

glad to act upon. In this way the Queen performs a most important part in the work of the State.

The Queen has her own Parliamentary reporter, and whether she is in the far North, or at the Isle of Wight, she is acquainted with the proceedings of both Houses long before any of her subjects. On ordinary occasions brief abstracts of the debate are telegraphed to Her Majesty, but should the discussion be of exceptional importance, fuller reports are sent, and continued down to the close of the debate, and the taking of the division. Besides the telegrams received by Her Majesty from both Houses, the leader of the House of Lords and the Prime Minister in the House of Commons write her a short account of the debate. Outside the walls of Parliament, the Queen is probably the first to know that Ministers have gained a victory, or suffered a defeat. In time of war, too, the Queen is kept fully informed of the progress of events day by day, and hour by hour, and every despatch from the Commander-in-Chief to the War Office is forwarded direct to Her Majesty by special messenger.

When the Princess Royal was born, the Queen is reported to have said in a private letter, "I think our child ought to have, besides its other names, those of 'TURKO-EGYPTO,' as we think of nothing else!" But this, we believe, is a myth. The supposed allusion is, of course, to one of the first political difficulties which arose after the Queen's marriage; it is mentioned only to show how State affairs must constantly invade the sanctities of domestic life in a Royal household. It cannot be otherwise. As Mrs. Oliphant remarks, "Politics are the occupation and profession of the Royal worker, as literature is of the writer," and during the five-and-forty years of her reign the Queen has been a most diligent and con-

stant student of public affairs. Since the dark December in which the Prince was taken from her, she may have withdrawn from much of the bustle and many of the pleasures of life, but it is the universal testimony that, even when her own heart-burden was heaviest, she never neglected her Queenly duties, but did her work day by day as faithfully as any labouring man or woman in the land. We shall scan the *Court Journal* in vain for the record of Her Majesty's daily toil as Head of the State, but we know that her life is one of toil, of real hard work, like that of him

"Who binds the sheaf,  
Or builds the house, or digs the grave."

One of the functions of Royalty—one which "becomes the throned monarch"—is that of speaking for the whole nation in times of disaster or special distress, and how well the Queen of England fulfils this high duty the daily press is witness. The words "message from the Queen," a "letter from the Queen," are as familiar to the reader as, alas! are the words "appalling disaster," or "terrible explosion." Simplicity and sincerity are the characteristics of these Royal messages; they are always looked for on the occurrence of a great calamity—and always welcomed!

But it is not to her own subjects alone that Her Majesty, speaking for the nation, sends grateful as well as gracious words of sympathy. It is no secret that the Queen's letter to Mrs. Lincoln gave greater pleasure to the American people than any single act of the British Government gave them all through their time of trial; there was no mistaking its motive or its import; it was a spontaneous act of intelligible feeling in the midst of confusion and dire distress, and it touched and bound together in a moment the hearts of two great peoples.

## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



AS the winter season is upon us we begin to see what among the many materials prepared by manufacturers the public intend to regard with a friendly eye, for what the dressmakers propose is not always what the wearers approve. Skirts are considerably wider, and consequently show to better advantage the fashionable fabrics, which are really worth being seen. There never have been more gorgeous silks, velvets, and brocaded plushes,

which glimmer and glisten as the light catches their brilliant surfaces, and made up with plain stuffs they show up to much better purpose. You will be preparing all kinds of evening dresses for winter gaieties.

For parties there is nothing so durable as a net dress. White or yellow or black are most worn, but a disposition is shown for dark colours. Box-plaitings round the skirt, or a huge ruche and puffings, the tunic caught in horizontal folds across, and a waterfall drapery at the back, these are an easy and stylish arrangement. The bodices are low, and generally pointed back and front; with draperies in the way of a berth, or a full bodice with belt. Mouseline de laine, nun's cloth, India muslin, Surah, and many kinds of soft silks are in vogue, and make up into really useful gowns for evening wear. These have ruches, box-plaitings, or puffings at the edge, and then straight flounces gathered or plaited and embroidered, with much lace, draperies edged with lace falling at

the back. The bodices are either cut half high, or as a narrow square, with elbow-sleeves. The ficelle and black lace dresses are among the most useful things yet brought out. They are simply composed of gathered lace flounces to the waist; the width of the lace varies from six inches to a quarter of a yard. The lace is rather full, and one row overlaps the other; with these satin and velvet bodices are worn. Small drops of gold or silver are sewn all over the lace or net flounces, occasionally with very excellent results, and among other new fashions I note that some of the

enormous flowers appear, nearly covering the front of the dress, and costing about £4 the set. How is it possible to dress well and cheaply when the etceteras are so costly? Velvet and satin flowers have superseded others, and they are all shaded to the utmost perfection. A new idea is a floral basket looping up one side of the tunic, out of which comes a long spray of flowers, which can hardly be too big: poppies, yellow and red, five times life-size, sunflowers, yellow blooms of many kinds, are most in favour.

Fashionable stockings are really specimens of the



WHAT TO WEAR.

low bodices cut at the waist in points back and front have a thick rouleau at the edge, larger beneath the arms and tapering towards the points. It is quite the fashion to wear velvet, plush, or satin bodices of a colour that contrasts with the skirt; ruby with blue, cream with a dark green bodice, brown with maize. Short dresses for evening are almost universally worn except in the case of very rich materials, but for balls nothing else are to be seen. This is economical, and saves a great deal of trouble. The latest idea on black dresses are clusters of many-coloured looped bows, the several hues mingled in the one bow.

We have come back to the floral wreaths high over the forehead, and tapering at the back, just as they were worn twenty years ago. On some party dresses

embroiderer's art. I have seen them in all colours, and of all designs. People seem to bemoan the difficulty of washing them, and I notice that for "washed," we should often read "spoilt," so I am tempted to give you a receipt furnished by a large firm of stocking weavers, even though you may be acquainted with the process. Wash the goods on the wrong side in lukewarm water, with pure soap, perfectly free from acid, and rinse them well in clean cold water. Dry in the shade or in a heated room. Black spun fleecy hose are much worn this winter, and fine ones of ribbed cashmere, but there is nothing specially novel save that open-work and embroidery are both blended in the same stocking, and that black stockings show designs in bright colours.



WHAT TO WEAR.

You will, of course, be wanting to hear what gloves are to be worn this winter, and my only difficulty is that the choice is so large. Cashmere gloves without buttons, which can be slipped on easily, and well cover the wrist, are made in every shade to match the dresses, and so are the taffetas-lined silk gloves, but neither of these kinds really wear well; they are sewn with a chain machine stitch, and if one stitch gives way the whole finger is unripped; and the silk wear out at the fingers directly. The old original French kid are most durable, but these have been quite superseded by Suèdes. White and cream Suèdes with many buttons are worn most for evening; for day wear they are either black or coloured to match the dress. But gauntlets are the great feature of the season, and even Suèdes now can be had with them. I have seen some most elaborately trimmed gloves for evening wear, silk ones with puffings on the arm, kid puffed with bands between, covered with embroidery, and a mass of embroidery on the outside of the hand; others with ribbons run through slits at the top and wrist, and artificial flowers mixed with the ribbon, but as yet I have only seen these worn at fancy balls by people who made dress a study. English chevrette piqué-sewn are good wear. Happily gloves are becoming cheaper, especially Brussels gloves.

The manly nature of women's fashions just now shows itself in the rage there is in the country for wearing tan dogskin gauntlets, some so stiff and deep that they rival what Cromwell wore. If, however, an heirloom that I have by me does not belie itself, the Protector did not go in for Puritanical simplicity in gloves. The specimen I have, which he is said to have worn, are of undressed kid elaborately embroidered on the hand.

The fleecy-lined silk gloves, as well as the fleecy-lined silk and woollen stockings, have much to commend them. In Suède gloves for dressy occasions tan-colour is being superseded by light grey.

Whether it is due to the societies which have taken the reform of mourning into their hands, or that modern notions are not in accordance with long and protracted lugubrious apparel, each year the wearing of black for departed relatives becomes less severe. Handsome brocaded satin and velvet gowns, with elaborate jet and chenille trimmings, are quite *en règle*, and wherever crape can be set aside it is. Mourning dresses are made just as elaborately as out-of-mourning gowns, and it is only the plain, woollen, black dresses that would not be quite as well suited for non-mourning.

A good substantial make of nun's cloth adapted to winter wear seems general for every-day mourning dresses, and I notice nearly all the millinery is trimmed with the dull jet. The crape cloth, a woollen fabric closely resembling crape, is now much worn by widows for every-day wear in their first mourning, to the exclusion of real crape, which a shower will ruin. Satin, Spanish lace, French lace, all these are used even with crape now, when crape is adopted, which it rarely is except for the deepest class of mourning,

but hardly any mixture is considered inconsistent, and it is thought sufficient for all but near relatives to wear merely black; and as the mourning lightens, trimmings of gold, silver, and steel appear on tennis dresses, cloaks, and even bonnets sometimes.

In furs I have seen nothing novel except a cape which fits the shoulders and covers the arms better than any old ones I can remember. Bear has been largely imported this year, and has the merit of being a most durable fur which will stand plenty of wear-and-tear. It appears in all the sable browns, and not as heretofore in dark browns only and black, and moreover is offered at very reasonable prices. There have not been as yet for many years such really good skins to be had so cheap, and they are being largely employed on brocaded silk and velvet.

