion mingling with the thunder of the waterfall, as he vanished into the cloud of mist that overhung the precipice.

As for me, it was late enough that night before I got home, and I found my poor wife in a fine fright about me; so I thought it just as well, on the whole, to keep my adventure to myself, and it wasn't till nearly a year later that she heard a word about my strange fellow-voyager.

K.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



MARCH winds are not favourable to any great changes in dress, and it will be another month before spring novelties are much to the fore. At present we are like the man in Æsop's Fables—we wrap our cloaks the closer round us as the blasts blow fiercely, and only lay them aside now and then, when the sun's welcome beams disperse the fogs and damp of winter; but it will be many a long day before we really abandon the comfortable wraps which, even in June in England last season, would not have been unacceptable. As yet, the dolman and visite styles of mantle have held entire sway during the winter, made in satin and brocaded velvet, trimmed with feather trimming and chenille fringe, but most of all with the finest jet passementerie. In dolmans there are many shapes. Some are round, with long, cape-like sleeves; others describe a sort of double cape, and have tiny sleeves, like an elephant's pad; but all reach nearly to the hem of the skirt, and some people tack various-coloured plaitings of silk or satin at the edge, and so have the appearance of a variety of dresses at little cost; but as it is the fashion for afternoon receptions and the like to remove the dolman, this does not always answer.

In Paris, Rajah cashmere, and other Persian materials combining the colourings of cashmere, are used for casaquins and dolmans; these for married women—young girls wear either military cloth jackets, much frogged and braided, or mantles or long jackets to match the dress, and during the winter these have been trimmed with fur. Now cross-bands of brocaded or striped velvet are beginning to replace them. Round capes and mantles to match the dresses, having hoods of the same, promise to be the fashion for spring wear, and the dress with no out-door covering is no longer to be considered *comme il faut*, possibly because the jersey bodices are being dyed to match all the new materials, and, fitting the figure so closely, are hardly suited to be worn alone out of doors. Of course it depends a great deal on rude Boreas, whether the satin fur-trimmed visites and fur pelisses will be abandoned this month or not.

I should advise those who are about to buy a bonnet just now to pause a little, or else to choose an inexpensive kind, for there are certainly likely to be some decided novelties in millinery as the season advances. At present, in Paris, fanchons and capotes are mostly patronised by Frenchwomen, and display more jet than any other kind of trimming. Foreigners, and notably Americans, however, purchase the Lawrences, Rembrandts, Directoires, Clarissa Harlows, Gainsboroughs, Isabeys, and Renaissances, revived from 1510 and the Restoration of 1820, and wear any and all of them with any style of dress, however opposed to the particular period of the New Year. English women especially fall into the error of not studying the style of coiffeur with the bonnet, and you see large hats with close bandeaux leaving unseemly vacuums, and small hats and close capotes with an overplus of curls.

Glancing at the fashion books of fifty, and even seventy years ago, it is curious to note how in many points we are returning to the modes then in vogue. Nothing but short dresses were to be seen half a century ago; the skirts were just long enough to show the shoes and boots, and were trimmed with satin rouleaux and bias folds. The fashionable colours were Christmas holly green, scarlet, pink, clarence blue, giraffe yellow, ponceau, camel's-hair brown, Indian red, camelopard yellow, mocassa brown, apricot, olive, peau de serpent, burrage blue, Egyptian sand, Indian red and violet shot with bottle-green—for shot silks were coming in then, as they are with us now. The January of 1828 was particularly damp and cold, and silk and satin pelisses were the rage, but, like short Princesse dresses, reaching to the hem with a lace cape over the shoulders. These pelisses were also worn in the evening, cut low in the neck, and showed robings of white satin in front. Shawls and scarf-shawls were coming in also, and feather trimmings found special favour. The hats worn were large, and dress hats were adopted with full evening dress, made of satin and gauze, with blonde lappets and plumes of ostrich or marabout feathers or floral wreaths, birds of paradise being arranged inside and out. They were placed far back on the head. It is to be hoped that we shall not re-adopt anything so startling as a hat of paradise yellow, lined with crimson velvet, trimmed with white puffings and yellow ribbon, brocaded black, as worn by a belle of that day. There is much to learn in avoiding past follies. Our dresses have of late clung closely to the figure, but have never as yet attained the scantiness of those times. The skirts were always scanty, as well as short, and trimmed often with one or two gathered flounces, scalloped at the edge, surmounted by one or two rows of straight satin rouleaux; the bodices full and banded, the sleeves large and puffed. Such bodices and puffed sleeves are coming in again, as well as short dresses for evening, which may, and very likely will, resolve themselves into short Princesses, not unlike pelisses. At present, in Paris, long dresses only are cut in this style, made of rich stuffs that do not require trimmings, the front breadth being of a contrasting colour and material, as they were worn in the Valois time, the side breadths bordered with rich embroidery. Short dresses are exceedingly complicated in their arrangement, so much so that it is quite impossible to describe them. It would seem as if each were carried out according to the individual caprice of the dressmaker, who drapes each as the passing fancy of the moment suggests on the stands; and this reminds me to suggest to all those who carry on home dressmaking, to procure one of these wire stands at once; it is quite impossible to arrange skirts satisfactorily without them; the cost is but little, and they can be made the exact counterpart of any figure if required, which renders the fitting a very easy matter.

Young girls, during the London season, will have ball-dresses of gauze and tulle, but light-coloured satin will be the special feature, so lightly trimmed with lace or embroidery that the full beauty of the fabric will be seen, and the shimmery soft gloss of this material is most becoming.

A new stuff, satin cashmere, has just been brought out in Paris, made in wool, but with the bright surface of satin. It is expensive at present, but no doubt will soon be made after a less costly fashion.

Distinct bodices, differing in colour and material from the skirt, are still the fashion for ball-dresses, and the Reynolds coat, copied from that artist's celebrated picture of Lady Spencer, is one of the most approved cuts. It is after the order of a Breton coat, with plush lapels, opening over a waistcoat, having large outside pockets. Plush is also used for petticoats, with overskirts and bodices of vicuna cloth cut in battlements at the edges.

As a rule, either long sleeves are worn with low bodices, or mere shoulder-straps; but with the half-high bodices now so fashionable they just reach to the elbow, and often have silk or velvet revers, or revers of lace and very full lisse ruffles. For velvet and velveteen dresses, they fit the arm quite closely, and are buttoned from the wrist to the elbow outside with some seven buttons. Slashings at the shoulder and elbow are fashionable. Some sleeves are made with a double frill at the elbow, and a tight sleeve below this to the wrist; others have three cuffs turning upwards one above the other, with simulated buttons and loops; others have only a double cuff with a small revers; but for ordinary wear lace and cuffs are very frequently dispensed with in favour of gloves worn outside the sleeve, and bangles or large serpent bracelets in-doors.

Frenchwomen of the middle class spend money freely on imitation jewellery and small knicknacks. Gold and silver pins, with pearl heads, are used to fasten neckties and jabots instead of common pins. Lockets are being replaced by brooches of fantastic form, such as walnuts, pea-pods, and a single flower. Earrings can hardly be too small, and small diamond solitaires are hidden in the day-time in gold balls, which slip over them. The airy lace, satin, and ribbon muffs have proved so pretty an addition to the toilette that they have established a position in the ball-room, where they are carried in the hand or sewn to the dress. They look very well made to match the dresses in the plain Oriental silks, printed with designs in gold or silver.

Buttons, worn alike on dresses and mantles, are an important part of dress now, either embroidered to suit each gown with the prevailing colours on the the same material, or exquisitely hand-painted on silk, satin, terra-cotta, or china. The amateur artist has a wide field now in matters connected with dress—belts, muffs, side pockets are all fashionable, painted, whether the material be leather or silk, or even velvet.

Although somewhat early as yet to predict very certainly what will be worn in the coming season, there is a strong impression that several new makes of woollen materials will be introduced this spring, and will be made up with silk, satin, and velvet, three fabrics being now deemed necessary for most

dresses. Self-colours, greys, straw, black, blue, cream, several new tones of red promise to be well worn, and a great effort is being made on behalf of poplins, which are very soft and drape well. New makes of woollen poplins in artistic colouring also find favour.

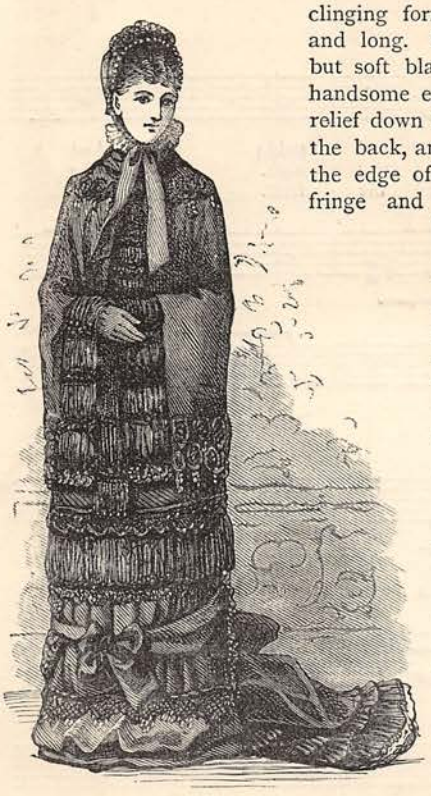
Madras muslin is not new, but it is more worn for dresses than heretofore, and I recommend it to the notice of those who have a half-soiled white dress. It is exactly the same material that is used for curtains, but it looks well both for dinner toilette and evening wear, and is much trimmed with ecru valenciennes lace.

A little alteration is creeping into hair-dressing; the knot of hair is still placed low down in the neck, but the parting across the head, from ear to ear, is further back, and the curls are arranged so as to stand up high over the forehead and to entirely cover the top of the head.

The lace cravat, or "Merveilleuse bow," as it is more correctly styled, is one of the features of the dress of the present day; and the illustrated specimen at the commencement of our chat is faithfully copied from an excellent old model. The lace of which it is made is a reproduction of old point, and looks as nearly like the real thing as possible; for in these hard times such machine-made reproductions appear to be largely patronised, and very beautiful they are. Alençon especially is copied with most praiseworthy accuracy. The Merveilleuse bow gives a dressy effect to an otherwise simple toilette, and as the season advances it will be even more worn than at present.

The accompanying illustrations show the out-door and in-door modes of the month. Women daily become more and more the arbiters of their own fashions; the days are past when modes were determined by the caprices and necessities of royal personages and of those who surrounded their Courts. Nowadays, each fashion, as it is brought out, stands on its own merits.

The out-door figures show the style of early spring mantles. The little girl of six wears a brown vicuna cloth costume, with broché collar and cuffs. The paletôt has an added basque in front, and is plaited at the back. The underskirt is a double plaiting; the plush bonnet with feathers, and the strings tied beneath the chin, corresponds in colouring with the frock. Two of the new mantles will be found on the remaining figures. The first (of the visite form) is of soft cashmere, bordered with a deep goffered fringe, headed by a deep chenille fringe, for the handsomest trimmings are lavishly used this season, one upon the top of the other; large appliqués of jetted passementerie form a collar on the shoulders. The second mantle is of the same clinging form — narrow and long. It is of rich but soft black silk, with handsome embroidery in relief down the centre of the back, and also down the edge of each front; fringe and lace border both mantle and sleeves, while clusters of wide satin loops terminate the trimming. The bonnet is of satin antique — a make of smooth plush: and if the feather should not be approved of, it may be replaced by a cluster of dahlias of variegated colours, the petals of which should be satin antique, with a fly or bee painted by hand on one of them.



The group shows us four in-door toilettes. The first lady (holding a piece of embroidery in her hand) is attired for a small but smart dinner-party; her dress is of crimson satin and of pale pink satin brocaded with crimson flowers—the waiscoat and tablier being of the latter material, likewise the revers on the elbow-sleeves and the train. An upright frill of crêpe lisse, like a Medici ruff, edges the square opening, and a spray of crimson flowers is fastened on the left side of the chest. The little girl of six wears a pale blue cashmere frock, with a plastron of cream Breton lace, which is narrow and sewn on to the foundation in goffered rows; a cashmere sash crosses the hips, and the blue collar falls low on the shoulders. The young lady who is seated wears a morning gown of the new tulle-de-laine, which, although all wool, is extremely light, and likely to be very popular for early spring costumes. The skirt is bordered with a plaiting headed with a coquillé ruche, both the front and back are plaited, and a scarf crosses the skirt just above the knee; the waistband has a silver châtelaine suspended from it.

The fourth figure wears a rich evening gown suitable for a youthful matron. It is black velvet with Pompadour broché, the latter material being used for the puffs on the sleeves, the revers, and the fan-shaped plaitings introduced at intervals into the skirt. In all rich toilettes there should be a judicious mixture of materials; self-colours and faded tints are by no means abandoned, but they are used in combination with gay brocades, and with glittering silks and gauzes, in which gold or silver threads are interwoven. Such additions should be made with taste, otherwise the effect is the reverse of that aimed at—it is neither artistic nor refined.

study is laid out for the express culture of music; but it must not be supposed that there are no other schools for the blind in England where music is taught. One admirable institution, the Yorkshire School for the Blind, instituted in 1833, enjoys a high reputation for the teaching of its pupils, but the school is deficient of many advantages enjoyed by the institution at Norwood. According to the last printed report, signed by Mr. Buckle, the able superintendent of the York School, "there are at present 25 pupils, 17 boys and 8 girls, receiving instruction on the pianoforte or organ, or both;" and he adds, "it would be a great advantage to the Musical Department if we had, as they have at most blind institutions, three or four small rooms, each large enough to hold a pianoforte for the pupils' practice."

At Norwood there are upwards of forty rooms, each with a pianoforte, four of them "grands," and there are also three organs, blown by a gas-engine, in separate rooms. When to these advantages we add the facilities enjoyed by the pupils for attending the vocal and instrumental concerts in the neighbouring Crystal Palace, it is easy to understand why the Royal Normal College stands at the head of all others in the musical department, the particular study for which, by nature, the blind seem more especially fitted.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.