The picture that appeared some time since in *Punch* is no exaggeration: fans are so enormous now, a lady ensconced behind one not only obscures herself, but her neighbour. Still there are other kinds: the pretty, round, marabout feather fans, with handle, and looking-glass in the centre, and the newer screen-fans made of stiff shaded feathers, arranged in oblong form, with a handle and looking-glass; also round fans consisting of rows of lace and artificial flowers, are often now made to match the dresses, and I have seen, used with ball-gowns that are trimmed with poppies or field daisies, a very large bloom of either flower forming the fan, but these, as yet, are all purely French.

Most of the winter petticoats are made with flounces up the back, and steels, but there is much art in the arrangement or else they shake about.

Plush plays a prominent part in millinery, and most soft and becoming it proves when skilfully used for bonnets, hats, capotes, &c. Capotes, as is usual at this time of the year, are popular in Paris. The difference between a capote and a bonnet is, that in the former the crown is full, and not flat and plain as in the latter. A plush capote forms the initial to this chapter; the colour is dark terra-cotta, and the feathers are shaded to the tint known as "crushed strawberries," all such peculiar hues being a special feature in Paris millinery. The lining is elastic plush, a *bonâ fide* stretching material, the most convenient ever introduced for the inside of a bonnet.

The mantles here illustrated are all braided, for it is literally a braiding season, as the makers say. Soutache or silk braid is not so much used as the tubular, patrol, and mohair braids, which are sewn on at one edge and remain upright, instead of flat as heretofore. Escalier plush and marabout borderings trim the outdoor wraps in our picture, and the linings are either gaily-striped satin or plush, which certainly add to their smart appearance.

Bodices that are entirely different both in colour and material from the skirt are still in fashion for evening gowns; so are important ruches round the edge of skirts, as our engraving testifies. Brochés of all descriptions are in vogue, whether on the rich ottoman or corded grounds, or on the less costly soft clinging nun's veiling.

## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.

## CHILDREN'S FANCY DRESS FOR CHRISTMAS PARTIES.



"JILL."

may be acceptable, and shall begin with those which are particularly easy to make at home. Boys' costumes, as a rule, not being so easy as girls', I will discuss the boys' first.

*Geneviève de Brabant* gave prominence to a cook's dress, and nothing is easier—and I was going to say quainter. It must be all white, even to shoes and cotton stockings; the breeches are made of white linen, and fastened with three buttons at the knee, and over this is either a frilled blouse, full, and ending



FRENCH DRESS, 1787.

FANCY costumes are particularly well adapted to little folks, a fact which of late years has come to be recognised, and at many juvenile parties character costumes are *de rigueur*. In case any of my readers should receive invitations to such parties for the young members of their family, and be puzzled how to dress them, I propose to give some details that I trust

may be acceptable, and shall begin with those which are particularly easy to make at home. Boys' costumes, as a rule, not being so easy as girls', I will discuss the boys' first. *Geneviève de Brabant* gave prominence to a cook's dress, and nothing is easier—and I was going to say quainter. It must be all white, even to shoes and cotton stockings; the breeches are made of white linen, and fastened with three buttons at the knee, and over this is either a frilled blouse, full, and ending at the waist, or a white double-breasted tail-coat; the white apron must, *de rigueur*, be tucked into the waist, and the flat cook's cap be worn on the head. If you want any further decoration, you may wear the *cordons bleus*, display a bill of fare, or a saucepan; and should you prefer to be a pastrycook, you carry a wooden tray of cakes; or a baker, you carry a long Vienna loaf.

A clown—more especially the

French one, Pierrot—is very easily concocted. He wears long, loose, white trousers and blouse, with a row of coloured rosettes down the front, and has his face painted, and occasionally has a half-mask, black. An æsthetic clown is a good notion, with sunflowers and blue china plates worked over the white dress, a peacock's feather in the conical cap, a sunflower and a feather-fan carried in the hand.

A wizard, or astrologer, is easily managed: a black conical cap, with cabalistic insignia pasted on in gold paper, and a long black robe with the same, a wand in the hand, large spectacles, a ruff at the throat, made of treble box-plaited muslin, and pointed shoes.

Mirliton is a pretty dress for a boy, and of much the same cut as the clown's, only that the blouse is more close-fitting, but pointed cap, blouse, and trousers should be covered with inch-wide stripes of blue cotton, stitched on diagonally, so that they appear to be wound round and round.

A Christy minstrel, in striped linen coat and trousers, preposterously large collar, a black face, and a battered hat, is capital for a big boy, as some little fun can be brought to bear on the character.

Small boys dressed as Napoleon the Great, Dr. Pangloss, a jockey, Dick Turpin, and other well-known characters are irresistibly charming. As I have mentioned these, and you might select them, I must tell you how to dress them. Napoleon I. has a black cocked hat, with tricolour rosette, a large lapelled coat, white leather breeches, silk stockings, and shoes. Dr. Pangloss, a large-skirted, large-sleeved black velvet coat, with steel buttons, a very long waistcoat, black velvet breeches, ruffles, shoes with buckles, white wig, and spectacles. A jockey appears in a parti-coloured jacket and breeches of satin, cap to match, top-boots, a whip in hand. Dick Turpin, in a scarlet coat and waistcoat trimmed with gold braid and buttons, lace ruffles and cravat, leather breeches, high boots, and three-cornered hat and fancy wig, with pistols at the belt. I consider that the most



LADY OF THE TWELFTH CENTURY.



FISHWIFE.

favourite fancy costume for boys just now is the man-of-war's man, because everybody has a sailor suit; and the æsthetic costume, which is rendered by black pointed shoes, silk stockings, light velvet breeches, short jacket, and a large soft coat. An æsthetic green is really the colour that should be chosen, but a black velvet is as often as not adopted, and that can be worn afterwards in every-day life.

Any characters from the nursery rhymes and stories seem well adapted to children, and at one of the prettiest juvenile parties I have seen, no other costumes were admitted. Jack Horner in blue breeches and waistcoat, a red coat with gold buttons, a tricolour hat, and a plum hanging to his watch-chain, dragged by the hand the very smallest brother, who personated Jack the valiant Giant Killer. The little fellow in his blue trunk-hose, close-fitting red habit, helmet, shield, and sword, seemed to have come direct from the kingdom of Liliputia. Boy Blue as Gainsborough painted him; Blue Beard with a thick beard of blue wool; Beauty and the Beast devoted themselves to "My pretty Maid," in a quilted petticoat, bunched-up chintz tunic, muslin kerchief, straw hat, and milk-pails; and to "Mary, Mary, quite Contrary," who had "cockle shells, silver bells, and pretty girls,



FORESTER.

all of a row" on her pink and blue gown; a châtelaine formed of watering-pot, hoe, rake, and spade at her side. Red Riding Hood, in red cloak and blue frock, was there, as well as Chaperon Rouge, the French and more dainty rendering of the same, viz., a red satin petticoat, black velvet bodice, white muslin apron, and red silk hood, a basket in the hand; and also Cinderella, both as a princess and a serving-maid, but in both cases displaying her crystal shoe — by-the-by, best made by covering a discarded white satin shoe

with talc cloth. There were several other characters.

Kate Greenaway's heroines suit little people wonderfully well, and you can hardly do wrong in copying her illustrations faithfully. I have in my mind's eye a little damsel of eight years old, with auburn hair and sparkling eyes, who as Jennie won all hearts. She was not, as I have seen the character rendered, in black silk dress, muslin apron, kerchief and cap—captivating enough when a bright young face peeps from beneath—but in a short green skirt and pelisse, with poke bonnet and fur muff, a lace pelerine over her shoulders, and high-heeled shoes. Quaker's and quiet dresses, which elderly people might wear, are always piquant on a child, just as the garb of a baby or of a schoolboy is extremely amusing worn by a grown man. Vandyck's famous picture of Charles I.'s children may always serve as a guide to a family group. The close lace cap, the long skirt, the bibbed apron suit little girls to perfection, and there is hardly a picture which Vandyck, Sir Joshua Reynolds, Gainsborough, or De Largillière painted of children which would not show to advantage if reproduced at a juvenile fancy ball.



A PAGE.



MOORISH SERVANT.

If you wish to make a boy thoroughly happy, let him appear as Robinson Crusoe in knickerbockers and paletot and cap of fur, with robins sewn about it, a parrot perched on the shoulder, a belt round the waist, carrying a fowling-piece, pistols, hatchet, and



BARRISTER.

umbrella; and a little friend to accompany him as Man Friday with blacked face and hands and feet, wearing a striped shirt and trousers. Lalla Rookh and other Eastern dresses suit dark girls well. If I describe Lalla Rookh I shall be describing the ordinary run of Oriental dresses. She has full red silk trousers to the ankle, a short petticoat to match, a green satin overdress with open sleeves trimmed with gold, a pink satin bodice over a gold-spangled chemisette. A few illustrations will make this paper of more practical use; they are as follows:—

No. 1. *Jill*.—In a flowered cotton frock and petticoat; soft silk kerchief, knotted at the throat. The large brim of the bonnet should be lined with a colour becoming to the wearer.