SPRING is yet young, and as the season advances there will be many changes in present fashions, but we are able to decide on the merits of the new materials, and in them there is much novelty. Heliotrope, biscuit, dark greens, dark clarets, greys and browns, and many varieties of neutral tints will prevail. Foulé cloths will still be worn, and are brought out in better qualities than last year. Casimir is the latest improvement on them; it is thinner, softer, hangs and drapes better, but it is closely allied to the original foulé. Bège has so much to recommend it that it reappears each season; the novelties now are satin bège, which has a glossy face, and is finished like satin cloth; llama bège, thinner, and made principally in light pinks, blues, and cream, and specially to be recommended as being warmer than cashmere, and yet light; and finally bège tricot, woven as closely as possible to resemble stocking-cloth, which the jersey bodices have brought to the fore, and closely allied to another novelty called elastic cloth, woven in plain colours with similar effects. Camelina is a name applied to a soft make of woollen stuff having long irregular hairs on the surface, an absurd freak of fashion lacking both beauty and use. Another variety of the same cloth has a raised mignonette pattern on the surface. Checks and twills and brocades have very much superseded stripes; brocades, plain materials, and checks only will be fashionable in woollen goods, and a cheap, and at the same time good-looking cloth, in red, blue, or black shepherd's plaid, a mixture of wool and cotton, is now made up to a large extent for morning dresses. Drap de Carreaux is another novelty in check cloth, but the patterns in this are various—single checks, double checks, broken checks, and other kinds. The chief characteristic, however, of the new woollen materials are the brocades, which are chiefly of the cashmere style of design, and most frequently show an admixture of silk thrown on the surface, and several colourings blended. Newer than all are the woollen brocades, into which, with the silk, gold tinsel is also interwoven: these look a great deal better than they are, and are used with plain silk, satin, and wool as trimmings. Spots of different colours on a plain ground are made in good satins, and in woollens, the spots in the latter case being silk—for example, dark claret spots on a blue ground, blue on biscuit, cream on biscuit, blue on dark green; these are being fashionably made up with plain materials. Several familiar fabrics have been brought out this season at unusually low prices, such as a cheap make of Indian cashmere, and of satin sheeting at less than three shillings a yard, and sold in colourings dear to the artistic eye: brilliant yellows, light pinks, clarets, olive-greens, and turquoise-blue, as well as the now popular shade which is known as the "Etna," a rich red-brown. In silks, satins, and gauzes, three new shades are quite the mode: heliotrope, a bright vivid peach; chaudron, a delicate red-brown, and terra-cotta. These appear also in some of the lighter woollen stuffs made for home in-door wear, which are either striped with the same colour, or covered with a tiny pattern. Painted silks and satin are the special novelty which Parisians particularly favour, and many of the new spring ribbons are printed with floral and Pompadour designs to resemble hand-painting, while a new printed satin surface appears on a thin mixture of wool and silk, the pattern being marked by a distinct line all round, and almost covering the fabric. These as well as the many coloured brocades are made up with self-colours of the prevailing tone, but the plainer kind of woollen goods do not admit of any admixture of colour, and with bèges, &c., a cloth has been brought out which has a satin brocade of the same colour on the plain ground. Striped chalis in self-colours are also to be much worn for simple evening toilettes, for they are dressy-looking and inexpensive—indeed, while some of the accessories of dress were never more costly, young ladies have unusual opportunities of dressing well at little outlay. They have special encouragement just

now to learn the art of dress-making—for it is the making of the dresses, and not the dresses themselves, that costs so much—and if they are clever with their needle they can obtain for a little money a charming variety of toilettes, possessing the advantage of freshness.

One of the new stuffs that is inexpensive and yet has a good appearance is Sicilienne soie de Chine, showing the thick cord of Sicilienne made in bright and beautiful colouring, especially cream and cardinal; soft, draping well, and particularly suitable for evening or full-dress morning wear. For similar occasions, and for bridesmaids, there is a new make of foulard satin, to be combined with brocaded foulard satin to match. As a rule, however, the new silks are rich and costly, showing large-patterned brocaded designs, the "plume" being the newest in Paris, the feathers lying lengthways on the ground. Brocaded and striped velvets are to be worn even in summer, and satins also —especially black satins. Satin Alexandra is a new and expensive kind, with a less shimmering surface than the satin we are accustomed to, but warranted not to wear greasy. At the early Drawing-room held in England, many French dresses were worn made in these materials, also plush trains, chiefly remarkable for their exquisite colouring. But the trimmings appearing on these dresses, and on many of the creations of the great French houses, have never been surpassed in beauty—or, be it said, in costliness. Several of the brocades had the patterns outlined in gold, turquoise, bège, or garnet beads, according to the design. The trimmings in some cases consisted of pearl and crystal embroideries made up on mousseline de soie foundations, which were completely hidden, for mingling with the coloured beads were pear-shaped pearls, large bells of satin standing out in relief, and facets of mother-of-pearl; while, as a rule, the colouring of the bead embroidery followed the hues of the dress to which it was applied. It seemed, however, scarcely possible to have too much of such trimmings, and satins and velvets were alike loaded with them.

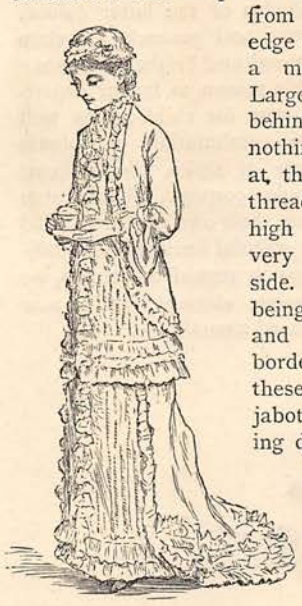
Parisian dresses of to-day glitter exceedingly; and sequins, as well as gem-like beads, appear on many.

The casaquins made entirely of beads are a novelty which has hardly as yet reached England. Like the jerseys, they are moulded to the figure; but the beads are so close-set, the foundation cannot be seen. They are made in ruby, emerald, and amethyst, as well as jet, and recall the days of the Amazons. They are sure, before the London season is over, to be worn there.

Flowers appear on morning toilettes as bouquets on the left side of the bodice, as well as on evening dresses; but here fringes have given place to large blooms, the foliage varied and exquisitely beautiful, large velvet leaves having been copied with great faithfulness from some of the best specimens in our hothouses.

Roses of all tints, from damask to salmon, are blended in one bunch; sunflowers, tiger-lilies, pansies—all these are worn. Frenchwomen adopt a long garland

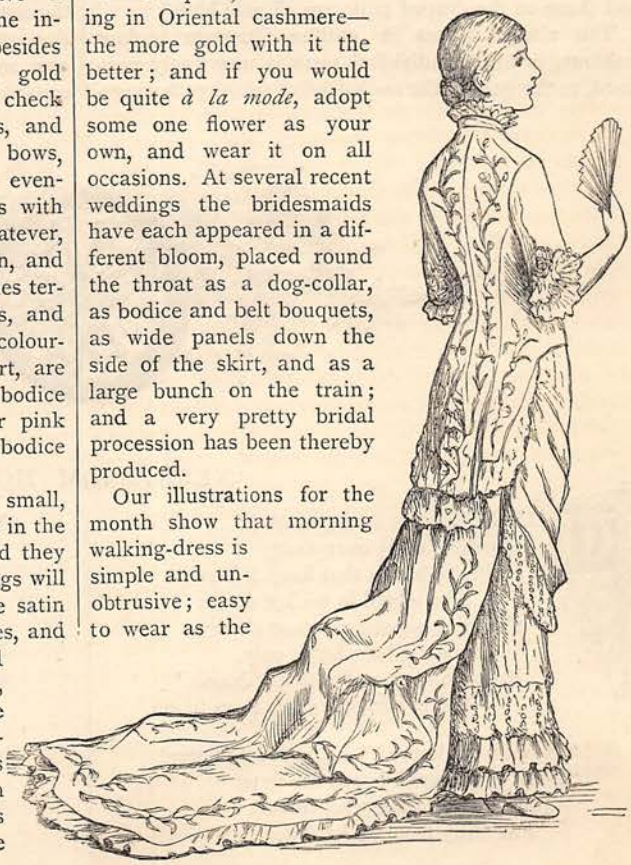
of close-set flowers with no foliage on the left side of the bodice; and a new and pretty way of filling in a square bodice has just been brought out. Two pointed corners of black satin lined with cardboard, bordered with lace or lisse plaiting, and united by a piece of the same sufficiently long to go round the neck at the back, are slipped inside the dress so that the points overlap on the neck in front; and where they so overlap a bouquet of flowers is placed, fastened together with a bow of claret, pink, and blue ribbon two inches wide, but doubled in half before the loops are made. There are several little knicknacks in dress adopted by Frenchwomen just now which their English sisters would do well to copy. Soft ruffs made of ravelled silks, very becoming, and made to match any toilette, are worn round the throat; long cascades of lace are placed on the long, high bodices, from the throat to the very edge of the basque, and give a most dressy appearance. Large black lace ruches, high behind, and coming to a mere nothing in front, supported at the back with a wire or thread, are fashionable with high bodices, and have a very narrow white ruche inside. The ribbons, besides being interwoven with gold and silver, have a check border of many colours, and these are used for bows, jabots, and caps. For evening dress, satin bodices with no trimming whatever, fitting to perfection, and having long basques terminating in points, and of quite distinct colouring from the skirt, are generally worn by young ladies. A peach satin bodice with primrose skirt is a favourite mixture, or pink with white; but none of the colour of the bodice appears on the skirt.



The new spring hats are large, the bonnets small, and all display decided mixtures of colour, save in the cardinal red bonnets, which will be worn, and they have only biscuit or gold with them. The strings will be wide and important, and the new heliotrope satin forms a charming ground for violets, primroses, and other spring blooms. Headdresses composed entirely of feathers are worn for the theatre, also one large flower placed at the side of the head without any foliage, looking at the distance like a cap. Many of the light kid gloves have a single spray of flowers painted just on one side of the wrist; while others, besides lace insertion, have satin plaiting between the several bands of kid. In children's wardrobes some eccentric novelties have been introduced, such as the "Shrimper" costume, the skirt made of quilted red flannel covered with netted twine, the black serge bodice and tunic trimmed with a miniature twine ladder, a landing-net to be carried in the hand, and a net mixed with the red flannel on the head.

Children's mantles are of the dolman form, made in light cloths lined and piped with coloured satin. The hats look large enough for grown-up people, and are made of beaded plush, satin, Leghorn, and Tuscan straws. The newest makes of little Princesse frocks have long plaited waistcoats reaching almost to the hem, with lace jabots down the centre. Buttons play an important part, and steel seems to be extensively used, the last idea being steel hooks and eyes.

Artistic people can now turn their talents to excellent effect in dress, for painted dresses will be worn for morning and evening. They are executed in water-colours, and cream silk and satin are most in favour. Flowers, birds, and butterflies, all are introduced, and even Cupids, and soldiers in battle array; but we are given to push our fancies to absurdities. You cannot go far wrong in painting plum-coloured silk or satin with floral bouquets, or in investing in Oriental cashmere—the more gold with it the better; and if you would be quite *à la mode*, adopt some one flower as your own, and wear it on all occasions. At several recent weddings the bridesmaids have each appeared in a different bloom, placed round the throat as a dog-collar, as bodice and belt bouquets, as wide panels down the side of the skirt, and as a large bunch on the train; and a very pretty bridal procession has been thereby produced.



Our illustrations for the month show that morning walking-dress is simple and unobtrusive; easy to wear as the

skirts are short, and so cut as not to require tying back and yet the slim effect is retained. Care should be taken in designing a short walking-dress to preserve a balance in the various parts and so to equalise its proportions, even to the hat, that all tendency to look top-heavy is avoided. The three figures here grouped display different styles, but all equally well worn. The youthful matron, parasol in hand, wears a seal-brown Indian cashmere costume, combined with cashmere of the same shade embroidered with silk spots—for spots, or, as they are occasionally termed, "polka dots," have again come in. The close-fitting jacket is set off with a lace jabot, while the pockets, collar, and cuffs are of the embroidered material, as are the sides of the tunic that border the gathered tablier. The bonnet is of the new Tuscan straw with satin surface, and the trimmings are brown Merveilleuse satin and brown feathers. The en-tous-cas is brown with a primrose border.

The centre figure wears a smarter costume; the skirt is gendarme blue woollen armure, and the long jacket is silk and wool broché in Persian colours; the pointed straps down the centre fasten over a blue plastron. The toque is a combination of the Eastern material and blue velvet.

The remaining figure wears a heliotrope silk jersey, a scarf tunic of the same material (which is now called stockingette) draped *en pouf* at the back, and a striped heliotrope and pale blue skirt. The hat matches the skirt in colouring; the bow at the throat and those on the draped tunic are all pale blue.

The single figures in outline illustrate in-door fashions, in which individual taste is now freely exercised, to the gain of the *coup-d'œil* of social gatherings. The tea-gown is pink Surah, made with loose jacket, bouillonné front, and a cascade of wide lace down both jacket and skirt. Either Alençon or Languedoc lace may be used for the purpose, and it should be slightly yellow in tone—not coffee-colour, as was the mode during the winter months. The marvellous imitation laces now made in France are lavishly used on all dresses of this description.

Another figure displays a painted dress of cream satin made with elbow-sleeves and a square train. The back of the dress is painted, so is the border of the train, the flowers being coral-pink japonicas, which contrast happily with their soft ivory background. The front of the skirt is gathered and further ornamented with coral-pink chenille fringe. And, last as well as least, the little girl of ten wears an under-dress of pale blue cotton-backed satin, plaited from neck to edge, and an over-dress made slightly *en panier* of the new porcelain-blue cashmere trimmed with Russian lace. The back hair is tied with ribbons of the paler blue. Red and blue constantly reappear in children's costumes; the popular shades of the latter colour, notably porcelain, gendarme, and peacock, associate effectively with both poppy-red and bright geranium.

Many things combine this season to favour experiments of every kind in dress for children, as well as for their elders. The combination of colours in rich fabrics, the variety of styles, the different materials used in a single costume, almost urge individual tastes to work out their own problems. To the æsthetic idea, with its graceful lines and its modifications of received canons in regard to colours, we owe much of the picturesque element that is now conspicuous in all well-dressed assemblages.

NEWS FROM HOME.

WHEN the heart is very dreary,
Growing sadly over-weary
Of the bonds that keep it lonely
Like a bird in wicker dome,
Comes a messenger most cheery,
Though it be a letter only,
For a mother wrote that "dearie,"
And it bringeth news from home.

"News from home!" oh, welcome letter!
Strong in power to break the fetter
That encircles her who labours
Far away from all held dear.
Yet it proves the proverb truly
Tells that joy and grief are neighbours,
For from eyes that grow unruly
Slowly wells a glist'ning tear.

Present sorrows wings are taking,
Pleasant memories are waking,
And Life's sun bedecks with splendour
Her whom duty called to roam;
Yet the sympathy that's hidden
In those lines so sweet and tender
Makes the tears rise up unbidden
O'er the welcome "news from home."

G. W.

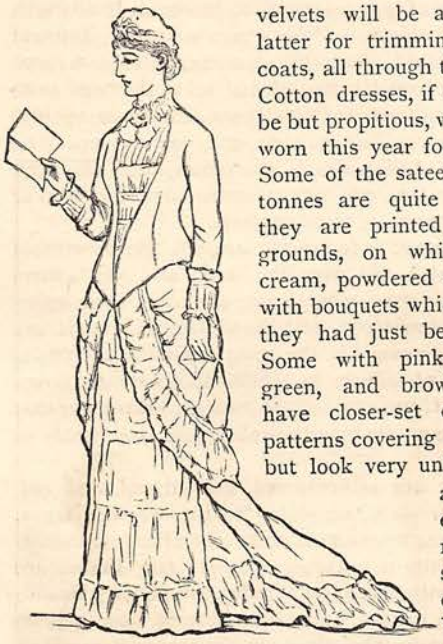
WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.