No. 2. *French Dress about 1787*.—Pale blue and yellow striped silk coat; yellow satin breeches; long blue waistcoat, fastening to the waist, then opening to disclose a blue under-vest trimmed with gold braid. Chain and seals hanging at the side. Large lace jabot in front, and lace ruffles at the wrists. White wig; tricornered black hat; gold-headed cane.

No. 3. *Lady of the Twelfth Century*.—Dark woollen dress, with three-inch border of contrasting colour; the long sleeves match the border, likewise the pointed

fichu in front. Velvet collar. The pointed head-dress is white and gold; the veil is white; a velvet band borders the edge, and lace frills fall on the hair. Gold ornaments, pointed shoes.

No. 4. *Fishwife*.—Woollen dress, either dark blue or dark terra-cotta red; soft silk pink kerchief for the head. Stockings striped to match dress.

No. 5. *Forester*.—Dark woollen tights, hood, and hose. Boots, belt, jacket, and gauntlets of soft leather. Felt hat; staff in hand.

No. 6. *Page*.—Tights and vest joined by ribbons, and showing a soft shirt at the neck, waist, and wrists. Hanging sleeves lined with a contrasting colour falling over close ones. Long hair and round hat.

No. 7. *Moorish Servant*.—Striped silk trousers; embroidered satin jacket; Oriental scarf round hips; soft muslin turban. The hands and face should be stained.

No. 8. *Barrister*.—Black gown, either in black lustre or rich corded silk; scarf in either black or crimson silk; wig; brief in hand.

No. 9. *Dutch Woman*.—Short-waisted dress, with square velvet-trimmed bodice; gauntlet sleeves with a puff of cambric at the elbow; elaborately gathered chemisette; lawn apron with handsome lace border.

In fancy costumes everything depends on brightness of colour, freshness, and suitability. Nervous children should not be put into dresses which are associated with a marked bearing or the quiet self-possession of a woman of the world; they can hardly help looking well whatever they wear, so let them have all the enjoyment they can.



DUTCH WOMAN.

## PROFITABLE EMPLOYMENTS FOR GENTLEWOMEN.



HERE are certain things which people *must* have, and there are other things which people *will* have. Articles of clothing they must have; ornaments of various descriptions the majority of people will have. It comes within the province of gentlewomen to supply both these demands, not altogether in full, but if they will it so, certainly in the greater part. You may remember that when we last discussed the subject, I asserted that work well done would always find a customer; my further numerous inquiries

leave me still impressed with the same belief; there is but one proviso, that the work does not exhibit a fashion which is decidedly on the wane, or altogether obsolete.

With regard to the first and really the most important of the two classes above named: it is now midwinter, and the chief demand is for articles of warm clothing, for the kinds made by crochet and knitting needles. There is a constant sale for petticoats of all sizes, for vests, bodices, cardigans, veils, hoods, shawls, for socks and stockings of every size, whether for every-day wear or for shooting, fishing, and football purposes. The principal new additions made to these ordinary articles, long in usual demand, are knitted gloves; for these the knitter

## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



**Y** APPLY for  
**A** the country, public attention has of late been turned towards home manufactures, and we are learning, not only that they are of intrinsic value, but that they have a beauty and fitness all their own, which it is very much to the advantage of English people to recognise.

I am going in this article to dwell particularly upon serge, because

there is scarcely any material of home manufacture employed in dress which is of more general usefulness. Of serge there are many kinds, from thick, useful navy serge, calculated to withstand any amount of wind and weather, to the finest make, which in cream and light tints make appropriate and elegant dinner-gowns.

The Royal Devonshire serge, made of long-staple selected elastic wool, is the best kind for yachting and the seaside, for sea-water does not injure the indigo-blue dye, which produces the navy blue, and it does not cockle, and is warm without being heavy. Like most serges, too, it washes well. Somerset serge illustrates by its good wearing that an admirable fabric is one made of all-wool. There are summer as well as winter serges, woven in light-weighted yarns of soft and even quality and perfect finish; and for travelling, and any purpose entailing hard wear, this fabric has no equal.

Having thus dwelt on its merits, I will proceed to describe some of the uses to which it is turned. For yachting and seaside wear I have noted as particularly becoming a plain blue serge made with three box-plaited flounces in front, and a double drapery of kilt-plaitings from the waist to the hem of the skirt; and round the hips a wide sash of red silk; a red silk handkerchief about the neck, merely loosely knotted, over a loose sailor-shirt bodice, made of serge, the fulness tucked into the belt. The cap was of the serge, having a projecting peak over the eyes, and a twist of red silk round the crown.

Serge specially meets the requirements of a travelling dress, which should be of strong material, neither light nor showy in colour, and a soft capote of the same stuff will make the whole suit equally serviceable. There are many new shapes for these capotes; some are slightly peaked over the face, and arranged in a series of upstanding folds over the crown; others are like a Basque cap, soft, very full, and gathered under a rosette, with a fulling next the face. Some have this soft crown with a stiff brim of a contrasting colour. To wear with a dark blue serge dress the crown would be red, the brim blue. Jockey caps made in serge of one or two colours are also worn. Many of the newest serge dresses this winter are made up with bright-coloured silk, introduced as a waistcoat or plastron in front, and bordering the short jockey basque, where as often as not it is covered by close-set rows of gold braid, or braid the same tone as the dress; a similar style of trimming bordering the tunic, which as a rule is short in front, and at the back takes the form of two kilt-plaitings, a comfortable, durable arrangement, for these do not crush like puffings. Dark blue is the colour *par excellence* in serge, but brown and green and ruby, except for sea-wear, are equally in favour, and the artistic colourings have found their way to serge, and are extensively patronised.

White piqué waistcoats with dark serge dresses are new, and really stylish, and the braiding is most elaborate, often in two colours. Those who wish to be very smart when coasting in a yacht should take a white serge, a light-coloured one, a braided dark one, and an old one for positive sea-wear.

For garden party dresses, plain white serge petticoats with treble box-plaits to the knees, and then either blue and white or red and white tunics above, drawn short in front, and falling straight, undraped and long, at the back, are stylish and new. The bodice would be white, of the habit form, with a waistcoat of the striped serge.

White serge ulsters, lined with a colour, are a fashionable wrap for leaving garden parties, after tennis or archery. Dark blue serge ulsters piped with white are more useful, but are principally worn for yachting and sea-work.

Light blue and light pink serges with braided bodices, tunics, and short skirts are most pretty dresses.

Silk and wool embroidery shows off to advantage on this material, and some of the best kind now in keeping with the fashion are solidly embroidered leaves of raw golden-brown silk, or they may be red or blue. The natural-toned crewel embroidery, the barberry, Virginia creeper, and other flowers and leaves which have been the pride of industrious fingers are out of date.

Serge among its other merits is lighter than almost any other woollen material, and looks better at the





end of a long cruise or many months' travelling than any other fabric.

In Devonshire serges there are some stout grey, brown, and fancy mixtures most admirably suited for gentlemen's wear. They are the proper width for trousers and coat-cutting, and look more like cloth than serge; and the heavy navy serges, too, from the West make good suits for boys and men.

A word as to the restoration of colour in black serges: there is nothing that does this so effectually as Panama wood, boiled, and the material sponged with the liquid. If it is only a little dusty and shabby, and not rusty, bran-water is effectual, but be careful to well strain it. After this treatment it should be rolled in a cloth, and then ironed.

Navy serge suits for boys are about as durable as any garment in which an active healthy lad can be clothed. They are suitable from about five to nine years, and are often reproductions in miniature of the garments worn by sailors on board men-of-war, and consist of a white under-vest, which buttons at the back, blue over-shirt with deep square collar, a black satin handkerchief beneath, tied ready to be put on, and blue trousers. The sleeves are set in wristbands,

and a badge with good conduct stripes is embroidered on the left arm, and the hat has the name of a ship. Of course there is a knife and lanyard, or the young sailor would not be satisfied. Knickerbocker suits with waistcoat, jacket, and loose trousers are as often as not made of serge. Very little boys at evening parties appear in Princesse frocks of white serge, with front breadths of watered silk of some bright tone.

The so-called fishwife serge costumes for little girls run their brothers very closely. The skirts are made short, and have eight rows of narrow braid in two sets of four, a laveuse tunic trimmed to match, and a belt with rows of braid. A full sailor bodice with sailor collar is cut open in front, showing a jersey beneath, and is embroidered on the arm with the wearer's monogram and cipher; they are quaint, stylish, and pretty suits. Gold buttons seem a necessary accompaniment to them. These sailor blouses are cut in six pieces—front, back, collar, cuffs, and sleeves. The fishwife tunic is almost certain to remain in fashion for such dresses for years to come.

A word as to braids. Grecian and Circassian are most lasting, but the width of Russian braid has established itself as the right thing, or a coarsely plaited half-inch braid. Among other varieties of serge which hail from Wales is the Barawr, which shows

such a long gamut of fashionable shades; it is a fair rival to the far-famed Chuddah cloth. Windsor Castle and Terry Royal serges originate in the Principality, and have great merits.