IT requires more than ordinary descriptive powers to bring before your mind half the beauties of the new silks. Quite the best brocaded silks, satins, and velvets have gold or silver threads introduced, recalling the glories of those Venetian robes which descended to the fair wearers for centuries. Then the brocades! What delicate blending of colours, what charming patterns, almost hiding the foundation, and veritably the work of an artist! Some of the happiest combinations are heliotrope and old gold, mousse and biscuit, and porcelain and jonquil. In velvets the brocades have a sort of plush bordering, which makes them stand out in greater relief, and whether it be silk or satin, the brocades are all rich and handsome. Ordinary gros-grain is not much used, poult de soie more so, and satin still more. Of course this can be bought of the purest silk, but a so-called Satin Duchesse with cotton back almost defies detection, and trimming satin can be had to look well for four shillings a yard.

We are, however, all wearing printed coras, and printed satin-faced foulards, in patterns borrowed from Japan, very cheap and very pretty, mixed generally with two other stuffs, satin or silk and cashmere. Some of the satin-faced foulards with cream grounds and large wide-scattered bouquets that look as if they had been painted are things of beauty, and are made up into

tea-gowns and artistic-looking dinner-gowns, as much like those Watteau painted as modern prejudice will admit. Shot silks are being revived. Satin de Lyon, a satin with a silk face, lends itself specially well to these shots, and is much used for dinner and day dress; it is firm, and keeps its shape well, although it drapes to perfection. "Merveilleuse" is a soft twilled silk, much used for millinery, and for draped skirts. Surah and satin serge, indeed several companion fabrics, are all features of present fashions. Spots have been revived on foulards, and as brocades on silks and satins, often double and oval, and sometimes like the cleft head of a screw. All in black, with black silk, these spotted fabrics make admirable dresses. Velvets and striped velvets will be adopted, the latter for trimmings and for coats, all through the summer. Cotton dresses, if the weather be but propitious, will be much worn this year for full dress. Some of the sateens and cretonnes are quite charming; they are printed on black grounds, on white and on cream, powdered or scattered with bouquets which look as if they had just been painted. Some with pink, porcelain, green, and brown grounds have closer-set conventional patterns covering the ground, but look very unlike cottons, and might easily be mistaken for silks. Some of the new Yokohama crêpes and other cottons have printed borderings which serve for trimming; and quite the novelty of the year are the Lahore crêpes, which are crimped after they are printed, and have a crinkled appearance. The old white spotted cottons which a year or so ago we called "bird's-eye vogel," are to be well worn again, in blues, greens, and clarets, and much white embroidery and lace plaitings will be used upon them; tiny lace-edged flounces reaching to the waist being a favourite style of skirt.



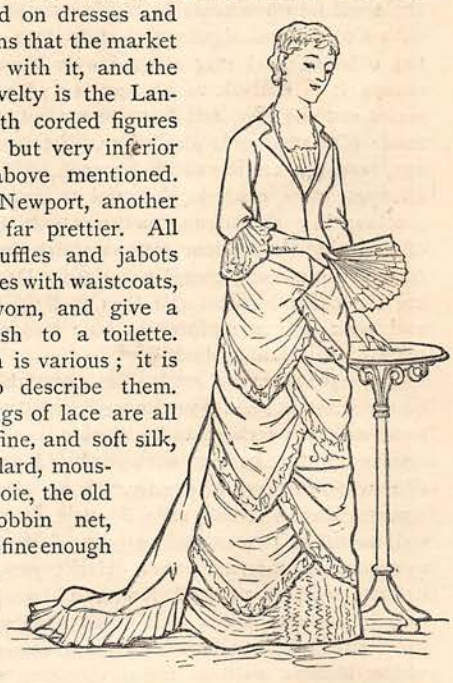
Broad capes and mantelettes will occasionally complete the cotton costumes, but the jacket and coat bodices need no other out-door covering.

The present style of cottons are well suited for children's wear, and are being made up chiefly on the Princesse model into a variety of little frocks, generally finished off with lace.

How to make the several materials into pretty dresses, is an art which English people do not easily master, so deftly should they be blended, so lightly draped. The kiltings are used on everything. On the edge of the dresses they are very fine, but they

mostly form the lower part of the dress, half a yard deep, and then are also finely plaited, and not caught down, but left flowing. Hardly any trimming is used, except passementerie of beads and gimp, and the copeau and chenille fringes. Polonaises are out of date. A jersey bodice, or one cut to resemble it, or else a jacket bodice, with side pockets and narrow sleeves, has replaced them.

The imitation laces are beautiful; some of the machine-made Argentine and Alençon almost defy detection. To be *en règle*, they must, however, be of the coffee shade—real coffee, not saffron. So much lace is used on dresses and on tea-gowns that the market is flooded with it, and the special novelty is the Languedoc, with corded figures darned in, but very inferior to those above mentioned. Point de Newport, another novelty, is far prettier. All kinds of ruffles and jabots and cascades with waistcoats, &c., are worn, and give a dressy finish to a toilette. Their form is various; it is difficult to describe them. The plaitings of lace are all extremely fine, and soft silk, printed foulard, mousseline de soie, the old revived bobbin net, and silk net fine enough to be wig net, are all combined with lace.



A new stuff—a sort of woven embroidery—has been brought out for balayeuses instead of lace, and is likely to be much worn; but it is dearer if anything, and

not prettier. It is not usual now to place the muslin frilling anywhere but at the train of the skirt, where it is supplemented by an upper flounce of thick corded muslin, reaching half-way up the skirt, cut to the shape of the train, and bordered by a small cross-cut flounce: this gives the right flow to the dress.

Mantelettes and round capes like the dresses are still worn, but not nearly so much so as black silk mantles made of the new materials, Soleil or silk serge, and Velours Victoria, a more costly and improved kind of bangoline, and reserved for the more expensive class. Soleil will come within the range of the general public. The shapes mostly to be worn are the short, rounded, cape-like scarf, with long ends loaded with jet and lace trimmings, a large bow of satin finishing the ends in front; or the dolman, with short sleeves, covering the figure well. Bead passementerie and fringe and lace are the only trimmings used. The fringe is made of the copeau braid and untwisted chenille. Last year the copeau could hardly be too wide; now the strands can hardly be too narrow and finely crimped. Cousu (sewn) trimmings are the newest—the pattern of beads closely sewn on a foundation which is quite hidden, and trimmings formed entirely of beads and cord, quite open work, are often laid down in wide widths on the front of the mantle.

English and French parasols are distinct things, though the English borrow some notions from Paris, such as pendent soft silk balls instead of tassels, which appear on this season's parasols. But in England the novelty is decidedly the Chinese parasols, made with sixteen ribs, all gilt, and all opening out very flat: these will be made in satin and brocaded silk. There are some improvements in black satin parasols, lined with a colour and edged with Spanish lace, and all have the old-fashioned ring slipped over them—for what reason it is difficult to say, as it is certainly ugly, wears out the silk, and is quite useless, as the usual mode of fastening is also there. The marvel of the age, however, are the cotton parasols, sold at the very cheapest rates, made in plain red or cream lined with a colour, in cashmerienne mixtures, with borders, and of charming Pompadour cottons, which would make a cotton costume very complete indeed. Other novelties are the china handles and tops, in light blue, cream, and pink, and sometimes in blue and white china, copied from Nankin designs.

You have plenty of choice for spring bonnets, only be sure that the one you choose is small, covering the head well, has strings, and a decided coronet—either a velvet coronet covered with gilt braid, or one formed of flowers, feathers, or pendent beads. Beaded black bonnets with soft silk, tulle, or satin foundations are well worn, but Tuscan and Leghorn, glazed so as almost to appear metallic, are newer. Heliotrope—the bright, delicate peach so pretty to look at and so bad to wear—is the newest colour, and blends well with violets; then come gold and brown shades of many kinds, and yellow blooms, such as tulips, daffodils, nasturtiums, wallflowers, and buttercups. The feathers used are ostrich, dyed to match the bonnet, with tips of contrasting colour, and placed so that the ends curl toward the face. The ribbons are of the most elaborate brocades, and of cashmerienne colourings, the novelty being that they are made either with a straight tape edge or with the old pearl border. Any soft silk is used for trimming, but the Merveilleuse is the favourite of the season, and ribbons are to be had of the same class. Lute-string and Ottoman ribbons have also been revived.

Only real French lace veils are absolutely the fashion; but as Englishwomen persist in wearing them as masks, and the borders are thick and conceal the lower portion of the face, they are not becoming.

English people dearly love the toque hats, and these are still fashionable, though they are made closer to the head, with a velvet brim, the centre of a piece of the dress, or of some material, in the brocade of which are all the colours of the wings or breast feathers often introduced. But other hats are as large as you please, with broad brims, turned up in the front or at the sides, and loaded with feathers. Choose an artistic model, after the Rubens type, and you are sure to be *en règle*. You may also, if you please, bend the brim to suit your face, and bring feathers over the brim or round the crown, as taste suggests.

A useful novelty for spring are silk gloves without buttons, which slip over the hand and yet adhere closely to the wrist, where some are plain, some open-work. Embroidered and hand-painted gloves are occasionally worn, but the most remarkable point is the variety of colours in which all kinds of gloves are made. If you want a good wearing glove, see that it is hand-sewn, for then the seam gives, and yields to the hand.

Stockings are self-coloured, not striped, and embroidered or plain, according to the wearer's fancy. The new black dyes do not come off on the foot, though they do a little in washing, and all dark shades are now made with white feet. Balbriggan hosiery is also to be had in colours, and is very durable, and will be fashionably worn throughout the spring and summer.

Let us now turn to the illustrations, and first to the small group of fashionably-attired visitors at the Royal Academy, and give the details of their costumes, and suggestions on the important element of colour. The votaries of æsthetic dressing always muster strong at the notable picture exhibitions of the season; there are also good specimens of artistic dressing to be seen at them, the latter showing charming examples of individual taste, carefully kept within the limits of certain prescribed laws. We have selected neither æsthetic nor artistic, neither untidily picturesque nor over-anxious eccentricity, but rather the current Paris fashions toned down to suit English tastes.

The young lady who is seated wears a cashmere and merveilleuse satin costume of the now popular heliotrope shade. The under-dress is dark satin, the over-dress of fine wool is a lighter hue, the battlemented edge of the skirt being piped with satin, the bows also being satin. The cape may be carried out in the same materials, but also in rows of French jetted lace on a grenadine foundation. The bonnet is black lace worked with heliotrope jet beads, and trimmed with

pale primrose feathers. This costume is short, as all walking dresses now are, but the standing figure in the foreground wears a demi-train, as the lady has driven, and what are styled "carriage dresses" are usually long. In this instance the robe is black satin, and the trimming a delicate jonquil-yellow brocade, with a dash here and there of red in it. The black mantle is trimmed with a rich passementerie and fringe in which gold and red beads take a prominent part; the glazed Tuscan bonnet is ornamented with feathers of the same hue with red tips. Its wearer is a brune, consequently affects gay red and yellow, the favourite combination of the Spanish women and other dwellers in the sunny South. Blondes and brunes are both suited this season, as heliotrope is specially becoming to fair hair and complexions. The kilting edging the skirt is dark red satin, as all white balayeuses and lace frilling have disappeared and given place to gay borderings of colour, partially veiled with black lace.

The third figure has selected the favourite brown and bège as colouring, pheasant-brown being the chosen shade; under-dress of brown satin, and over-dress of broché, in which the two tints are blended with a dash of old gold. The dolman is embroidered and beaded with yellow tinted, brown, and gold beads. The black laçe bonnet has the design outlined with gold thread, and the lace on the strings is novel, being composed of gilt thread that will not tarnish, and as fine as lace made of linen thread.

The little girl of six wears a costume of two shades of the new crêpé linen, the paletôt being sleeveless.

Among the single figures will be found a young girl wearing an olive-green jersey, a broché scarf in which several shades of primrose and yellow appear, and a kilted skirt of dark olive-green camel's-hair. The jersey, which is made out of silk stockingette, is easy to put on and wear, for it is laced at the back instead of being seamless. The mystery of getting into it is therefore easily solved.

There is a youthful matron wearing a foulard cap and a morning robe made with a gathered plastron; and, lastly, there is a lady attired for a quiet dinner party in embossed velvet and satin, trimmed with Oriental or cashmere lace of many colours. Her gloves and shoes are both embellished with embroidery, for embroidery has found its way to almost every accessory of the toilette.

THE GATHERER.

Copying Drawings by Electric Light.

The Marion process, by which a drawing is reproduced in white lines on a blue ground, when the original is placed over a sheet of sensitised paper and exposed to the solar rays, is well known, especially in France, where it is much employed by engineers and architects. Unfortunately, however, even on the sunny shores of the Mediterranean, the solar rays are not always at command, and to make up for this deficiency, the Paris, Lyons, and Mediterranean Railway Company has applied the electric light for the purpose in view. Two Gramme machines of the workshop pattern, and two Serrin lamps, are used, and the replica is perfect after twenty minutes' exposure to the light.

The Audiphone for Deaf Ears.

The audiphone, as its name implies, is an instrument designed to assist the deaf in hearing, and it is another of those useful appliances which the projects of Mr. Edison have stimulated other inventors to produce. The invention is so simple that it can easily be home-made. The latest form imported from America is shown in Fig. 1, and consists of a thin, flexible sheet of ebonite (or hard india-rubber), something after the shape of a palm-leaf fan, and provided with a handle, and cords to tighten it at pleasure into a curve.

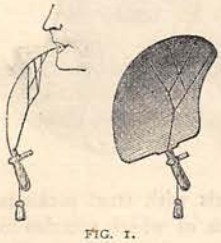


FIG. 1.

The edge of the sheet is pressed against the upper row of teeth, as shown, the convex surface being outwards, and directed towards the source of sound. The sound-waves impinging on the sheet are thus transmitted through the teeth and bones of the skull to the auditory nerve. Prof. Colladon, a Switzer, finds that the sheet of ebonite may be advantageously replaced by a sheet of fine elastic cardboard, the best kind being that smooth, dense variety known to the trade as *shalloon* or satin-board (*carton d'orties*). This card audiphone costs a mere fraction of the ebonite one, and is on all hands admitted to yield better results. Fig. 2 presents the shape which M. Colladon prefers, and Fig. 3 exhibits the manner of using it. Some experiments conducted in January by M. Colladon and M. Louis Sager upon deaf-mutes, leave no doubt of the existence of cases in which, while the ordinary ear-trumpet fails, the audiphone is successful. M. Colladon mentions the case of a professional singer who had been deaf for fourteen years, to whom the audiphone brought back once more the delightful power of hearing the music of a piano. Unfortunately, however, the accompaniment can only be heard by interfering with the singer's own vocal organs, since the audiphone requires as yet to be placed in the mouth. Perhaps a future improvement will obviate this difficulty.

FIG. 2.

Another interesting point in the observations

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.

WE live in hopes of a warm, sunny summer, as a reward for the dreary rain which distinguished last year. Manufacturers have been very busy preparing fabrics of different kinds in light colours, though in good truth nothing is quite so fashionable as either white or black. More than in any previous year is it the fashion now to dress according to the weather—in light tones when the sun shines, and in heavier materials and dark colours when it withholds its much-desired splendour. Velvet bodices—coats for morning, and square-cut jacket basques for evening, are the fashion whether the days are cold or hot; and a new stuff (Velours d'Été) has been brought out—the ground silk granite, with narrow velvet stripes and bouquets of flowers. In former years velvet, whether plain or fancy, was only regarded as a winter fabric. Another unsummer-like fashion is asserting itself this year. Muffs are carried with many toilettes, suspended from the neck by a cord, and composed of a piece of the material of the dress covered with lace. They are called muffs and are veritable muffs, but their chief use is to hold the handkerchief, pockets being either totally omitted or placed where they are difficult of access. They generally display a bouquet matching the one at the neck, which is now a necessary part of the toilette. Sometimes these muffs are painted, for painted articles

FIG. 1. FIG. 2. FIG. 3. FIG. 4.