Cashmere serge is the finest make, and white serge dyes so well, that in selecting it you may almost count upon securing two costumes—a white for the time being, and a dark-coloured one in the future. If you want a cool and comfortable habit to wear in a hot climate, select a thin serge, which will be nearly as light as brown holland. Do not choose black, but grey or dust-colour; and, of course, do not have it lined, except in the bodice.

Artistic dresses find more and more favour as years roll on, and I will tell you of a few I have seen in serge. For example, a dark blue serge made up with yellow; the petticoat cut in points round the edge, each point turned up with yellow; the tunic draped across the front, one side over the other; the bodice with a full stomacher, laced across with yellow cord, and yellow introduced in the slashings of the sleeves. A brown serge, the skirt quite plain, but very full, and gathered to the waist with some seven or eight runnings, one below another; puffed sleeves, scarf tunic;

the sleeve slashings, collar at throat, and cuffs all of brilliant red serge.

A light blue serge might be made *en sacque*, the full plain skirt set into small plaits at the waist, the bodice square-cut and full, having modified gigot sleeves, and just a touch of orange in the shape of a flower or ribbon. Olive or pale blue would also blend well with it.

There is, however, one other use to which serge may be turned which I must not pass by, and that is, bathing dresses. People who are expert swimmers may prefer bunting, but for comfortable wear in the water serge has no equal. The best way of making is as shirt and drawers all cut in one, with a distinct short skirt to be buttoned round the waist if preferred. They should be low at the throat, the sleeve terminating above the elbow. Sailor collars are often added, but, for my own part, I consider this is a mistake, for if the collar is at all large it starts away from the dress, and is a mere water-trap; but it has been the fashion to embroider the monogram on one corner of the sailor collar. Broad white braid, or sometimes red braid, is used for trimming, and where there is no sailor collar the monogram is worked on the sleeves in white or red worsted. White serge, trimmed with blue, is also occasionally used; and if any of you are going to bathe in foreign watering-places, let me recommend you to a cloak of serge, for it often happens you have to walk long distances in your bathing dress. For young children, trousers of navy blue serge and shirts of white serge are often made for bathing.

Babies' caped cloaks and out-door frocks are made as much in fancy serge as in any other material, and trimmed with fur or braiding. Some pretty specimens I have seen were bordered with a fabric known as Russian bear, an excellent woolly imitation of fur.

There is nothing prettier, cleaner, or more economical than white serge for pelisses. Bands of red or blue velvet form good trimmings, or rows of watered ribbon. The skirt should be longer than the frock; the bodice is box-plaited and piped, and finished off with collar and cuffs; the cape is lined. A soft baby bonnet or hood may be made to match of the same material. Happily now, however, whatever the shape may be, there are always plaited lace caps with loops of narrow satin ribbon, and nothing is so soft and becoming to the little face.

The first of our illustrations shows a dark blue serge jacket braided in front in the fashionable brandebourg style; such trimmings being sold ready made, and only requiring stitching in place.

The engraving with the two figures shows a white, or rather cream serge costume, likewise braided, and a dark green serge with a satin *merveilleux* plastron.

In the single standing figure shown below the costume is prune serge with black braid and gilt buttons; the muff and hat correspond in colour. The former is lined with satin, and so is the brim of the hat.



of the furniture, and see it advantageously disposed of. Then he expressed his intention of going back to his own cottage again, ostensibly because Captain Laffin was expecting the advent of some distant relations, in reality that his young ladies might always have a home to return to whenever they felt disposed. He did not believe to any extent in the sudden friendship and favour of great ladies, and Miss Doris might find herself dropped just as suddenly as she was taken up, while Miss Ellinor would grow sick and tired of nursing in less than three months. While he had a house and home, David knew they would always feel sure of a shelter, and have somewhere to turn in any sudden emergency.

In fact old Davy felt rather hurt at their leaving Clematis Villa at all. It seemed as if they doubted either his capacity or willingness to provide for them. Of the latter he had indeed a superabundance, and though his capabilities were limited by his annuity, he had made some promising plans and confided them to Captain Laffin, who heartily endorsed them. First of all, David was to go back to the Villa as a lodger, then the money he paid for his room would almost pay the rent, and he would be always at hand to keep Slack in order, and see that there was no waste in the matter of cold vegetables or kitchen fire. But the grand idea was that the girls should have a Ladies' School, and with that intent he had already hunted up the grandchildren of some of his old acquaintances, who would do for a beginning, and Captain Laffin suddenly remembered that he had three nieces whose parents were dead. They lived with their grandmother in the country, but the captain suddenly came to the conviction that they were shamefully neglected, and resolved to have them up to London to be properly educated. They could live with him, and go every day to school to Nellie. That was David's idea, and the two old gentlemen worked it up secretly and effectively, therefore their mortification was extreme when they found out that Doris was engaged as a companion to a lady, and Nell had made up her mind to be a nurse. David shook his head more in sorrow than in anger, but the captain stamped and stormed,

and even donned his fiery dressing-gown and resumed some of his fierce tigerish manner, as he emphatically declared that his little Doris would be persecuted, and Nellie die of fever or small-pox within a week.

"I think I should be much more likely to catch a fever if I had to sit in this tiny room with the children all day, captain," Nellie replied, "and I know that the monotony of teaching would drive me mad; but I thank you all the same very, very much—it was so good of you and dear old David to take so much trouble."

"You were always a wonder to have your own way, Miss Nellie, and I suppose you will have it in this too," old Davy replied, a little grimly. "Of course I was a fool to interfere in what didn't concern me; I always am. But if you get tired of nursing ungrateful, growling, scheming people, come back here: Clematis Villa will always be ready for you. As for Miss Doris, she's like a sparrow, and can make herself at home anywhere."

"And I like my own nest, is that it, Davy? Well, perhaps you are right. But neither Doris nor I are going to become suddenly rich—how then can we keep Clematis Villa to return to should occasion require?"

"I'm coming back," and then Davy gave himself an angry shake and marched out of the room. He had betrayed himself at last, and Nellie learned for the first time that he had given up his own house to them in their misfortune, and had kept Slack in their employment whether they would or not. That individual missed his young ladies sorely. The return of his old master and the fiddle in no way consoled him, and more than once he spoke of following them and being near one or the other in some capacity.

But Davy would lay his hand on his arm and say solemnly, "Wait, Slack, wait: fine ladies and hospitals are both well enough in their way, but they don't wear well. Neither one nor the other is good to take to for life. Miss Nellie and Miss Doris'll return some day, and who knows but we may have the 'Select School' after all?"

END OF CHAPTER THE TWELFTH.

## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



ARCH is cold and bleak in England; and though we may be looking forward with hope to the coming spring, woe be to us if too lightly we discard our winter wraps!

Nothing is so really comfortable for every-day wear as tailor-made garments, and the now fashionable cloth jackets come in very usefully when fur is not absolutely necessary. Nearly all these jackets are short, exceedingly close-fitting, and richly braided. There is quite a mania for braiding just now. Most of the newest ulsters are well braided down the

front. Very pretty additions to plainly-made jackets are the coachman capes, about nine in number, stitched round, and often lined with a colour. Loud check woollen dresses are really fashionable without any trimming, the skirt being made with kiltings or box-plaitings. Sometimes they have plain coloured cloth bodices, cut all round in tabs for the basque, such as brown where there is a mixture of brown in the plaid, or dark blue, or dark green, edged with narrow braid, a twist of braid on the cuff of the sleeve. Decided tail-coats in plain cloth are worn also made

with plain gold buttons; and among the most stylish high bodices for evening wear, with white and black lace skirts, are those of red satin, with white satin waistcoat and plain gold buttons, made after the fashion of a hunting-coat.

But to return to tailor-made garments. There is much variety in the make. I have seen some with perfectly plain skirts in front, having seven or eight rows of stitching, but well puffed at the back, worn with a plain cloth coat-bodice; and I have also seen another novel make in which the scarf-tunic had the end carried on to the shoulder like a Scotch plaid. It was worn by a woman who thoroughly understood dressing; and she draped this scarf so deftly that it added much to her appearance and warmth also.

A most useful style of dress for this intermediate season is a thin brown beige made with a wide box-plaiting round the skirt, and a tunic edged with red silk covered with close-set rows of narrow braid to match the tone of the beige; the bodice should have collars, cuffs, and plastron of the same, and the basque be bordered to correspond. This plastron is arranged to be apparently buttoned on both sides, but really only, of course, on the left side of the bodice. Gendarme-blue cloth and silver is another favourite mixture; and gold and silver narrow braid in close-set rows is much worn. The draperies certainly shorten, and are in a measure being set aside in favour of box-plaitings and kilting, which extend from the waist to the hem of the dress. Brocaded cloths mixed with plain are most fashionably worn, and give a good deal of finish to a toilette, and make it far more dressy.

The Newmarkets are no longer made with waist-seams, and are much trimmed with fur and braiding. An eccentric idea, which is the fashion, is a cape arranged to imitate a Hussar jacket slung from the shoulder. The newest travelling-cloaks are caped, and made of strong serviceable cloth; some come to the hem of the dress, some to the knees only. Newmarkets made in seal-skin, seal-plush, brocaded velvet and plush, and repped plush, are among the most dressy out-door garments now worn; but a newer shape is loose, long, and straight, cut up in the centre of the back, with simulated sleeves, very easily put on, which is a point to be insured.