FIG. 1.

of dress continue to be the particular mania of the season. Half the silks and muslins are printed to resemble hand-painting, and many are veritably painted, as are velvet, laces, gloves, and shoes: muffs are not only painted, but perfumed. Many very charming bows for the neck are arranged with painted muslin mixed with lace.

There are some novelties to chronicle in the mode of making as the season advances. Kiltings are yielding to box-plaits, and many skirts are covered half their length with 6-inch flounces of alternate colouring, met by two scarf tunics, one of each shade, simply hemmed and tied round, the pointed ends falling at the back. The bodices are more coats than anything else, the sleeves stitched in very high on the shoulder, and much lace is worn in the form of ruffs and frills. Merveilleux satin and Satin de Lyon are taking the place of poult de soie and plain silks: their highly sheeny surface enhances the general effect, and, more important still, they wear so well, there is no risk of their becoming shiny, and they cannot be weighted in dyeing—one of the many faults to be brought against ordinary silks. Two new cotton fabrics have been brought out—Crêpe Russe and Jersey Crash. The first is a species of mat cloth coarsely interwoven, the other veritable crash, both printed in well-covering designs; and they are to be made up with plain material. The petticoats worn with many of these dresses have a box-plaited flounce round the edge, and then a broad piece on the cross, quite half a yard deep, box-plaited at either edge, and gathered above the plaiting: the tunic meets this, and is mostly caught up with bows of satin ribbon.

FIG. 2.

Mantles are more generally worn this season than last, but it is difficult to say which kind prevails. Visites, scarfs, Directoire redingotes, jackets, and the Bonne Femme mantelets, are all worn. This last is very stylish, generally made in cashmere, bordered with plaiting of a contrasting colour — blue, cardinal, and biscuit finding most favour. The Directoire redingote is not as yet common in England; but it has three capes, often a complete contrast to the rest. The Visite has paniers, and glitters with jet, or with any of the many varieties of beads now so fashionable. It is often lined with a colour: indeed a great deal of care is now bestowed on linings; and with regard to skirts, it is almost as difficult to decide how the inside is to be trimmed as the outside. Dress improvers are coming in, in Paris, and all the Parisian short dresses are more or less bouffante. This is brought about by the arrangement of the trimmings, but also by muslin frillings carried up the back. The petticoats worn with short dresses should have a ruche, or frill, or goffered border, or plaited flounce showing beneath the dress, and all the balayeuses are of the fashionable coffee hue.

FIG. 3.

Artistic dressing gains ground, and the Watteau style will be worn on many more occasions than last year. Tea-gowns have come to be the accepted style of dress for home dinner wear, and these are often made up with the Watteau plait. I will describe a few. A soft silk brocade of the pinky "bois" tone, a Watteau plait at the back, a gathered plastron in the front, all of the same fabric, bordered on either side with a cascade of coffee lace. A dark blue brocade, with the Watteau back, the front tight-fitting, a plastron of fine old lace down the front, bordered with plaitings of the silk *à la vieille*, two puffs to the sleeves at the top, the rest

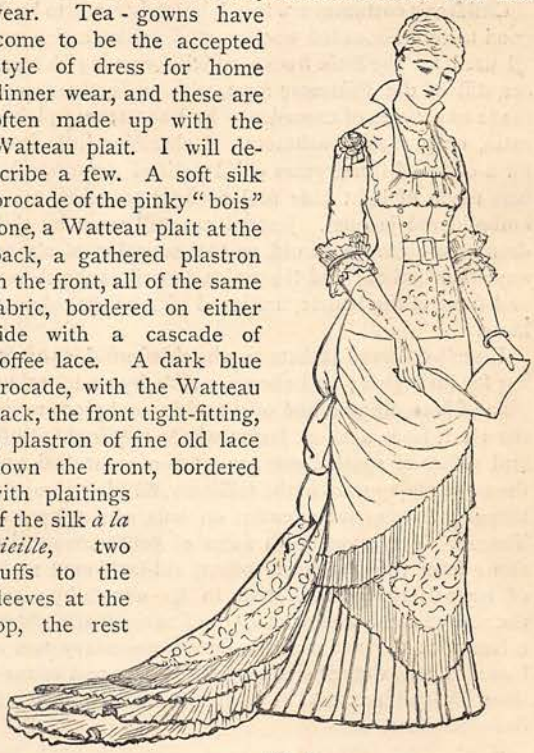


FIG. 4.

tight-fitting. The collar worn with this is one which finds special favour with those who, having well-rounded throats, affect artistic dressing—viz., the gathered falls of coffee lace overlapping each other, very full, and quite eight inches deep. This leaves the throat exposed, and a simple row of pearls or coral is worn round it. A more dressy tea-gown is composed of cardinal sheeting, quite plain, and cut *en Princesse*, the front entirely of Madras muslin, arranged in small festoons, bordered with lace, and caught up with écru satin bows. Lastly, a heliotrope cashmere, made with Watteau plaits, and a plastron in front of black and white striped silk, edged with cascades of coffee-coloured lace.

Caps are going out of fashion, but they are sometimes worn with tea-gowns, in which case they are mere circles of lace, made up on no foundation whatever, and pinned down quite closely to the head.

The stockingette material, or elastic cloth, hitherto associated with jerseys is being adapted to whole dresses, tunics, plain untrimmed jackets, and even riding-habits, which at the distance appear to be made of cloth, but fit the figure better, as do some of the new ulsters made in this stuff. Dark blues, greens, and browns are the favourite tones for riding-habits this season, while some few adopt the dark olive. In London, in Rotten Row, round felt hats are as much, if not more worn than the high silk hats; and every lady appears to have a bouquet of flowers pinned to the side of her habit; it is just the one touch of colour that is wanted, and the only one that is admissible.

Children's costumes are too elaborately made to be in good taste. Brocaded woollen stuffs, silks, satins, are all used for the little frocks, which for young children are still of the Princesse form, with distinctive fronts, made sometimes of cascades of lace, sometimes plaited satin, or gathered cashmere. A charming little frock for a child of three years old I noticed the other day was made of light blue foulard over two flounces of embroidered jaconet. Jerseys are still worn by children after eight years old, to the exclusion of almost any other bodice; and the tunics, as well as the sleeves and front of the bodice, are laced with bright-coloured laces.

Biscuit-coloured jackets are the chief out-door covering for little girls; and ulsters, which, by an ingenious plan of buttoning on and off an additional piece round the skirt, form a short jacket where required. Ruffs and ruffles of spotted net are worn a great deal, and the same net appears in the millinery, forming pompons between flowers for wreaths, on hats of Leghorn or Tuscan. The sweet, fresh faces of youth are peering at us from the quaintest, softest, old-fashioned make of bonnet, almost quakerish in its simplicity; and the plaited cap-fronts, with loops of narrow satin ribbon mixed with the net plaiting, form a necessary part of them. The variety of shapes, both in hats and bonnets worn by children, makes it impossible to attempt to describe them.

The newest fans are made of satin, silk, linen, and mousseline de soie, invisibly joined, and painted over: sometimes the alternate pieces are of two colours. Feather fans, to match any dress, are sold in Paris and in London at ridiculously low prices; and large red linen fans, also inexpensive, will be much patronised for day wear. But the cashmerienne cotton fans, worked all over with gold thread in tambour stitch, carry off the preference, because they go with all kinds of toilettes, and harmony is a great necessity now in dress.

Each month I notice how completely dress is becoming an artistic study. People do not indulge, perhaps, in as many gowns as they used to do; but those they have are very complete, are made to fit and adapt themselves well to the wearer, and show (or ought to show, in order to be a success) that they are the result of a well-grounded knowledge of what is individually becoming. Nothing is so opposed to the perfection of dressing as this constant change of fashion. In the thirteenth, fourteenth, and fifteenth centuries, when women's dress attained the utmost richness, robes were worn for years, and styles rarely altered. The wearer adapted the mode to her own requirement, learnt how to put on and best display her dresses, and was what women now rarely are—at home in her clothes.

But the accompanying illustrations will demonstrate current styles more clearly than words. Let us describe them in detail. There are four figures in outline wearing evening and fête dresses; for soirées and garden parties are to be heard of on all sides, and what to wear is ofttimes a puzzling question. The figure No. 4 is arrayed for a dinner party; she is a youthful matron; her dress is of fawn broché satin, combined with plain light blue satin, because satin with its sheeny shimmering surface has been revived with a vengeance after its long slumber, and at present takes the lead over every other fabric. The waistcoat to the casaquin bodice as well as the tablier is blue, while the flowers on the left shoulder are rich red carnations tied with blue ribbon, and there is a narrow red silk plaiting round the edge of the skirt. It is astonishing how this fashion of wearing flowers high at the neck, set in Paris by H.R.H. the Princess of Wales, has taken root and spread. It is adopted universally both with high and low dresses; sweet-scented living flowers being preferred before artificial products, however exquisitely copied from nature's growth. And those bright touches of colour add picturesqueness and considerable effect to a light toilette which, as in the case of the one under consideration, is generally tender in tone. The long pale fawn kid gloves are embroidered with blue at the back of the hand and arm, and the shoes are worked in a similar manner.

The second evening dress (Fig. 2) is darker in tone, being of broché pheasant-brown satin, and plain Merveilleux satin; the trimmings are old gold lace, and old gold chenille fringe. The square-cut bodice has its opening filled in with gold-spangled net, and the long buttonless gloves are of dull Swedish kid, and of that tawny brown so much affected now by our ultra

élégantes; they lie wrinkled and loose on the arm, and do not certainly fulfil the tradition of fitting "like a glove."

The third figure in the group shows a young lady attired for a garden party in pink broché gauze and foulard; printed Cora and sateen would also look well in this dress. The hat is of the new lace-like Tuscan straw, and the rich full feather that sweeps round its crown matches the Tuscan in hue. The small girl of three or four (Fig. 2 in the group) is clad in a cream white embroidered frock, made with a yoke bodice and collar, while a wide soft pink silk sash is tied below her waist. The other little damsel, her senior by two or three summers, is more soberly dressed in a costume made with three simulated basques and a flot of ribbon in front. The material may be either cambric, foulard, or cashmere.

There are four other illustrations, but these represent costumes for more generally useful wear. Fig. 1 in the group is a good example of how broché silk can be introduced in the slashed openings of a basque and in the flounces of a skirt of plain material, and by what simple devices effective patches of bright colouring can be made to peep out in unexpected places. The fichu on the bodice, too, is also broché satin. On Fig. 4 in the group will be found the hood with a coloured silk lining—a fashion that is a *furore* at present—for are not all the most sombre jackets and mantles enlivened with bright striped broché and spotted foulard lined hoods? and to be strictly *en règle* the toque or hat worn at the time should be cut from the same piece as this hood-lining. The skirt with this jacket is a combination of Pompadour foulard and Merveilleux satin. A Jersey bodice made of dark green stockingette worn with a skirt of plain and striped material will be found on Fig. 3 in outline; for the Jersey is still an institution and likely to remain so. Fig. 1 in outline is a young lady attired in a neat morning costume of Pompadour cambric and self-coloured sateen. The skirt is bordered with clusters of plaits of the flowered cambric, which occur at regular intervals while the revers on both the top and bottom of the jacket as well as those on the sleeves are of plain sateen.

Thus it will be seen that a costume, however plain, to be fashionable must be a combination of two or three materials, which must either harmonise in tone or be a strong contrast, else the effect will be a failure.

THE GATHERER.

Nickel Bronze.

The silvery lustre of nickel, and its power of resisting the oxidation of the air, have brought it into general use for electro-typing iron implements, metal fittings, and the bright parts of machines. Nickel plating is, however, liable to wear or peel off, it does not entirely prevent oxidation of iron or steel, and moreover it is injurious to the workman employed in the process. A French company, La Société Française Anonyme de Nickel, has therefore been formed to supersede the nickelisation of baser metals by the use of solid nickel bronze. The metal is manufactured by roasting the *garnierite* or nickel ore from New Caledonia, and smelting the residue into ingots containing about 99½ per cent. of pure nickel and ¼ per cent. of utilisable metallic substances. This nickel "pig" can now be supplied at one-half the price it fetched a year ago. For a long time past, efforts have been made to work nickel with the hammer, but without success, until the present year, owing to its inherent brittleness. Now, however, it can be forged and rolled, or turned into cups, knives, and other articles. This has been effected by mixing the nickel with various proportions of copper, zinc, and tin to form "nickel bronze." At least 20 per cent. of nickel is required to secure inoxidisability, and give the requisite tint.

All articles now made of brass or copper nickelised may be produced in solid white nickel bronze at practically the same cost, and as they are some 20 per cent. stronger, they can in many cases be made lighter in the new material. Its great strength and immunity from rust, as well as its fine appearance, render this new alloy highly suitable for mathematical and musical instruments. A small proportion of nickel added to steel increases its hardness, and renders it inoxidisable, and therefore well adapted for edge tools; and moreover a nickel bell-metal is found to give good results.

A New Milk Cooler.

A new form of milk cooler lately devised consists of two cylinders of unequal diameter, and communicating with each other at the top and bottom. Into a receptacle in the smaller cylinder is placed the cooling material, which may be ordinary cold or iced water. Into the other cylinder, which contains a tap, the warm milk is poured, and thereupon rises in both cylinders to the same level. But the milk in the cylinder containing the cooling material soon loses its temperature, and becoming denser, sinks to the bottom, and flows through the passage into the other cylinder. Simultaneously a like quantity of warm milk flows through the top passage from the warmer cylinder into the cooler one. Thus a circulation of the milk is set up, and it is rapidly cooled down.

A Simple Burglar Alarm.

Electric bells, gongs, and other appliances are now in use for giving notice of the entry of burglars into houses by the doors or windows. These devices are, however, beyond the means of a great number of people. The simple contrivance which we illustrate is

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.