Children's costumes are more or less elaborate. Some comfortable out-door garments for children of three years old are made in the *Princesse* shape, with capes of plush, especially seal-plush. Sometimes these little capes are of the same material as the rest, cut up on the shoulder, and furnished with eyelet-holes and laced with silk braids, but the plush is prettier and has a better effect. Young children also wear red and blue plush frocks, with mock lace by way of trimming, and plush bonnets of every conceivable old-fashioned shape are worn. In proportion children's bonnets and hats are twice the size of their elders'.

Ruffs have been pretty well done to death, but the last notion is a silver filigree ruff, made after the Medicis order for a heart-shaped bodice. It de-

scribes a series of filigree tabs, turning outwards, wide at the back and tapering towards the bust.

Many Medicis ruffs on wire foundations are completely hidden by beads, garnet with red dresses, and jet with black dresses. A prevailing style for black dresses is a bodice and train of figured velvet, the front of the skirt hidden beneath jet trimmings, fringes, galons, heavy drops, and other glittering arrangements.

The latest idea for stays is to have them made in ticking and worked with red or blue stitching; the material is almost everlasting, and if well arranged is not bad to look at. For invalids, a most useful corset is laced under the arm, giving the necessary support without the fatigue of standing to put them on. The great fault to be found with the present corsets is that they encase the figure as in a vice, resulting in ill-health, lassitude, and bad complexions. Women seem to have the greatest difficulty in realising that their good or bad health is much in their own hands.

Bonnet-strings are now a necessity to every bonnet. Black and brown tulle covered with gold beads is worn for veils. Box-plaited skirts have the top of each plait either beaded or embroidered, or sometimes just covered with plaid, brocade, or any distinctive material. Velvet has had a great run during the winter, both alone and combined with silk, woollen, and satin goods, and it promises to be equally worn into the summer, when you have in England many treacherously cold days. A fashionable hat with such costumes is the sailor shape, covered with velvet, having coloured pompons in front, which now are much worn upon evening dresses. We generally run a fashion to death, and just now we are following our favourite plan with pompons.

There is as yet little indication what spring fashions are going to be, so I must wait till next month to tell you what to select; and it is as well, for it is far too early to make any purchases or to wear them.

Feather trimming is generally worn on mantles and dresses; and a little bird has whispered to me, with tears in his voice, that his comrades are to be cruelly sacrificed as the months go on, to adorn (?) the softer sex. Evening dresses have often a flight of swallows or humming-birds, which likewise are introduced on screens, fans, and other ornaments.

We have not as yet given up mittens, though they are neither becoming to the hand nor pretty to look at, and the newest have four bows of ribbon up the back of the hand. I notice people in country houses wear them most for dinner; the numerous buttons to the gloves make them difficult to take off and on. In town they only remove one glove when dining, as often as not.

Many women are able to establish a reputation for good dressing without any large variety of toilette or extravagant expenditure. I think their secret, and a valuable one, is that they have few dresses, and those as good and as well made as they can be; they wear them often and wear them out, keeping them in good order the while, and in selecting them take care that they are not remarkable; for this, dark shades are the best. But they give very special attention to the

etceteras of dress. They have stockings to match the gown, dainty boots or shoes, the former kept well in shape by being put at once on trees and cleaned with the best varnish, or gloss, or blacking to be had.

*double allowance.* I know many people who spend fabulous sums, who are always badly dressed, and economical women at half the amount always well dressed because of the care expended.



WHAT TO WEAR IN MARCH.

They are well petticoated, collars and cuffs or tuckers are often renewed, veils the same, and well put on. If you are permitted a peep at their dressing-rooms, you will find everything to hand, good glasses to see the result, every imaginable pin or brush that can be needed, and needles and cottons, buttons and hooks, for that stitch in time so essential to good dressing. Young girls would do well to follow their example. *They will find that such care is worth more than a*

Little bouquets are one of the etceteras that careful dressers affect, but they require a little spending of money to insure their keeping fresh. It is best, by-the-by, to put them in slightly warm water at night; and perhaps the most durable of all blooms when in season are the yellow marguerites. Bouquets carried in the hand for evening wear are stupendous in size.

In Paris they are bringing out a new material for bodices, viz., a knitted fabric, more elastic than the

jersey stuff; this is loaded with gold braid, and literally fits like a glove. You can hardly have too much embroidery or braiding, and in Paris red embroidery on nearly all colours is being done to death.

As soon as we emerge from furs, stiff feather trimming and plush will take their place, both most soft and graceful-looking. Dress is such an art now, and there is so much to choose from, that much forethought and attention are required.

Current styles of evening dresses may be gathered from our illustrations. The first figure in the group of four youthful ladies wears a pale blue dress, but of course made up of three different materials—blue satin, blue nun's veiling, and ficelle lace; the last being used for the flounce that edges the skirt, as well as that which edges the tunic, and also for the tiny fichu; for fashion now favours colour next the skin, and not pure white as heretofore. This fashion is only a whim, and as it proves unbecoming to the majority, will not last long.

The next is a dinner dress of the popular strawberry-red colour, the long redingote being of broché velvet; the skirt of Ottoman silk—that soft, coarsely-repped silk, that drapes gracefully, and which is surely, if slowly, winning its way to favour. The buttons are gilt.

The third figure wears a moss-green plush panier

bodice, pink satin waistcoat and skirt, the latter trimmed with lace and Indian muslin, on which there is a delicate pattern traced in faint blue. The waistcoat is plaited, and the pink satin is also visible in the lining of the loops and in the revers of the cuffs.

The last figure wears a more matronly dinner toilette of terracotta satin, plush, and écu Chantilly lace. The single figure wears a dark green velvet redingote over satin skirt to match, both trimmed with exquisite passementerie in which chenille is introduced. The pompons in the hat are of red feathers.

Plain velvet is much in vogue for these redingotes, and the favourite colours are brown, black, dark green, and copper-red. The leading dressmakers in Paris now make the pile of both velvet and velveteen to face upwards in dresses and polonaises; and when selecting the material, the close short pile should be preferred, for the reason that it does not flatten or easily crease. There is no economy in buying velvet of poor quality. For early spring dresses the Nonpareil velveteens are expected to be very much

patronised. They are brocaded, and are fac-similes of silk velvet; the broché figures, being woven, are more durable than those stamped in by hot irons. Combined with cloth, these velveteens will make up into useful mantles and pelisses.



Some Literary Queries for Spare Moments.

1. Who wrote under the name of "Michael Angelo Titmarsh"?
2. Why is Scotland Yard so called?
3. Hecate is called a "triple deity:" what were her three names?
4. Who was called the "Etrick Shepherd"?
5. What is Yggdrassil?
6. Why did Mrs. Poyser consider women were made foolish?
7. Who did Dr. Donne say "knew everything from predestination to slane silk"?
8. What was the punning despatch sent home by Sir Charles Napier when he conquered the Province of Scinde?

9. Whose style was said to "give to an inch the importance of a mile"?
10. How many seats were there at the Round Table?

ANSWERS TO QUERIES ON PAGE 162.

1. Heinrich Heine, born January 1, 1800.
2. A violet.
3. Henry Taylor, in "Philip v. Artevelde."
4. Henry Howard, Earl of Surrey. Died 1547.
5. On the superstition that it is unlucky to shoot an albatross. The lesson of kindness to animals.
6. "David Copperfield."
7. The Indian chief in Campbell's "Gertrude of Wyoming."

clear one of the roads, when something quite of a sudden like occurred to my moind.

"I asked Job Croft, 'Is the "Scotchman" gone up yet?'"

"'No!' said somebody in the dark.

"I think it wor the station-master. I had a red lamp in my hands, and off I started to stop her. Have you never seen her go across the viaduct, sir? She comes down the bank at sixty miles an hour every night of her life. The incline falls one in seventy, so you may guess she's not wasting time. She just slips down with her fifteen coaches like well-oiled lightnin'. Well, as I wor a sayin', I runs over the viaduct like a madman, makes my way through the tunnel, and when I got in the cuttin', the wind brought me the roar of the 'Scotchman' going like a red-hot rocket through Drabble Dale station, a mile or more off. The wind it came through the cuttin' till I had fairly to howd mysen on the rails, to keep mysen from being a' blown away.

"It wor then my lamp went out. It wor blown clean out, and in no time the 'Scotchman' would be a ripping down the hill like a havalanche of flame. I searched my pockets for a match. In my coat-pockets never a one, although I generally carries a box, and have done ever since that fearful night. At last in my waistcoat-pockets I found *one match*. One match, and the wind wor a blowin' through the cuttin' as through a funnel! I'm not a saint, sir; but I know'd that the lives in that thunderin' express depended on that one match. If she went into the fouled line she'd drop over the viaduct into the river. The perspiration covered me with a cold sweat. I could 'ear my 'art a thumpin'. For a moment I went a' dizzy like. Then I pulled mysen together and threwed my whole life into one short prayer.