JULY is the season when even in our fitful climate we have some reason to hope for hot weather, so I will begin by describing some of the new washing dresses, by which I mean dresses made of materials that should wash, but by no means as a matter of course do. In good truth, the best cottons, sateens, and thin coloured muslins are so elaborately printed with such a variety of tones, it would be unfair to expect that all could stand the test of the wash-tub; but then they do not get soiled as the old-fashioned washing dresses were wont to do, and even they lost the best part of their beauty when they had been washed. Imagine a sateen with silver-grey ground covered with a design of white lilacs and leaves, so natural you feel you could gather them, made up with a short skirt gracefully draped, and long jacket bodice, all liberally trimmed with closely plaited Languedoc lace, or the newer d'Angleterre and Raguse, and small hat and parasol, all of the same. A straw hat of the Amazon shape, lined and trimmed with the cotton, and long feathers white and grey, would perhaps be newer than one composed entirely of sateen; the Amazon has a point on the forehead and a turned-up brim. Gipsy bonnets are also in vogue, and are well suited to summer fête

dresses; the brim is lined and often edged with gold lace, the crown encircled by a wreath of flowers or by long feathers, the end of the feather being held down behind the ear with a bunch of flowers. Some of the summer hats, especially Leghorns, are bent into the most fantastic shapes, apparently without any definite plan, but according to the momentary whim of the modiste, a bunch of flowers being sewn at each end; they are made to suit the young fresh faces that alone should wear them, but the back view is often ludicrous. Young girls who contemplate country visits, or some garden parties in the country, may with confidence invest in spotted or well-printed cottons with floral or cashmere designs, some of the latter having a brilliant red ground. I have seen several costumes which had almost seemed to have been copied from a piece of china; the groundwork was white cotton, and on it were small floral bouquets in artistic colouring, not too bright. They were made up with two gathered flounces with wide headings, a draped tunic forming several festoons, a bodice with a gathered chemisette, and small cape, all elaborately trimmed with cream lace; a hat of the shape called the "Jeune Miss," made of a piece of the material of the dress, and copied from some of the many quaint forms which appear in the fashion-books of fifty or sixty years ago, and which Parisians think the acme of perfection because it is English. Voile religieuse and all the several kinds of soft woollen goods are suitable for such dresses, and are being much used. But picturesqueness is the one aim of dress, and the young have the advantage that freshness is an essential accompaniment.

No costume is complete without a large bouquet, four times the size of the old button-hole bouquet, placed on the left side of the throat; and floral boas have lately been brought out, while for evening dresses quite the latest things are floral epaulettes. In having bodices cut, remember that it is scarcely possible to place the sleeve in too high on the shoulder. Another hint: short dresses even for ball-rooms are making their way; but be careful not to fall into the error of having the skirt too narrow; the back breadth should be bouffant, and have a certain flow. A favourite mode of trimming evening dresses is with three flounces gathered, each trimmed with rows of satin ribbon, and any amount of lace, which may be of the tea shade, or may be painted, or have patterns from cashmerienne chintz appliqué on with gold thread.

Should you have any old soiled laces by you, you can, if you please, turn them into use for trimmings or ruffles, by dipping them in tea and pressing them at once between tissue and blotting paper, then patting them between the hands till they are dry. Carefully patted they will be as stiff and flat as can be desired. With black dresses a great deal of black lace at the wrist and throat continues to be worn.

Dean Swift, writing to Stella, says: "I would wish you to be an utter contemner of all distinctions which a finer petticoat can give, because it neither makes you richer, handsomer, younger, better-natured, more virtuous, nor wiser than if it hung upon a peg." Yet I dare say he found this advice but lightly regarded, and that the importance attached to personal appearance was as deeply graven in his fair correspondent's mind as in that of most women. In our day few women are well dressed who do not give their personal attention and some thought to their dress; for although most expensive stuffs are worn, yet it is quite possible to be freshly and fashionably dressed in most cheap materials well made and well put on. Girls who practically understand dressmaking have an immense advantage, and though they may be none the wiser nor more virtuous for being well dressed, as Swift shows, Steele had truth on his side when he wrote "that a stranger of tolerable sense, dressed like a gentleman, will be better received by those of quality above him, than one of much better parts whose dress is regulated by the rigid notions of frugality." If this is true of men, how much more of women! but there is no danger but that women will recognise this is so.

In London there have been two prevalent peculiarities in

dress—first, whole suits composed entirely of Cardinal, both for morning and evening wear; for the former sometimes varied by a Leghorn, Tuscan, or commoner kind of straw bonnet, with ribbon and ostrich feathers to match the straw; and, secondly, the coats sometimes accompanied by tunics made of any kind of cashmerienne material, with the cashmerienne mixture of colour sometimes interwoven with gold. Many modes are described and declared to be the thing in fashionable chronicles, but a prevailing one is generally adopted in London, and this year it is the cashmerienne coats, which are likely to be worn well on into the winter, so may be safely purchased now.

Shoes for full dress are much worn, and out-door shoes of all kinds. Buttonless gloves are superseding most others, and the brown-holland-coloured Gants de Suède are considered in good taste with all costumes both for morning and evening wear, even with the most delicate muslin. These are now made up over a colour which does not seem to interfere with the harmony of the Pompadour sprays.

Cuirass bodices are going out, and long jacket bodices taking their place, but banded bodices are even newer, and to some of the bands a rounded basque is attached, which falls in a semicircle in front of the waist.

A useful petticoat which tends to make the skirts set out properly is made of black sateen, with plaited flounces, and has steels at the back of the waist; for slowly, but surely, the tournures are coming in, and nearly all the newest dresses have flouncings of muslin inside the skirt.

Sweet simplicity is for awhile set aside, and dresses are trimmed with a profusion of beads; while plastrons of chenille and gold beads appear on many Merveilleux silks and satin de Lyon, gold-coloured glass beads are made up into fringes and galons, which border many black silk dresses. I even saw a dress the other day at a fashionable fête with a front breadth of satin puckered into squares, each pucker secured by a large bead; and it looked as though the wearer had stepped down from a Venetian or Tudor picture, more especially as the flowing skirt and laced bodice had tight sleeves made with high puffs on the shoulders. A pretty fashion is creeping in of lacing bodices in front with cord over a fulled stomacher; such bodices are pointed back and front. There are generally two colours in this style of make, and the cord is of the dominant one.

Brown, blue, dark green, and olive are the leading colours in riding-habits, made still in cloth, but often in stockingette. No braiding is used, and horn buttons. Ladies in London all wear floral bouquets on horseback, and low-crowned felt hats are superseding the high silk ones.

A few illustrated examples of current modes will serve as a guide to intending purchasers of demi-saison dresses—for, once the present month over, cooler days may be anticipated shortly. The fourth figure in the group is attired for an afternoon drive at a fashionable watering-place or spa. Her dress is of two shades of seal-brown satin Merveilleux—the lighter shade (which is almost bège-colour in tone) being used for the front, where it forms upright folds terminating with three gathered frills. The quilles or panels at the sides are ornamented with bows made of the two shades of satin. The train is entirely of the darker shade, with a coloured balayeuse at its edge. The visite is of Indian cashmere, the colour matching that of the lighter satin, and is the tone known as "blonde" or "bège." It is embroidered with rainbow beads, in which heliotrope and gold hues prevail, for such are newer than the garnet and copper beads conspicuous in the arc-en-ciel trimmings when first introduced. The rich fringe edging the visite is dark brown chenille. The straw hat has shaded feathers, and the brown satin parasol has saffron lace for its border; its lining matches the costume. To look well, a parasol should be long and slender, and the handle is now frequently a work of art—for have not handles of old Dresden china, and costly coral and lapis lazuli handles, encrusted with precious stones, been greatly affected this season? Be it borne in mind that this pretty visite could be black cashmere with black beads; or crystal beads could be substituted for the glittering rainbow ones, if a quieter toilette were desired. And an important point to be remembered about this beaded embroidery is, that it is more appreciated and hangs better when it is worked on the cashmere instead of being applied as a gimp.

The third figure wears a morning costume designed for walking; hence its almost severe simplicity. It is blue stockingette over blue satin, the satin only appearing as folds where the skirt is slashed at intervals, and as pipings to the deep cuffs, and as the looped bow at the throat. The hat is trimmed with blue satin, and the crown is covered with feathers of the Impeyan pheasant, which feathers keep in better condition when tried by damp and wind than do the more graceful but still more perishable ostrich plumes.

The second figure shows a foulard costume, crushed raspberry colour, studded with paler spots, and trimmed with creamy Breton lace; the under-skirt and folds are of plain Surah or twilled silk of the same colour. The bonnet is black lace, trimmed with gold lace, and with flowers of similar tint to the dress and with dark leaves; for flowers and grasses are used on bonnets this season, birds being reserved for hats.

The seated figure wears a fawn cashmere costume trimmed with satin of a considerably darker shade. The satin lining to the straw hat is gathered, and a long shaded plume sweeps backwards over the brim.

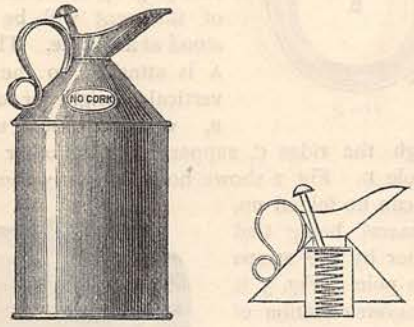
The children represent a little boy and three girls, ranging from four to seven years of age. Their frocks may be made of sateen, cretonne, batiste, or cotton Sicilienne; or they may be carried out in foulard trimmed with lace, or in summer cloth or summer serge trimmed with embroidered bands. The charmingly delicate Pompadour designs of flowers and foliage lend themselves well to children's costumes. Silk, woollen, and cotton fabrics are now mostly brocaded or printed with Pompadour and Louis XVI. designs; and the difference between the two styles is

but slight. In the first the flowers are detached on a plain or self-coloured ground; in the second the same flowers are placed on stripes or enclosed in lines. If creamy white or saffron foulards are adopted for evening wear, then painted lace looks stylish as a trimming; and the more Eastern is the lace in colouring, the more successful is the result. The colours for the month will be heliotrope in all shades (which include mauves and violets), seal-browns and coffee-browns (coffee in the bean, roasted, and ground), vanilla, a shade of yellow resembling Indian corn, slate-grey, willow-green, steel-blue, and porcelain-blue.

THE GATHERER.

A Corkless Oil-Can.

The greasy cork of oil-cans is generally a nasty as well as troublesome appliance, and a useful improvement has made its appearance in the "no cork" oil-can, which dispenses with a cork altogether. As will be seen from the woodcut, a knob projects from the mouth of the can, and when this is pressed by the



thumb it forces back a leather disc or valve, which closes the orifice by the upward force of a stout spiral spring. The oil can then be poured, and when the knob is released the spring again shuts the valve; moreover, if the can be upset the oil cannot escape.

A Ship-Railway across the Isthmus.

The revival of the project for cutting a canal across the Isthmus of Panama, in Central America, has called forth a rival scheme, which purposes to transport ships bodily from the ocean on one side of the isthmus to that on the other. Captain Eads, an American engineer, is the author of the plan, and a special committee of the United States Senate are now considering its capabilities and advantages. The proposed railway would consist of twelve heavy steel rails, placed three feet apart. It would be led into the water at both shores, by a gentle incline, to a depth of thirty feet, so as to carry the cradle or bogie-carriage intended to support the ship under the keel of the latter. By this means it would be possible, according to Captain Eads and other eminent engineers, to move the largest ships several times faster than they could pass through a canal with troublesome locks. Moreover, the cost of a ship-railway would be considerably less than either of the projected canals, and be built in a much shorter time. Touching the ability of ships to withstand the strain of transportation in this manner overland, Captain Eads is of opinion that any vessel built to weather the gales and heavy seas of the Atlantic is capable of being carried by rail.

A Talking Picture-Book.

A somewhat clever toy, one that is sure to please children, and that is (so far as we know) quite new, is shown in the engraving. The book consists of a series of pictures of animals, with apparatus for producing sounds in imitation of each creature represented. Opening the book, the illustration is on one side of the page, and letterpress descriptive of it on the page facing. The text covers concealed mechanism, comprising bellows and whistles of peculiar construction for mimicking various voices. The bellows are "blown" by pulling a button at the edge of the page,

the button belonging to the picture on view being pulled to produce the sound in imitation of the cry of the animal exhibited. Mr. Brand, of Sonneberg, Germany, has patented this invention.

A New Eye-Shade.

The eye is so important an organ of the human frame that it is, of course, desirable to assist and protect it in all cases where it is weak or unusually delicate. This "goes without saying," as the French have it; yet, as many people wish to shield their eyes from excessive light or other disturbing influence without being compelled to use coloured glasses or some of the other shades now in vogue, the question with them has very particularly been, how to do it. Their requirement—an extremely common and not

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.

OURS is an age of change, and Paris, which for centuries has ruled the world of dress, is losing her empire in many particulars as far as Great Britain is concerned. London fashions are now recognised, not only in England, but even in Paris, where, among other things, the close, neat English cloth jackets have been widely accepted for morning wear. There are several distinct classes of modes adopted in the metropolis of England. Some young ladies to be met with at fashionable assemblies have their dresses made at home, and without any great outlay contrive to be distinguished for good style. They at the present time adopt short dresses for day wear, and during the London season long skirts were only worn by matrons for afternoon drives and parties in-doors, and then only exceptionally.

I dare say many of you will be preparing for country garden parties. I would suggest as stylish, well-worn dresses, plain white Cora silks, made short, with gracefully draped skirts and full bodices, either just gathered at the waist, or in the style affected by artistic dressers, viz., gathered at the throat and waist, so that the figure appears to be swathed in the material. With this style a wide band of the dress fabric is worn round the waist, cut on the

cross, from three to five inches wide, and fastening with hooks beneath one pointed end. The dark coffee lace has a good effect on the pure white silk, but many of these simple dresses have only a little white lace and a close ruff at the throat. Artistic dressers have a double fall of lace reaching to the shoulders, and a heavy ruff also, and generally a very large hat to match, with perhaps a bouquet of yellow roses. Less æsthetic dressers wear a red velvet, silk, or plush toque. Now these are differently made this season, more after the order of caps, with a half handkerchief drawn round a shape, and knotted in front; but besides the necessary ends a few additional plaited loops are mostly added. Plain pink ginghams, with coffee-coloured laces, made in a similar way, are worn with black velvet toques, and black gloves, and also with charming little close bonnets, all pink, with pink strings under the chin. Strings are worn, and of ribbon too, but only just long enough to make a neat bow in front. Silver-grey mousseline de laine and cashmere make very pretty simple dresses, the hat of the same tone; and dark brocaded cottons, with plain-coloured under-skirts; indeed, cotton dresses of all descriptions will be generally worn for the autumn. I have seen several dark green and blue costumes, trimmed with bands of printed cashmerienne cotton, prepared for travelling, and I remarked that they had a narrow kilt-plaiting just at the edge of the skirt. This, when soiled, was intended to be taken off, and each dress had two other kiltings ready to replace the soiled ones. If cretonnes or good firm satines are chosen, they do not tumble; but unless the skirts are cut very short, the edges are apt to become shabby, so the hint is one worth considering.

FIG. 2.

Jersey bodices have many patrons left, and I see that with some of the coat bodices as well the plan of buttoning the tunic on to the outside is observed. Many material bodices are cut after the jersey form. I will describe one which would make a good useful autumn dress. A leather-coloured woollen rep bodice fastening on the left side, with an upstanding collar and cuffs of brown velvet, a brown velvet scarf tunic buttoning on to the edge of the bodice, the ends falling in drapery on the short skirt, which matches the bodice, made with two box-plaited flounces, over which at intervals fall wide tabs of brown velvet. A capote of brown plush, with a torsade of leather-colour, made it complete. Many people for country wear adopt the tennis aprons, with bibs back and front, but with large loops of ribbon, and made in silk, satin, linen, plush, and almost any brocaded or plain-coloured material, sometimes embroidered. Thus with a plain-skirted black dress and bodice a great many changes at small expense can be rung, for very little stuff and but little ingenuity in making are required, and yet a picturesque effect is produced, and especially for a young girl many pretty toilettes may be improvised.