"It wor all done in a moment. I felt then in the cuttin' for a crevice, and, thank God! there wor a small opening where the fog-men shelter when they are signallin' the trains on thick nights. I crept in

this 'ere place. I opens my lamp, and put the match inside the frame. I trembled lest it should fail. But somehow I wor strangely cool and steady about the hands. I struck, and huddled round the match. The wick caught the fire, and I wor just in time to jump from the hole into the six-foot and wave the red signal to the driver of the 'Scotchman,' as she rushed past faster than the wind. She wor a goin'! But the driver wor on the look-out, and had seen the red light. All I could see wor the tail-lamps on the rear guard's-van; but I could 'ear the danger whistle for all the brakes to be clapped on, and I 'eard 'em a grindin' on the metals, and then there wor a gratin' that told me he wor a reversin' the engine."

"Stopped?"

"Yes, sir, just as she got on the edge of the viaduct. He had her buffer-plank not three yards from where the line wor a fouled.

"The sweat poured down my face as I made for the Junction again; but I know'd I'd saved the train, and I prayed again, not in words, but with a sort of choking gratitude that came up in big, burning lumps in my throat. Some of my mates gave me this 'ere watch and chain, and I wor shifted up by the Superintendent to a ganger's job; but I dunna take so much credit to mysen, for Providence lit the match that night in the storm."

Just as the speaker is finishing his story, the gong rings in announcement of the London train. I grasp the great, hard, honest hand of Sam in a cordial goodbye; and when the express is whirling me to the South I repeat his story to myself, and think that there are heroes, working in humble obscurity on the line, who are as great as any on the battle-field; undecorated, unrewarded, unknown, they may be; but they are as brave and unflinching, when duty calls and danger threatens, as any of the valorous ones upon whose red coats the Empress-Queen has with her royal hands pinned the Victoria Cross.

EDWARD BRADBURY.

## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



APRIL showers" will, we hope, "bring forth May flowers;" and when April sets in we begin to have a foretaste of spring, and to think of a change of clothing. The first thing you will be wanting is, possibly, a bonnet, so I have been doing my best to find out—for your benefit—the newest ideas in the matter of millinery. The close Princesse shape continues to be fashionable amongst English women; and at the present moment straw is the material most used, not only black and white, but far more popular are such colours as *fraise écrasée*, mahogany, olive-green, sapphire-blue, electric blue, bright golden yellow,

crushed raspberry, old gold, wood, terra-cotta, petunia—indeed, every possible shade. Fancy straws are sold—a few of them—but the predominating bonnets are of fine plain closely-plaited straws. The Olivia shape, associated with the well-known character of *Olivia Primrose*, has come out as the very newest form in hats, caps, and bonnets, all these *coiffures* standing up in a cloven point over the face, and the vacuum—which is large above the forehead—filled in with plaited lace. A very handsome bonnet of this kind was of cream satin and lace trimmed with pearls and gold; for when bonnets are really French, and not Anglicised, they are large and important-looking. A black velvet of the same form has the edge laced

with gold braid. The colourings in millinery this spring are vivid. The crushed strawberry straws are trimmed with beaded lace, the lace and beads of quite the same tone, and shaded ostrich feather tips or velvet flowers, also mostly shaded. A red bonnet, trimmed with gold-colour and intervening shades, only escapes being *bizarre* by the deftness with which the tones are blended. The leather lace makes its way slowly and surely, and I have seen several brown-toned bonnets almost hidden by it. It shows to the best advantage on a light shade of yellow, and covered with steel beads. Several large black lace bonnets are being made, especially with big yellow flowers; and brown straws are much trimmed with yellow, which is peculiarly the colour of spring, when daffodils, primroses, gladioli, and so many spring blooms abound.

There is a new apricot lace extensively used in millinery; it is apparently needle-run, and has a yellowy-pinky tinge different altogether from cream or twine, or any of the tints hitherto in vogue. The hats of the season appear to be exceptionally large, with square hard crowns and many feathers. Some of these, as also bonnets, have lace crowns and firm fronts. Tinsel is introduced into flowers and lace, and I have seen several bonnets and hats trimmed with tinsel pompons, very suggestive of the decorations upon Portuguese plum-boxes.

Aigrettes are done to death: they are surrounded by a circle of ostrich feathers; and triplets of ostrich feathers, the tips curling outwardly, are much worn.

The newest flower of the season is the dandelion, the hard yellowy bloom and the feathery seed. You may see any amount of these on bonnets. Wall-flowers are also worn, and they show a great diversity of brown and yellow tints; indeed, all small blooms congregated together now in millinery are shaded from light to dark.

Chenille plays an important part in flowers, pompons, and fringes, especially in black millinery, and there I notice that most of the best black bonnets are covered with a net-work of beads and pendant jet sequins. The trimmings which are used on bonnets, and form the bonnets themselves, are decidedly new: soft cashmeres, for example, in a blending of Oriental colourings—reds, browns, and golds—most cleverly and elaborately woven, the designs always pines, which are capable of great variety. Some of these are gold-colour, others all brown and gold.

Another new thing is the gauze *plumé*, in all colours,

having a design of feathers interwoven; this is always self-coloured, the ground fancy-woven. Ottoman silk—viz., with a coarse cord—is also used, especially in sapphire and electric blue shades.

There is great diversity of ornaments in millinery now, such as tortoise-shell pins, like hair-pins, made to support bows; pearl and gold buckles and harps; lizards in brilliant enamel.

The newest ribbon is the Egyptian, called after the design. It is a broché with dark brown ground, very cleverly woven, with many colourings, while occasionally a border merely of this character appears on ottoman and satin ribbon. Gauzes, both broché and brocaded, will be more and more employed as the season advances.

Pompons continue to be most popular; they cost but little, and are soft and effective. There are many kinds, the small, round, tall, and the large elongated tufts, which form a trimming of themselves. These and dark wreaths of flowers and ostrich tips are more worn than anything, except perhaps very large and beautifully-shaded velvet heart's-ease. There never was a time when home millinery was so easy. Buy a coloured straw, bind the edges with ribbon, which cover with coloured beaded lace; carry the string across the back of the bonnet, line it inside, and add a cluster of small pompons, or a single large one, over the face, and you have a really fashionable bonnet.

And now I must just tell you something about the new silks. They are exceptionally handsome—the very richest

brocades, either in one colour or in many colours.

Tailor-made gowns continue to be worn, and the newest point about them is the cape, worn with or without a jacket, comprising some seven or eight small capes. Braiding is still used upon the light tweeds preparing for spring wear. Nothing has yet satisfactorily superseded the kiltings; plain small-kilted skirts in satins and ottomans are worn with bodices and very short well-draped tunics of cloth, cashmere, and other woollen stuffs. Truth to tell, the new ottoman—viz., thickly-corded silk—and several other rich materials do not wear well; and as it is the fashion for bodices to be glove-tight now, these materials will not stand the strain, so that stuff bodices and tunics, with handsome skirts, will be most worn. Checks are still the fashion in woollen goods, and the cut of the bodices, in consequence, is all the more difficult. Bodices are pointed, and have either very little basques, or extremely long ones, at the back.





Terra-cottas, *fraise écrasée*, and electric blues are the fashionable colours of the season. I have seen many most handsome brocades in all these having ottoman grounds, and satin brocades of moons and rings. The raised velvet brocades on ottoman grounds are very fashionable, so are these same velvet brocades on gauze basket grounds.

Satins are the acme of fashion, and are brought out this year with many new shades and brocades to match, having very often another shade inter-blended, such as brown satin with a brown and gold brocade, pink satin with pink and lemon brocade, and so on.

Satin Régence is a new class of silk, having coarse perpendicular, instead of horizontal, reps or cords; and a new satin brocade is the Armure Marquise. Chinés are to be worn, if we may judge from the fact

that Lyons and such centres of manufacture are busy making them; the newest are on ottoman grounds. They show like the brocades an infinity of colouring, as also the printed ottomans, which are new.

A few of the leading houses in England are prepared to supply the dual garment to those who have the moral courage to wear it. It does clothe each leg separately, but it is so frilled and furbelowed, it is only when entering a carriage, or some similar movement, that the duality is distinguishable. The advocates of rational dress seem to believe that no perfection in dress can be attained without them. It remains to be proved whether women will agree with them. But the society speaks many words of wisdom, nevertheless, when it advises to abstain from tight-lacing, too high heels, too heavy skirts from the hips, and other vanities. Moderation in all things is wisdom. *Le juste milieu* is what we all ought to try for, and so few attain.

The spring mantles are short at the back and long in front; French women allow the ends to fall straight, but English women often tie them as in our illustration. The material of these new mantelets is gauze-velvet lined with coloured silk, and trimmed with jet ball fringe. The balls are large; for the sake of lightness they are cork covered with brilliant jet beads and bugles, and most effective this fringe proves. French lace is superseding Spanish, which is now rarely seen on mantles.

The new sateens are so beautiful in colouring and design, that they are often worn by young ladies for evening demi-toilettes. Some are woven with special borderings, and one example is here illustrated in which the larger pattern is used for trimming, and the smaller for the paniers and bodice. Some of the floral designs on the new French sateens look as though they were hand-painted, so perfect is the colouring. There is a great variety in sateens, too, for early spring wear; there are ottoman sateens, which are corded like the silks of that name, and there are twilled sateens. For morning costumes checks, dots, lines, and discs will be affected rather than the floral patterns, and the foundation colours will be terra-cotta, brown, and raspberry-red. The flowered sateens are more fancifully arranged and trimmed; embroidery, well-nigh as fine as lace, is used plentifully on them, so is satin ribbon, in the form of looped bows; and many have large collars and waistbands of dark velvet, which are added when such costumes are worn out of doors.

Let us glance at the illustrated group admiring "baby." The first in the group wears nun's veiling of the electric or telegraph blue—for the shade goes by both names. The pointed bodice is outlined with large faceted beads of the same blue, and the skirt is bordered with a satin kilting; the bows on the sleeves are satin. The creamy lace, arranged *en cascade* in front of the bodice, tapers tastefully to a point at the waist.

The young girl, who is about nine, is likewise in evening dress. Her skirt is trimmed with three flounces of Irish Carrickmacross embroidery—for Irish





industries are coming to the fore—her plastron, collar, and cuffs are of the same effective work; and her Princess frock is of soft changeable satin, dark blue shot with rich red. It is gracefully draped at the back with the inevitable pompons, which have found their way as ornaments to bonnets, hats, and dresses in a most persistent manner during the past months, and are likely to remain long in favour.

The mother wears a beautiful dress of the popular terra-cotta shade. It is ottoman satin, made with broché tablier and bretelles; the broché is rich in colouring, and the flowers and leaves are outlined with beads, the veinings showing gold thread. The bodice is pointed in front, and has a small jockey basque at the back.

The figure with her back towards us has selected a dark green toilette; the skirt is velvet, bordered with

satin kiltings and puffings, and the polonaise is broché merveilleux with chenille trimming—shaded pompons with netted heading. Some of this is carried up the back of the sleeves, and note that the shoulders are padded slightly, for high shoulders are still in favour, but much more so in England than in France.

The lady in mantle and bonnet is the grandmother, and her attire is suitable to middle age notwithstanding that the brim of her bonnet describes a well-accentuated point over her forehead, after the manner of the latest note in millinery. Her mantle is black gauze, broché all over with detached velvet flowers, the material *par excellence* in the mantle world this season. It is lined with dark purple silk, and the shaded plume on her fine black straw bonnet is of the same rich hue. The trimming to the mantle consists of glossy black feathers.

## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



**N**OW is the time of year when everybody, rich or poor, begins to concern herself about what she shall wear. The spring weather shows up all defects, and it is peculiarly the season of all others when the shops are seen to the best advantage, and there is every inducement to coax our money out of our pockets.

I think I shall help you most if I run through the several items of dress, and give you what is newest under each head. I told you last month much about millinery, but since then French milliners have produced some most wonderful hats and bonnets. In the hand they look

tremendously large, but in truth they do not appear so on the head, and are not unbecoming.

Besides the Olivia there are many other forms, indeed no two seem alike. French straws are tortured into every conceivable form, crimped over the face, cut up at the back, and many of the new straw hats have a piece cut out of the brim to make room for the feather and rosettes. These rosettes both on bonnets and lace fichus, &c., are made either of ribbon-velvet or of small brocaded ribbon, not half an inch wide, in close loops; they form dressy additions at the throat and on the head, and are to be bought in sets of two for the purpose. There are a great many bonnets covered with coarse gold gauze, and fancy gauzes of other kinds.

We are losing our horror of finery, judging from the quantity of tinsel used in millinery: gold lace, gold gauze, gold-embroidered gauze, and gold ornaments. Double strings are a novelty; they are tied separately one below the other, on the left side, and are made of inch-wide ribbon. Children wear poke bonnets and high hats, and a square so-called college cap, made of plush, which rests on the head with one corner in front. At the edge, the extreme edge, of poke bonnets and straw hats lace is sewn, and the brims of many outside are covered to the depth of an inch with single flowers, such as daisies, sewn on closely.

A pretty novelty for evening wear are necklets made of flowers; they fit closely round the throat, and a bouquet is worn on the left shoulder to match them. A new arrangement of flowers on dresses is a huge fan on the left side, composed entirely of leaves and blooms, and from it often issue wreaths of leaves or flowers across the skirt.

You can hardly have a fan too large; and feather

ones, marabout or ostrich, are most universally used; but quite the newest are made of handsome silk brocade, outlined with gold and tipped with feathers. Feathers are worn on mantles, and in sets of three on the left-hand side of the bodice. Ostrich feathers are considered a pretty ornament, arranged somewhat like a Prince of Wales plume. On bonnets they are shaded generally, as are the flowers, but the marabout bands for dresses and cloaks are now dyed every colour, and are worn as much in the summer as in the winter.

There is nothing very new in gloves. Many buttons, or the length of many buttons, are worn; and I have seen an Italian kid buttonless glove a twenty-five-button length. By-the-by, these Italian gloves are worth a thought; they are cheap, the kid is soft and





glossy, and they have an excellent appearance. *Suèdes* and silk gloves are sold to match dresses—green, *fraise écrasée*, whatever it may be. Gauntlets can be had with *Suèdes* and *chevrettes* and dog-skin, and are well worn.

In stockings the new idea is that the embroidery is not confined to the front, but is carried round to the back of the ankle, and well up the front. Plain and embroidered self-coloured stockings in silk and cotton are the universal wear.

Light woollen dresses are the most useful of all wear—I am inclined to think plain colours mixed with silk or satin, or brocades, are quite as much worn as the diversity of checks which crowd the shops. Some of these checks are a good quarter of a yard in size, and are composite both in colouring and formation; the large line check overlying the solid square.

Nuns' cloth has proved so durable, and graceful in draping, that many improvements have been made upon it, the best perhaps the *Tel el Kebir* Cloth, which is slightly thicker, and is to be had in all colours; but there has never been a season when fashion has asserted itself so much with regard to the particular tone; it is *fraise écrasée* (or crushed strawberry) in everything. With regard to other colourings, *terre cuite*, the baked earth shade—viz., a reddish brown—is worn, so are *Marocain*, *timbre poste* (the shade of the blue postage stamps, not our red), *porcelaine*, *voltigeur*, *Royal Belge*, *chasseur* (a sage-colour), *Princess Jaune*, a bright shade of golden brown; and *herbes* and *legumes* (good candle-light shades, these last), browns, bronzes, peacocks, and *grenats*; dark greens, blues, and drabs, all these are worn, but are not so fashionable as the others nor

so rich. For evening, besides the two new pretty greens, there is a shade of sky-blue, amber, Nil, saffron, and glycine, mother-of-pearl, and *mat* or dead white.

To return to the woollens. Bunting has come out again, as "Alexander," slightly thicker than before, and there are many craped cloths, Indian cashmeres, and a corded stuff called "Rep de Foie." Ottoman having so entirely monopolised favour in silks, there is a feeling for cords in wool. Spun silk mixed with wool has been made into some good stuffs. But you are sure to be in the fashion if you invest in checks, only be careful how the dressmaker cuts them; an ill-matched check down the back or sides of a bodice is displeasing to the eye, and would spoil any dress. A few woollen brocades are worn, but they are the exception to the rule.

The new mantles are of the mantelette order, short at the back and long in front, profusely trimmed with lace—Chantilly or French of some kind, but not Spanish, which cannot be set aside all at once, but for the present its day is over. The trimmings on these mantles are all detached; they are sold united by the yard, but are divisible, taking the form of long jet pendants, with a huge ball at the end. Of course they look massive and heavy, but on the contrary are extremely light, for the balls are made of cork covered with silk and beads. The mantles themselves are generally made of brocaded gauze, sometimes all black, but mostly with a little thread of colour outlining the brocade, and they are lined with colour, and often the pendants have colour in them. These sort of out-door coverings are of course only suited to long purses. But there are plenty of pretty little mantles in fancy tweeds, thoroughly French, coming a little below the waist, indicating the figure slightly, and having sleeves. Black silk jackets, trimmed with lace and beads, are also coming in again.

I have told you a little about the new silks, but there is much more to say. Plain materials are coming in with crinolines—we may ignore the fact as much as we like, but steel petticoats at the back are universally worn by English women. French women bestow more pains on being well petticoated. Brocade has, however, been introduced on to many kinds of stuffs. Surah façonné shows a graceful flower at intervals, for detached *motifs* are more fashionable than designs covering brocades. Checks are worn much in silk; and, curiously enough, on a check ground they are beginning to throw velvet brocades.

People whose purses are not over-full will be glad to hear of a useful and good-looking little check silk, called Mareotis, which is sold by the piece, just sufficient for a dress, at a very moderate price, and washes well. Gros-grain is the foundation of many of the new brocades.

Foulards, twill silks, and such light makes are now printed, and make good tunics and trimmings on evening and full-dress morning gowns.

Do not use watered silk or Ottoman for bodices; they will not stand the wear; and a word of wisdom:

if you have not much money to spend be careful how you buy your materials, for some of the richest and most fashionable silks just now do not wear.