FIG. 1.

Englishwomen affect rather a rigid style about the throat, and though a few adopt ruffs, collars and ruffs have in a measure given place to wide black or white insertion wound tightly round the neck and top of the bodice, for all the world like the china figures which, having their heads knocked off, have undergone some necessary repairs. Stockingnette jackets for out-of-door wear will be found most useful in the autumn. They are light and warm, can be easily carried when not on, are very inexpensive, and set to the figure to perfection. Pugin, in his "Ecclesiastical Ornament and Costume," discourses learnedly on the subject of Hoods, the most ancient covering of the head. We, in our nineteenth century, have returned to them with all the enthusiasm of a prevailing fashion, but not for use, only for ornament, the lining being by far the best part. You scarcely see a jacket now without this appendage, and they are also made separately to put on to an ordinary bodice for out-door wear. Plain, striped, and brocaded silk, all are used, the hood being of the ordinary form, and placed so that as

FIG. 3.

much as possible of the lining shows. Round capes of material have given place to jetted capes just large enough to reach to the elbows. They look well with all kinds of dresses, and take off the unfinished appearance which the dress bodice alone sometimes presents.

For mantles in silk, satin, and Sicilienne, and for wraps in cashmere and alpaca, a distinctly new shape has been brought out, viz., the cassock, unmistakably suggested by an academical robe. It comes very high in the throat, and reaches almost to the hem of the skirt, and is large and flowing. The hand is slipped through tiny sleeves about six inches deep, and closely set rows of runnings about the throat recall the academic robe, but give a square, unnatural height to the shoulders. Parisian women have only partially adopted them, but they have been well sold to English buyers, and much worn by women of fashion in London.

"Woman is an animal that delighteth in the toilet," is the definition given of the sex by an ancient writer, and to all women dress forms an important item in their lives. Hence, perhaps, so much time and thought are bestowed on it by the world at large, and each want as it arose has been met. It is pleasant to think that parasols are of more ancient origin than umbrellas, which would seem to indicate that there is more sunshine than rain. The fashionable parasols of a century ago were made of all sorts of material, and displayed a variety of ornament — feathers, beads, and lace. We are now returning to this old style. The parasols of to-day are more like portable tents. Many are charmingly painted—the black with carelessly-thrown bouquets of flowers; the cream-colour, with swallows which seem to have just alighted. Many are covered with row upon row of lace, and for dressy occasions have large bouquets of flowers on the top and one by the inevitable bow on the handle. They are often made of a piece of the dress and bordered with the same trimming. Young girls living in the country will be quite *en règle* if they use real flowers. Nothing has been more fashionably worn during the London season than bunches of buttercups; indeed, any yellow bloom is right. Fabulous sums have been spent upon real flowers worn on bonnets and parasols, and on the left shoulder in long garlands, covering half the side, or in huge flat bouquets. Fashion, having devoted itself so perseveringly to parasols, may next possibly turn its attention to umbrellas, and we may disport ourselves with coloured ones. This useful article was not introduced till the sixteenth century; it is to be hoped the climate of Great Britain was not so humid up to that time, because for 200 years after that they were reserved for the use of rich people, who must have found them a somewhat troublesome appendage, seeing they were usually four feet high, and four yards round, weighing some four pounds at least. They were handed down from generation to generation, until, happily, towards the end of the last century the Parisians reduced their size and costliness. They were not, however, the unobtrusive article of dress they now are. In the time of the Directoire they were yellow, blue, grass-green, pink, and scarlet, and up to that time they had been made of leather, oiled silk, or glazed paper.

Foulard, chalis, and cotton handkerchief dresses are worn—especially the shot foulards. Tiny-patterned skirts ready made are sold at the Louvre to go with them, which simplifies the making. There are so many little matters now which, when known, aid in economical dressing: for example, Surah and soft silks, generally of bright hues, are being largely used in Paris for re-trimming last year's gowns, in the form of linings, braidings, and plaits of colour introduced here and there to brighten up the whole. The untidy fashion of white balayeuses for morning wear has happily gone out, but red and orange plaitings of soft silk have taken their place, and these serve to give a little necessary colour to the toilettes.

A few words concerning the engravings before concluding. The three figures in outline illustrate the current style of morning costumes for the month, and demonstrate how fantastic is the taste of the day, and how far the designers of our fashions go for their inspirations. Singular daring occasionally marks the selection. Our modes are sometimes culled from one rank, sometimes from another. The tennis-player (Fig. 1) is borrowed from the sunny South, for by its form it will be recognised at once as Roman. The player's dress may be either cream llama, thin flannel, Turkey twill and cream bège, or sateen and Madras muslin, in fact almost any combination of materials that will prove cool and drape gracefully. Various are the shapes of tennis aprons, but the Italian is perhaps the most popular at present, and it may be decorated in more ways than one. Outline embroidery, crewel embroidery, cross-stitch in ingrain silk (the threads of canvas being drawn away on the termination of the work), drawn work with coloured cotton used for securing the loose threads, and forming the pattern, are all in vogue for ornamenting these Roman aprons. The hat should correspond in colour, if not in fabric, with the leading tone in the dress. Red twill is used, so is Madras muslin, puffed over a large wire frame and trimmed with a spray of bright flowers on flexible stems, forming charmingly cool head-gear.

Fig. 2 is a handkerchief costume. Our model is made of dark blue foulard squares with red borderings;

but fine bunting and cotton handkerchiefs are made up in a similar manner. The Byron collar is completed with a sailor tie of handkerchief ends. The skirt is covered with three plaitings, and the back of the pointed tunic is draped short. For French seaside resorts, costumes of cream foulard handkerchiefs with gay Persian borderings are in great demand—fantastic to the last degree they look, but stylish when "well worn" by those who can indulge in constant change in their attire.

Fig. 3 displays the smock-frock which is quite a *furore* for little girls' wear. The plastron in front is laid in tiny kiltings, and worked with some bright-hued silk in honeycomb stitch, which stretches at will, consequently differs considerably from the honeycombing in vogue some thirty years ago. The pattern from which our drawing is copied is dark green summer serge, the stitching being carried out in orange silk.

The group of figures offers suggestions for toilettes of a more important description. The figure on the right is dressed for a garden party, in heliotrope satin and Pekin, the Pekin being in this instance striped velvet on a satin ground. The coat has a Medici collar and a sulphur-coloured tie of Languedoc lace in front. The Swedish gloves are buttonless, and of that peculiar shade of cinnamon or brown paper so much affected by our *élégantes*.

The figure on the left wears a blue silk costume shot with red, and trimmed with loops of satin ribbon and beaded lace. The plastron is entirely of beads that have the effect of gems, and are known as "rainbow," or "iridescent;" they have been marked features in this season's dresses. They are effective and costly, and now that they are finely cut, full of subdued colour, and the gold is banished, much of the tinsel look they presented when first introduced has disappeared.

Number three is a dressy fête toilette of pale salmon gauze and satin; the pointed plastron is gathered, and the muslin hat is also gathered, for gaugings or gatherings have now definitely asserted themselves in the make of a fashionable dress.

The second figure wears a black lace and jet mantelet, a dark olive-green dress with Persian bordering; the bonnet, and likewise the parasol, correspond in colouring with the dress. The parasol, of which we give a drawing, is an inspiration from Japan much appreciated this season in both Paris and London. The cover is black satin, and the lining is satin to match the trimmings of the dress worn at the time. The frame is made with sixteen ribs, and these are visible, the lining being beneath them. The handle is from Algeria, and is the rooting portion of a large reed (*Arundo clonax*) golden yellow in colour, and marked with ring-like ridges of dark brown. The knob at the top is of the same wood.

THE GATHERER.

A Pocket Life-belt.

Ordinary life-belts are so clumsy that we welcome the new variety illustrated in the accompanying figures. It is the invention of an American, Mr. R. E. Rose, of Gretna, Louisiana, and is so light and convenient that it may be strapped on the person in combination with the usual dress, or folded up and carried in the pocket like a diary. The belt consists of several air-cells, A, of the section shown in Fig. 3. These cells are provided with air-valves, C, which open inwardly. An air-supply-pipe, B, running round the belt and communicating with each of the cells by a second air-valve, B, completes the whole, if we except the shoulder and

FIG. 1.

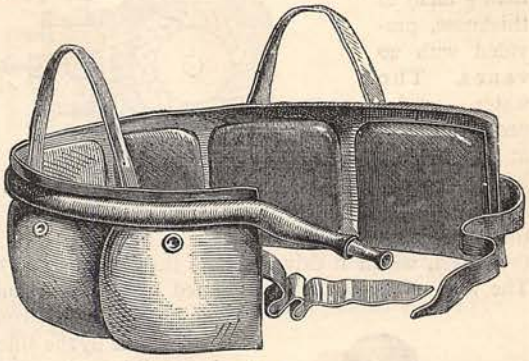


FIG. 2.

other straps for fastening the belt about the body. The chambers are inflated by blowing through the supply-pipe, which is provided with a suitable mouthpiece, and they may be discharged by means of the valves, C. One great advantage of this kind of life-belt resides in the separate chambers, two or three of which may be accidentally punctured and discharged without destroying the floating efficiency of the remaining chambers.

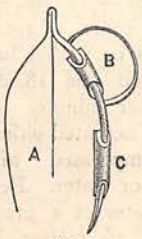


FIG. 3.

ninety guineas. These figures do not include books, and there are extra charges for tuition in Chemistry, Instrumental Music, Vocal Music, and Drawing in the advanced classes, and the use of the workshop and gymnasium. None of these, however, are excessive.

The division of school hours and arrangement of lessons is somewhat novel, and provides ample time for recreation as well as for study. The number of Masters is large; but many minor matters of school order are committed to Prefects and Sub-Prefects, chosen from the upper forms, and acting as intermediaries between the Masters and the main body of the boys. The first bell rings at 6.20 a.m., and work is inaugurated by a call over at seven, followed by morning school, and by breakfast at a quarter to eight. Prayers come half an hour later, and then the pupils are at liberty till nine. At ten the classes are changed, and at eleven lessons are adjourned for nearly an hour, during which drilling and gymnastics have their turn with the various classes in winter, and are superseded by instruction and practice in swimming when the season permits of it. Then there is another hour in school, and at its close five or ten minutes' breathing-time before the one o'clock dinner. When that meal is over the Master on duty for the week reads over the punishment and detention lists, and those who have kept their names out of the rolls of fate are free for two hours and three-quarters in the play-ground, for country walks, or for promenading certain specified streets in the town. School begins again at 4.30, tea and prayers follow it at 6.30, after which a short play-time precedes evening study, which is closed by the supper-bell at nine.

The educational scheme at the Leys School is comprehensive and thorough. Boys are prepared for the Universities, or for a business career, the curriculum in either case being shaped to the end in view. Boys are also sent in for the Science Examinations at the University of London. All this necessarily entails an amount of organisation to which few administrations are equal; the growing fame, therefore, of this young school is the most solid tribute that can be paid to those who have so successfully conducted it.

E. CLARKE.

PYTHAGORAS THE SAMIAN.

BY FRED. E. WEATHERLY.

PYTHAGORAS the Samian
First made the heavenly lyre,
Untaught by muse or Orpheus,
But—by a smithy fire.
There, while the ceaseless hammers
A measured music keep—
Now bright and strong, now low and clear,
Now long and dull and deep—
Right deftly did he fashion it;
"'Tis well, 'tis well!" quoth he,
"The strings they need be many,
As the chords of Life must be."

So may the mighty masters,
In these wild days of strife,
Learn that the grandest music
Rings from the Forge of Life—
The throbs of human sorrow,
The beat of iron wills,
The hope that cheers, the fame that fires,
The love that warms and thrills;
And all those chords combining
In man's vibrating soul,
May shape a mighty music,
One grand harmonious whole.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.

SEPTEMBER brings us near to autumn, and we bid farewell with regret to summer, but much that is enjoyable of the delightful season is still left to us. The fields are green, the foliage has not yet begun to drop, and our holidays are hardly over—our sea-side resorts crowded.

We have of late years quite revolutionised the bathing dresses worn by ladies. The long ugly garment so apt to fly up, and so heavy and cumbersome, has given place to the combination garment, which comes to us from France. For swimmers bunting is the best material, made with bodice and trousers in one, a belt round the waist, the legs of the trousers cut like a boy's knickerbockers, and called French trousers. The sleeves come to the elbow, and the neck is hollowed out well; the trimming is either bands of red, or rows of white tape, and for good serviceable wear dark blue is the best. But along the coast of France just now most fanciful bathing dresses are to be seen, some cut like a Breton jacket, some *à l'Incroyable*, plain, striped, and in all conceivable mixtures of colours; these, however, would not find favour in England. For ordinary bathers I would suggest that, to the waistband of the dress I have described above, they should add a gathered skirt, just long enough to reach to the knee, and select thin flannel or serge instead of bunting, remembering that the thinner and lighter the make of flannel the better, or when in use it becomes heavy and filled with water like a sponge. If anything but blue is selected—and it is by far the best and most durable—red or grey, or the two mixed, are to be

recommended. Be careful to secure the waistband well with three buttons, and embellish it and the suit as much as you like with any kind of trimming that will stand the sea-water. Red wool and white wool are good, and some of this season's bathing dresses are charmingly embroidered. Of course, they ought to fit into a check mackintosh bag big enough to hold a small pincushion, comb, &c. The best buttons to use are mother-of-pearl or bone. Do not be persuaded to have white flannel or serge, it becomes so soon discoloured; or any lace trimmings, even of coarse torchon, for they look miserably out of place in the water. A paper pattern of the bathing dress would be a great assistance in making up, and with such a help it could very easily be made at home at small cost, taking from four to five yards of material according to the size of the wearer. To aid those who should undertake the work, I will suggest some other styles of making and trimming. Some people have a short blouse, the bodice and skirt cut in one and the trousers beneath, but the disadvantage of this is that the skirt is apt to fly up and show a vacuum. Sometimes there are revers at the neck, sometimes the skirt is cut up slightly at the side. The bodice may be made with a basque or with a yoke, the trousers reaching to the ancle. The trimming can be braiding in any plain design, carried down the front, or merely a bind of a contrasting colour. For stout people a long smock with yoke at neck and trousers beneath is the best, the fulness of the bodice below the yoke being arranged in box-plaits like a Norfolk jacket. Sea-water is not good for the hair. In France ladies often go into the sea with their hair well dressed and wearing becoming straw hats, fearing the heat of the sun. They never let the head get wet; but in England it is considered better to immerse the head at once, therefore the waterproof net-shaped caps with red worsted ruching are to be recommended. And where the coast is rough, shoes should be worn; the cheap kind made in French prisons or on the borders of Spain, with straw-plaited soles and holland tops, are capital for the purpose. They are sold generally at English seaports; but if these are not procurable, india-rubber-soled linen shoes will answer. A cloak to put on when coming out of the water is useful; in France it forms a necessary part of a bather's outfit. It is generally made of Turkish towelling, circular in shape, and round in form. The newest is the Hamman, made of a cotton plush, ornamented with Bulgarian embroidery. I have just seen such a one with a bathing costume of blue, made with a large collar, and anchors embroidered in the corners. I thought this in far better taste than some others with a thick lace frill down the front, worn by a French countess. One little hint for bathers. If you find a headache follows bathing, contrive to put the feet in hot water as soon as you leave the sea, and have a large warm sheet to wrap in. Abroad all these comforts are provided. In England the easiest way to secure them is to take a hot-water tin filled, with the towels and sheets wrapped round, to the bathing machine.

Sea-side dresses do not show anything very new. Blue cotton, and black and white checks, and pink ginghams seem the favourite washing dresses. Foulard is a fashionable material, especially blue trimmed with red, which appears on the Laveuse tunic, and on the lacing of the full bodice in front. Fine woollen stuffs are, however, the most durable; purée de pois, one of the most fashionable shades, made with three flounces; nun's sleeves, with revers; tunics trimmed with silk, and pélerines. The Trouville shoes ought most certainly to be imported; they have copper soles studded with nails, admirable for the beach and rock-climbing.

The sea-side does, as a rule, play havoc with the complexion, but it brings a healthy glow, and the tan easily disappears. One way of removing it is to beat up the white of an egg over-night, lay it well on the face, and let it remain till morning. Of course this has a stiff and sticky feeling, but it effectually removes the tan. Vaseline is also an excellent preservative against sunburn. Unfortunately such harmless remedies are by no means the only ones used to restore complexions and personal appearances, and however much we may disapprove of it, we cannot shut our eyes to the fact that by means of hair dyes the darker tresses of most of the fashionable women have become a reddish auburn (golden hair is out of date now), and that a colour nature never put there is to be seen on their cheeks, possibly scarcely perceptible at first, but increasing as time goes on, until many a woman in our fashionable gatherings recalls a clown in a pantomime. Every satirist, and nearly every poet, has had a word of disparagement to say on this subject, but it is all of no avail. Enlightened as we are, at the latter end of the nineteenth century, this folly increases every year. Martial's advice is equally applicable now:—

> "Leave off thy paint, perfumes, and youthful dress,
> And nature's failings honestly confess;
> Double we see those faults which art would mend,
> Plain downright ugliness could less offend."

Painted faces and dyed hair, long before and long after Jezebel, appear always to have gone together, and date back to the Assyrians, Egyptians, and Indians. When dyeing went out of fashion, powdering came in. One emperor's hair gleamed like fire with the gold-dust upon it, and the Saxons patronised blue powder. In the East, for centuries, women have stained their eyebrows with antimony, just as a specially prepared pencil serves the same purpose to womankind now, with the result of marring the skin, giving the appearance of additional age, and being anything but "beautiful for ever."

Artistic dressing has become more a matter of study, and the colours favoured by those who affect it are old gold, Egyptian red, terra-cotta, alone or with grass-green, old gold and mulberry, and moonbeam, which hues appear in soft silk, in stamped plush, and in a variety of conventional-patterned cottons. No artistic dresser would be without a smock—yes, a veritable smock, cut in exactly the same way as those worn by farm labourers, viz., opening at the neck, back and front, with a square turn-down collar, and smock gatherings back and front, these gatherings being of fanciful pattern, with coloured

stitchings on the upper edge. The smock is long and straight, with full sleeves, gathered in the same fashion at the back of the arm and at the wrist, so that they form a puff between, and there is a straight turn-back cuff at the wrist. They are worn over a habit-shirt or a silk handkerchief, confined at the waist by a belt, and looped up over an under-skirt, silk and cotton being both used, and for children they are quite charming. A favourite make of bodice is gathered at the waist with a broad sash cut half high, and filled in with gathered muslin, worn with gathered sleeves to match. The skirts looped up at the side, to show an underskirt, as in Portia's dress, find also many patrons, and the cuffs of many sleeves fall over the hand. The hats shade the face, and have a garden of roses beneath; and the bonnets, which also overshadow the brow, have a plaited cap set far back beneath the brim, close to the face.

Some charmingly quaint old-fashioned bonnets of this kind have been prepared for children, but none of them are more becoming than the Tam o' Shanter, a round Scotch cap with a rosette in the centre, now made in cloth, muslin, and velvet, and worn alike by children and grown-up people.

Children's frocks are certainly very pretty now. Many of them are trimmed with brocaded galons of all colours laid on in the place of tucks on the skirt; and the babies' cloaks have lace and fine Sicilienne embroidery laid over the satin trimmings. Mechlin lace is much used on children's white dresses and cloaks, and as the imitation laces of this class are so good, this need not make them costly. Turkey twill is not only applied as trimming, but serves for the whole dress, with nothing to relieve it, the bodice basque falling in box-plaits over the two box-plaited under-skirts. Square sailor collars and cuffs of twill on white dresses

FIG. 1. FIG. 2. FIG. 3. FIG. 4.

look wonderfully well. Happily, frocks are cut a little more ample, and no longer look like mere sheaths, but the Princess style prevails still. Little cotton frocks are bunched up over coloured skirts only, showing a puffing at the edge, and have pointed bodices, and sleeves puffed at the shoulder and elbow, which seems to suit the old-fashioned patterns of most of the demi-saison materials. Yoke collars made in lace, linen, and muslin, and fastening at the back, are most useful, for they give a finished appearance to an old frock. Many kinds of large collars are being made quite distinct from the frocks, among them some in plain coloured cottons with braided anchors at each side, well suited for sea-side wear. Washing silk is used for the kilt-plaitings under embroidered flounces, pongee frocks with tiny spots of green embroidery here and there form a happy combination. In children's cloaks, the last idea is a dolman laced at the back. Bonnets and hats made of muslin are most becoming to young faces.

FIG. 6.

By-the-by, nightcaps are coming in again, made of silk with a profusion of lace, matching the silk night-dresses. The curling of the hair necessitated by the present fashion of hair-dressing has been found so unbecoming, that these caps are made so that the frill of lace can be pinned down over the front hair, the cap enclosing the hair at the back, for strings are tabooed. We possibly may return to the old modes which prevailed in Tudor times. Henry VIII.'s nightcap, so history tells us, was black velvet much embroidered. In the time when wigs were worn they adopted such caps trimmed with lace for morning wear. The Coif, a nightcap worn by both sexes, and fitting the head closely, made of linen, tied beneath the chin, was the precursor of the legal coif, now a mere patch of silk placed on the top of the wig.

Crinolines are creeping in by slow degrees. At present they are only used to keep the skirts out at the back, and a few months ago were only laid in the train; now they reach to the waist.

If wet seasons are to continue, it is to be hoped that a new idea which hails from Chicago may be brought to perfection—viz., a process by which the most delicate fabrics are rendered impervious to wet. Silk subjected to the treatment, although covered with water, is said to remain dry, and ostrich feathers to retain their curl. Seeing how much is spoilt by rain, we have every reason to hope this may prove true.

As September is the commencement of the demi-saison, when summer clothes have lost their freshness and it is yet too early to buy winter ones, the illustrations we offer have been selected to serve as guides rather for retrimming and altering old gowns than for making new ones.

FIG. 5.

The seated figure (Fig. 2) in the group wears the new smock mantle gathered at the neck, which may be made in either black satin or bège cashmere. The dress, bonnet, and parasol all match in colour, which in our model is the still popular heliotrope. Fig. 3 wears a travelling costume in plain and figured materials. Fig. 4 illustrates a Watteau dress suitable for wearing at a gipsy tea or quiet garden party, where the picturesque is much affected by young ladies. The materials may be either plain and Pompadour foulard or cambric. Fig. 1 shows a pretty sea-side costume of Tussore silk and Cardinal red foulard or surah; here we have the new châtelaine bag suspended from the waistband. These receptacles for handkerchief and purse have now found their way outside the dress, the very scantiness of skirts having banished pockets. The single figures show a Watteau tea-gown (Fig. 7) of rich broché satin and creamy Madras muslin with puffed sleeves; a pretty costume (Fig. 5) for a girl of thirteen, always a difficult age to dress appropriately—and lastly, a house-dress (Fig. 6) for a young matron. Such are the prevailing styles for the month. The selection of materials and colours must be guided by individual tastes, and wants, as the present season is not one in which wardrobes are enlarged and fresh investments made either in the dress or the millinery line.

FIG. 7.

WHAT TO WEAR.

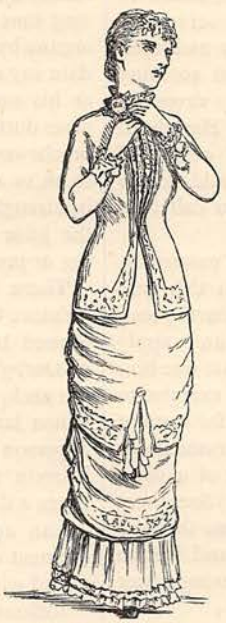
CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.

HAPPILY, English people have improved in the art of dress, but even this year foreigners have been scandalised by the dingy finery in which our countrywomen have elected to explore the Rhine, Switzerland, and other favourite resorts. There is no excuse, for materials are cheap enough. A serge costume meets every emergency; a beige or an alpaca is comfortable for Switzerland, where, by-the-by, flannel under-clothing is to many essential. An ulster, a yellow gauze veil (the best of all veils for the complexion), dark Suède gloves, an *en-tout-cas*, and large, well-made, but easy boots are necessities. Black lace sewn into the bodices of dresses as the cuffs and collars—to the great saving of trouble—may now supersede linen; but where white is preferred paper can be substituted with advantage.

Shoes are the fashion for out-of-door wear; a good serviceable walking-shoe has three buttons on the instep, and is made in Levant or calf leather. Many have brass heels, and shoes also for dress wear carry off the palm. For travelling I should recommend the broad-soled boots which support the ankle and protect the foot. About travelling-cloaks I have a word to say. The circular shape of real waterproof is to be recommended, and it can now be had mackintosh on one side, and plain blue, green, black, or brown tweed on the other. For elderly ladies the ulster mantles will be a comfort; they have long cape-like sleeves, and entirely envelop the figure. Many rich new stuffs, suitable for artistic dressing, have of late been brought out: Oriental silks in solid and classical colours, covered with a self-brocade dyed in pure vegetable dye, with no mixture of mineral; Levantine, which is made of pure Italian silk, and drapes with exceeding grace; ciselé velvet; and a new brocaded material of silk and wool in such delicate mixtures as cream and gold, or cream and pink, the pattern a check, with a quaint conventional flower in each square, recalling some artistic tile-painting. The wheel of fashion would seem to be revolving towards what prevailed in 1828, though in good truth we borrow from all periods, and a little of every style and every season is to be seen.

To aid in the invention of new toilettes, and perhaps as a means of studying passing modes, many women are collecting fashion-plates, and thereby learning how fashions grow out of one another, and what absurdities of past days it is best to avoid. But more than this, the richness of many fabrics now worn, the airy prettiness of others, suggest that from those treasures which art has handed down to us we should do well to recall the designs that are good, and re-adapt them to our present requirements. In many old country houses there are mines of such wealth on the walls and on library shelves, and we advise those of our readers who have access to them to make the most of the privilege, for each month distinctive and individual fashions gain favour.

The most fashionable colours of the moment date from the *Régence:* écailles de poisson, blue with a silvery hue; œil de roi, another blue; to which we may add pheasant-brown, Persian red, rich dahlia, and nymphe rougissante, also deeper yellow-pinks. Lilac and white, and apple-green and white, have been the favourite mixtures on white dresses, for white and creamy-white have been much worn this summer, and promise to remain in favour for evening all the winter.



IN-DOOR COSTUME.

The few caps to be seen are made of silk, fancy gauzes, or thick muslin, and fit the head closely; but they are frequently replaced by a piece of lace, folded to the head when on, and an Alsatian bow is added. Young women no longer wear caps, and older married women select those which most closely resemble a capote bonnet.

The small close shape of bonnets still prevails, and these are very quickly trimmed. An Alsatian bow over the forehead, and a straight piece for the strings carried across the back, and just long enough to tie with short ends in front, are easily arranged at home, and are likely to be worn all the winter—black straw with cardinal ribbon more especially. Veils are slowly passing out of favour, and it is hoped that in time the disfiguring masks so long affected may be quite abandoned. Felt, straw, and beaded satin bonnets are being prepared for autumn, and much gold will be worn: for example, strings made of soft satin, with a couple of rows of gold lace across the ends. Brocaded ribbons, reversible, and tartan satin ribbons, will all be used, with plush flowers, a little fruit, and many shaded feathers. Large hats have been much adopted at the sea-side this autumn, and each fair beauty would seem to bend the brim as suits her best. Wise mothers, acting on advice which recently appeared in a medical contemporary, have taken care that their children should not be blinded by the sun's rays, and the old sun-bonnets, made with frilled runners and on cardboard, have once more come to the fore. They are cool and light, but for the late autumn the same styles are being reproduced in velvet and stuffs to match the dresses, and these are so weighty that we fear they will produce headaches.

The size of the parasols this year has been pre-

AFTERNOON COSTUME.

posterously large. Many have resembled small tents, and been covered with heavy puffings of muslin. The time for using parasols is, however, alas! passing away. Curiously enough, human nature learnt to ward off the sun before it discovered how to defend itself from the rain; and the earlier parasols were made in all colours, and garnished with beads, feathers, and lace. In the sixteenth century the French began to use umbrellas, English folk not till the seventeenth century, when they were four yards round, four feet high, and weighed some four pounds, costing about as much. At first leather, glazed paper, and oiled silk were the materials of which they were made, and they descended from father to son. Louis Philippe got to be identified by his umbrella, but the citizen king affected sombre hues, and not the yellow, rose-colour, and apple-green which held good under the Directory.

There is at the present moment a great distinction between ball-dresses and dinner-dresses; the bodices of the former are low, with very small shoulder-straps. Married ladies affect heavy materials: green velvet bodices and trains over a green tulle skirt, for example, the front covered with brown leaves; a crimson and black bodice, the skirt all black lace; or heavy gold brocaded bodices, with satin skirts. Younger matrons prefer soft, creamy, and gold-coloured brocades, and if artistically inclined, cut the bodice as a low square, have a wide belt, and sleeves with one puff from the shoulder to the elbow, and as much lace as can be introduced on the bodice—indeed, never was there more lace or more jewels worn, diamond brooches and stars being even used to fasten the bodices at the back. A beautiful black dress worn in London this season had a Greek patterned band of diamonds bordering the bertha. But the particular craze of the season has been the wearing of natural flowers, which have found their way as wreaths and dress trimmings. They are, of course, exceedingly costly.

The Medici collar is worn for dinner-parties, turning back on wire from the back of the neck, the wire being placed quite at the edge, to hold it outwards. Sometimes this is made of the same material as the dress and lined with satin, sometimes covered with bead embroidery. High bodices were to be seen last season at large dinner-parties in London, but not this year; and during the autumn, in country houses, square-cut and heart-shaped bodices still have the preference. Young ladies will be wearing Madras muslin over coloured lining, the skirts made with some eight alternate flounces of the muslin and lace the same width gathered, a draped tunic above, and full-banded bodice. Very long skirts are hardly ever seen, and those who dance never wear them in ball-rooms.

A new idea for bridesmaids is to have twelve, each four dressed in such a way as to carry out the idea of the four seasons. Sometimes the dresses are so chosen that they savour somewhat of fancy costumes. At a recent marriage, some pretty white, or rather cream, silk dresses, with a brocade of pale green and blue upon them, worn with silver ornaments, and straw hats with ostrich plumes, were selected by the eight bridesmaids: two intending to carry out the idea of the woodland, with ivy, wild hyacinth, blue-bells, and wood anemone; two the meadow, with cowslips, daisies, and grass; two the rivulet, yellow calthas and forget-me-nots, and watercress; two the lake, white and pink water-lilies, buds and foliage.

English and French mourning differ greatly. Women of the highest rank in France wear plain black woollen gowns, and crape is quite an English fashion. It is now made of unwashed silk, with all the natural viscid gum, as spun by the worm, and dressed with gum. Formerly the name was applied to a thin stuff, lightly woven, worn by the clergy. The gauzy stuff of to-day is of Chinese origin—costly, and not durable. The best—viz., widow's crape or quadruple crape—is the cheapest in the end. It should be worn with care, kept from damp, and may be revived a little by holding over steam; but all good crape can be restored and made to look as good as new in the hands of the professional renovator.

TEA-GOWN.

Cyprus cloth is a woollen material which looks exactly like crape, and is made up into dresses for widows. The best-worn mourning materials are paramatta, barathea, and cashmere; but there are some others—new, light, and non-transparent—most acceptable to those who have to go into mourning in hot weather. These are drap d'été, soft wool and silk, draping well; nun's veil cloth, the voile religieux of which we have heard so much; a new silk barège, a great improvement on the old Levantine, yet very much like it; and chagrin, which is thicker than drap d'été.

For black washing materials there are foulardine, black crape cotton, and satine, which might be worn a season without requiring any washing. Those who see much of English people just now must notice how those who are out of mourning affect black as much as possible, relieving it with but little colour, and loading it with jet, while people who are in mourning boldly wear heliotrope, French grey, and crimson satin before they have mourned their parents three months, and jet ornaments in the first widowhood, when they should be faithfully excluded. Widow's mourning cannot be too severe—all crape, with not so much as a tuck to relieve it. The cap to be worn for a year and a day is made of lisse or tarlatan, and can be created at home by cutting in strips of half an inch deep, sewing the edges together, and holding them over steam, after a pencil or ruler has been passed through them. Borders thus made are most durable. Jerseys, jetted cuirass bodices, jetted capes, and jackets—all these are worn for second mourning. For the first, crape, stuff, and crimped silk fringe only must be used. Crape trimmings are lined and put on very simply; plaitings of crape, rolls, and French hems are out of date. The rules laid down are that a widow's first mourning should last twelve months, her second another twelve months; the mourning for parents and children, twelve months—three months deep crape; for grandparents, nine months; for an uncle and aunt, nephew or niece, three months; relatives by marriage being treated the same as relatives by blood.

The three figures we illustrate require but little explanation. The two in-door costumes are made of spotted fabrics, as, for instance, foulard satine with the real gold spots which the Princess of Wales brought into fashion by wearing during the latter part of the season in various dark shades of blue and green. The third figure in a Watteau tea-gown has selected a rich striped brocade with a gathered front of plain satin; coffee-coloured lace *en cascade* borders the plastron, and trims the pockets, sleeves, and fichu. Imitation or machine-made laces have made rapid strides towards perfection of manufacture during the past ten years. They never could possess the beauty and finish of the hand-made or real laces, but still some of the new Alençons and Argentans are now only detected by keen connoisseurs. And happily, too, they are inexpensive, for how lavishly lace is used not only on tea-gowns, but on breakfast and dinner-gowns as well!

THE GATHERER.

A Simple Audiphone.

In a former reference to the audiphone in the GATHERER we suggested the use of fine wood veneering; and the subsequent experiments of Mr. T. Fletcher, of Warrington, led him to the selection of birch-wood for the purpose. Further investigations in the rendering of sounds by different audiphones have, however, proved to him that a better audiphone can be constructed in a still more simple and inexpensive manner. In fact Mr. Fletcher's new audiphone costs practically nothing, and can be made by anybody.

Take (he writes) a sheet of stiff brown paper about 15 inches long by 11 wide, the paper being such as is ordinarily used for making up heavy parcels. Put the ends together, the middle forming a loop, and hold the ends between the teeth. The paper must be pretty stiff, as the loop must stand out round and full, and of course the paper must be without folds or creases.

An Electrical Fire-damp Indicator.

An apparatus which seems to be particularly well adapted for indicating the presence of inflammable gas either in the galleries of mines or in street mains has been invented by Mr. E. H. Liveing, Associate of the Royal School of Mines. It is primarily designed to measure the percentage of marsh gas or "fire-damp," as it is called, in the air of gassy pits; and its action is based upon the fact that in an atmosphere adulterated with inflammable gas a red-hot body glows more brightly in proportion to the amount of gas present. Though there is not enough gas to make the mixture explosive—that is, to burn of itself—there is enough to assist the burning of the red-hot body. Mr. Liveing takes for his red-hot body a fine platinum wire heated by the passage of an electric current along it, and he encloses it in a wire gauze screen which allows the gas-impregnated air to get to it. In order to gauge the increased glow of this incandescent wire in presence of the gas, and thus arrive at a measure of the percentage of gas in the air, he provides a second platinum wire exactly like the other and heated by the same current, but enclosed in a chamber of pure air, and excluded from the vitiated atmosphere which surrounds the other red-hot wire. This is the standard glow, and when the air to be tested is quite free from inflammable gas both

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.

IN November the winter fashions are well-nigh decided upon, and judging by what the shops, milliners, and dressmakers have in hand, dress is to be very costly. Velvet is the most fashionable material, sometimes plain, made up alone or with satin, but more generally figured—these figured velvets being blended with either satin or plain velvet, and in the small patterns with cashmere.

There are a few handsome specimens which show a mixture of colouring, but the newest figured velvets are of one tone, the pattern in brocade thrown on a velvet ground, or the velvet pattern on a satin or armure ground. The satin grounds are the most expensive and the handsomest; and in these, large leaves cover the ground well, but smaller designs are also in vogue, such as the shamrock. Dahlia and dark prunes are the newest and most fashionable colours—indeed, almost any sort of violet. I had better run through the list of the shades most worn just now. Petunias are well patronised, and for evening wear Eugénie, Prince Impérial, Evêque (viz., bishop's purple), and Isandule, seal and golden browns, grenats and rich clarets, and cardinals, blue royal, blue national, and pure marine, porcelaine (the China blue), Queue de Merle, Erin, bouteille, dragon, sorrel, and a new green, Niebelungen; Coquille, a delicate coral; China, a bright yellow, like the old-fashioned canary,

to be mixed with bronzes, such as Florentine, or Viperine, which is very light; and lastly, Lucifer, a drab-pink like terre-cuite, or sand of the desert, also called Egypt and Pharaoh. I think I should bring this last colour to your mind best by saying it looks like red sand with which brick-dust has been freely mingled.

Next to figured velvet comes plush, and plush is to be used for dresses, for mantle-trimmings, and for bonnets, and to line cloaks and hoods, as well as to trim them. To be worthy of so much favour, plush has been brought out with many new faces. There are two sorts of brocaded plush, one used for dresses and mantles. You would take this for brocaded velvet, only the pile is longer, and gets sooner crushed. The best way to restore it is to shake it well diagonally. The other kind is chiefly used for millinery; it is always of one tone, and the pattern is formed by an uncut pile like velours ciselé or frisé. Supposing the pattern is a vine-leaf, the ground is ordinary plush, but the leaf and the necessary veinings will be left uncut. Then there is the cameo plush of two shades, which has a mottled aspect; and a fur-like plush, which is used for mantles, and might be mistaken for sealskin.

Plain silks will be little worn, but much satin de Lyon and plenty of brocades and brocatelles, and all the richer classes of brocaded silks. Those whose purses are not as long as they desire must be content with broderie laines, which look like silk, though really silk and wool. Checks of the square chessboard order are fashionable in brocaded silk, as well as in broderie laine, and are made up with plain fabrics. Velours du Nord, a material between brocaded plush and velvet, is rich-looking, new, but costly.

The several materials are made up in a variety of ways—in so great a variety, I find it difficult to explain them. And yet there are no very positive changes. The skirts are short, but by a clever contrivance they can if desired be made long by the addition of a train-piece, trimmed and rounded at one end, straight at the other, to be fastened on to the edge of the skirt, which must be trimmed accordingly; but the fashion of draping skirts at the back makes this easy. There is great irregularity in the mode of trimming skirts. There are box-plaited and kilted flounces at the edge, and over this tunics which often cross in front, and are finished off with a bow, and are puffed at the back so as to appear most *bouffante*, for there is a decided tendency to return to crinoline, at all events at the back, and where muslin flouncings are not used, positive half-crinolines — or crinolinettes, as they are called—are. The vacuum between the edge of the skirt and the tunic is filled in with box-plaitings, but more often with horizontal drawings at equal distances, leaving a double flounce with scallops at the edge. Drawings appear alike on skirts, bodices, and bonnets. The full bodices are decidedly pretty. You may make them just gathered at the waist, back and front, and finished off with a band,

or as a jacket gathered twice on the shoulders and twice at the waist, and carried to the edge of the basque. Occasionally the bodices are quite plain, the unlined basque caught up *en panier* at the hips, and in the centre of the back. Sometimes to simulate a Princess dress the tunic is buttoned or invisibly hooked over the bodice when on. Sometimes bands of beaded passementerie form the trimming, gathered square; and gathered plastron pieces of a contrasting colour are often introduced. Then the same colour creeps into the second sleeves, which meet the sleeve proper a little below the elbow. Coat-bodices, with or without hip-pieces, are still worn, and plenty of outside pockets — ornamental, but useless. We have for so long gone through such purgatory in finding how to bestow pockets in dresses that now a species of reticule-pocket, to hang at the side, is introduced. Skirts are certainly fuller and wider. Tailor-made dresses will be the fashion during the winter, and jerseys are not as yet gone out. They and many dress-bodices have cuffs and collars of velvet embroidered in gold, silver, or clair de lune beads, which last do not tarnish. Polonaises are modified, and many of the check dresses are so made, only with a plastron of velvet. Several of the winter dresses are laced in front over a stomacher, and cords and tassels looped over bodices and skirts are a special fashion. Occasionally the cord heads the tunic, and is tied at the side. Braidings are still worn on cloth dresses, and never can be common, as they represent so much handwork.

The buttons are as numerous and apparent as in the summer, and there are some novelties. Smoked-pearl rims have been added to the perforated steel and metal-worked buttons, which have hurt our fingers so much and cut our button-holes so sadly. Other smoked-pearl buttons are studded with steel, while some are carved; and the carved jet are veritable works of art. Buffalo-horn is no longer cut, but melted, and then is run into any shape required. The imitation tortoiseshell buttons formed in this way and inlaid with silver look far better than they are. The metal buttons, whether gold or silver, are very much wrought, and generally in mediæval designs.

The new trimmings are all either the beaded cousu appliqués or fringe. These appliqués have not much altered since the summer, and they are made in all kinds of beads to match the colour of the dress. Sometimes cord is blended with the beads, sometimes they are outlined with gold thread in tambour stitch. But there is much that is new in the fringes which are composed of crimped silk, chenille—twisted and untwisted—and beads, all falling one over the other. Fringes made entirely of bugles appear on velvet dresses.

Muffs to match the several dresses have almost become a necessary accompaniment. They are very small—only just large enough for the hands—generally suspended from the neck, and are trimmed with flowers and lace. But their form is various; the largest is like an envelope, the flap forming a pocket; for there are pockets in all of them, and often two—one in the upper and one in the lower part; and out of the upper one peeps a corner of lace to simulate a handkerchief.

It is rather early yet to speak very positively about the fashions for evening dresses. For large balls low bodices will be worn pointed back and front, a basque-piece placed at the side uniting the two peaks. Spanish lace dresses are fashionable made over both black and colour, and they have the merit of being durable. A new black Madras muslin has been brought out with the pattern in old gold; but it is ugly, and suggests window-curtains. There are plenty of pretty, inexpensive evening dresses made in grenadine, gauze, cashmere, washing silks, printed foulards and satin foulards; and many of them are worn with high and low coat-bodices. The skirts are richly trimmed with inexpensive lace, which at a small cost makes them dressy-looking.

The newest winter petticoats are dark-coloured winseys with either silk stripes of the same width, or stripes formed of spots, or large spots as big as florins, in one decided colour, very bright and effective.

Millinery has much that is new. The winter bonnets fit the head closely, yet stand up over the face. They all have strings, and the new ribbons are brocaded and embossed. Quite original are the Egyptian designs, hieroglyphics, and sphinx-heads copied from the Pyramids; these appear on a ground of sand of the desert shade. Velvets and plush are the materials of which most of the bonnets are made, with a little satin intermixed. Straws and felts are on the wane. The plushes are various—striped, figured, and mottled, but always rich in hue and unsurpassed in *reflets*. Cardinals, browns, old gold, these are the favourite colours; and bonnets accord with the dresses, but do not necessarily match them. Plush flowers are new and rich-looking; the material suits the faded green leaves. Hats are most of them of the Tam O'Shanter order, which can be easily copied and made at home. The boat shape and the large-brimmed hats are also worn, but not so generally. Toques are as much in favour as they have ever been in Paris, but a fashion which is thoroughly English is the Foundling bonnet, made like Quaker headgear with stiff front and soft crown. This bonnet is generally made in plush, and tied under the chin. It needs a fresh pretty face beneath it.

But the illustrations will aid in rendering these descriptions of new modes clearer than mere words can do. Plush, beaver, and all materials that have a soft fleecy surface are selected for bonnets, mantles, and dresses. The intense cold of last winter probably inspired manufacturers with the happy thought not only of producing warm-looking and comfortable fabrics, but becoming ones at the same time.

Amongst the accompanying figures will be found the popular Talma paletôt of speckled cloth made with a plaited basque and pockets; the inevitable hood is, of course, lined with plush, and the beaver bonnet is tied with satin strings of the same colour as the plush.

The little girl's costume has a smock front, for smocks are still to the fore, and the fancy stitching that ornaments them is called by a new word, "smocking." This particular dress is made in dark blue plush; the collar, sash, and cuffs are blue satin spotted with red satin. The Tam O'Shanter cap is satin and plush.

Another figure wears the Duchess de Berri mantle, an out-door covering more popular perhaps in Paris than in London; for Englishwomen cling fondly to their trim, close-fitting, tailor-made jackets. This mantle is exceptionally handsome with its ample folds, its red plush lining and red satin bows, and its finely gathered ornamentation. Lastly, there is a handkerchief costume which can be made either of woollen handkerchiefs sold in the piece, or of plain woollen material with handkerchief bordering at the selvedges only.

The remaining figures wear evening dresses, suitable for quiet dinners and soirées. Satin and broché combined are the best materials for such toilettes. A spray of flowers on the bodice, a fichu and gatherings on both bodice and tablier, are salient features in such dresses, and they are all here exemplified. The days seem past when one material and one colour were deemed sufficient for a single dress. Fashion more than ever insists on combinations, not only of materials, but if not contrasts, at least of shades of colour.