The best sorts of black silk are satin duchesse, corded silks; Rhadames, Merveilleux, and gros-grain; but satin damas and Ottoman damas the two most fashionable.

Parasols are to be worn large, but not so large as last year. They will be embroidered, and have the Claremont vandyke round; and most of the embroidery will be done, or rather has been done, in Japan; but quite the last revival are lace covers, made to fit the parasol, both in black and white, and the rustic carved handles, with hooks and crooks, which we owe to Japan.

On warm days during the early spring, the new Tel el Kebir cloth (a thick sort of nuns' veiling) will be found a suitable material for a young lady's in-door dress; so would also striped and plain French sateen in any of the fashionable colourings, such as crushed strawberry and French postage-stamp blue. The first full-length illustrated figure in this chapter shows a simple manner of making up either of these fabrics. The skirt is striped and kilted, likewise the flounce; the plain tunic recalls the laveuse or lap-bag overskirt of a few years ago, and the bodice gathered at waist and throat, both back and front, is extremely suitable to a young round figure.

Two fashionable spring mantles are illustrated in the larger cut, and the skirts over which they are worn show the prevailing styles. The first skirt is bordered with either plush or velvet, headed with tucks, for tucks are once again coming in; the second skirt shows the large woollen plaid which English as well as French women affect at this season. The Olivia bonnet is also to be seen on the same figure, with its pointed brim filled in with lace—quite a new feature in millinery.

A word as to the mantles. They may be made either of black Ottoman, which, though thickly corded, falls in soft folds; or black broché satin may be used. If the latter is selected, the figures or *motifs* should be large and detached. The first is trimmed with black lace, the design on which is Spanish, and the ground guipure; gimp and jet pampilles or drops are studded about the lace to give it a richer effect. This lace also forms a pointed collar at the back, and there are two jabots of it down the front that quite conceal the fastenings, whether they be buttons or hooks. An inner string should not be forgotten; it is tied round the waist and keeps the mantle in place.

The second figure wears a visite in broché satin, and here the high shoulders that distinguish the spring mantles are apparent. The ornamentation at the back is of the new satin cord passementerie, cleverly made so that it can be cut apart without unravelling, a quality that renders it a most useful trimming.

The engraving that forms the initial of our Chit-chat illustrates one of the new fichus. It is made of velvet, steel buckles, and French lace. It is one of those useful additions frequently required to convert a plain toilette into a moderately dressy one.

## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



MANY wonderful bonnets and several marvellous costumes are being worn in Paris just now. I will describe one dress intended for a wedding and destined for the English capital. The short skirt was of bronze-green satin, in quadruple wide box-plaits; a drapery above, from which fell heavy beaded fringe. Over it, hooked down to it, on either side, and coming only to below the arm-seam, was a long coat of moss-green fancy gauze, with red flowers, on velvet brocade. The coat was plaited at the back, and fell in heavy folds on the skirt; it had side pockets, with steel buttons; and the front of the bodice, which formed points in front, was double-breasted, had revers, and a full lace jabot. With this was a bonnet of plaited rose-stems, with red

flowers. These basket bonnets rival the wire ones, covered with silk, and closely resembling the wire baskets; and besides these there are bonnets of Japanese plaited paper. What shall we have next?

Linen underclothing is pleasant for summer wear, and is coming into favour again, it lasts so well. It is sent from Paris embroidered on the material itself, and is most durable. The new night-gowns have circular yokes of lace and insertion, and are shaped to the figure; and very wide Valenciennes lace trims the best models.

The new dress improvers are squarer and flatter at the back, but Paris dresses are still very bouffant.

Some useful stuffs have been brought out for dressing-gowns; one is llama printed in cashmere designs, another Bolton sheeting printed with a well-covered pattern on both sides. The coloured petticoats have horizontal stripes of cashmerienne-patterned material stitched at the head of the flouncings. Those who like petticoats sewn into bands should adopt the patent ones made of coloured webbing, shaped round

to the figure, and with ready-made button-holes. They are three inches deep, and very handy.

The cotton dresses are not now made up with any idea of washing, and most of them have velvet collars and cuffs. The patterns which are finding the most favour just now are the discs, close-set on a well-covered ground, and large Pompadour designs, or Japanese, on plain grounds. But the chief and distinctive novelty of the year is that these dresses are almost always printed with borderings, which serve well for trimmings. Spots and shepherd's-plaids are also much worn, but where artistic designs are employed it is impossible to speak too warmly of their beauty. The shaded flowers are all single blooms, large and true to nature as though just gathered. They show up especially well on black grounds; the thistle and the marigold are particularly affected. Spades, hearts, and diamonds are a favourite novelty, also coral patterns. But there is a plethora of choice—sometimes filberts, sometimes flagons, sometimes pansies, and even birds' nests, birds and all. Sateens, zephyrs, galateas are all fashionably worn, and the great charm of them is the perfection of their colouring. It is to be regretted that in many instances the designs are so large. In France such eccentricities prevail as large branches with fruit and blossom, cocks and hens, butterflies, fowls, dogs, kittens, and pigs; and should a seam be necessary on a bodice where the head would disappear, and only the feet be seen, imagine the effect! A plain grey gingham, well trimmed with lace, would be far better in taste and usefulness. The new sateens measure between three-quarters and a yard in width. Linen d'Alsace is a new light summer material, having the merit of being cool; it resembles soft gingham or lawn. The flounces on these cotton dresses are kilted, but previously tucked, and the tunics are short, pointed, and irregularly draped; but, unfortunately, the bodices are cut very close-fitting like those of more durable materials.

If you wish a short skirt to set well make it as follows:—Back breadth, 30 inches, and quite straight—that is, the top as wide as the lower edge; front breadth, 30 inches below and 16 at the top; a gore on each side 22 inches at the bottom and 11 at the top, putting the straight side next the front. If you wish to increase the width of the skirt it must be in the side gores. Three steels should be placed across the back breadth, the lowest three-quarters of a yard from the hem, and 22 inches long, the next 18, and the next 13. To the waist should be sewn a small mattress made of horsehair, 8 inches long, 5 wide, and an inch deep, tufted down here and there. A skirt thus cut gives plenty of room for the free movement of the limbs, and stands out well at the back. A lining of horsehair down the back helps to make them additionally stiff and firm.



Crinolines are in themselves objectionable, but they save much trouble; many wear them, and the result is that the skirts shake about as though a bird-cage were concealed beneath. What attempt at adornment could be a more complete failure than this? But it seems that beauty in the art of dress is, un-

happily, not by any means the first consideration.

In children's fashions there is nothing decidedly new, but much that is very pretty. The most enticing little frocks are made in velvet, woollen stuff, and plush, gathered in the front, with wide sashes draped about the skirts, and plenty of braiding. A capital idea is a pelerine sewn to a pelisse, and a muff forming part of it. Another good notion is a cap secured to the back of a cloak, and when not needed for a cap utilised as a hood. Another good idea is a muff with a fan-shaped piece of velvet on one side, every plait secured with pins. The bonnets are of the poke order, trimmed with flat bows and large birds; the hats very large indeed, with satin linings. The children's mantles are either jackets or dolmans, and are certainly useful as well as ornamental; but even with summer at hand, muffs, which are more for use than ornament, have not been discarded.

A useful make of dress for a boy is the "sailor," and a novelty is a vest covered with close-set rows of white braid. Some capital little dust-cloaks are made for girls, with capes which form sleeves. The newest baby-cloaks are made of cream brocade, and christening robes are of white satin covered with Honiton lace.

Though the Americans will not adopt them, and the French are slow in doing so, high-shouldered sleeves, stuffed with wadding on the shoulder, are worn.

In millinery there is a revolution in colouring, and the very brightest tones are worn. Orange and blue or green are combined, yellow with pink, red with bronze; and no subduing black mantles are worn

with them, but short visites of the same; gold lace and cashmerienne lace—which display a variety of colourings—are employed as trimmings. A durable, good material that I can recommend is nun's veiling, or bunting, brocaded. A dark blue one, with red brocade on it, is most fashionably worn, and is most durable.

A word as to parasols. Cotton ones are much used, especially cream worked in cross-stitch of many colours, or having Watteau figures in each quarter, or the ever-recurring discs powdered all over. It is essential now to have the parasol to match the costume.

The millinery illustrated shows the accepted styles. The initial represents a velvet hat with buckle and brilliant bird; 2, coloured straw hat with velvet and ostrich tips; 3, terra-cotta straw hat with marabout aigrette; 4, another novel aigrette; 5, Olivia bonnet.

The group at the Royal Academy will illustrate current fashions in London, and will serve to demonstrate the fact that Paris modes are often toned down when they cross the Channel, in order to harmonise better with British surroundings.

The materials of the dresses worn by these visitors to the Academy are all of soft and clinging texture—nun's veiling, zephyrs, sateens, crêpe de lune, and Pompadour cottons may all be used; some are trimmed with velvet, others with satin, and a few with Persian or Turkish embroidery. The colouring of the first costume is golden brown touched up with red, the materials nun's veiling and satin, the red appearing most prominently on the reversible side of the brown satin ribbon. The pale brown straw hat is trimmed with shaded brown feathers and velvet.

The material of the second costume is crushed strawberry cashmere, with velvet of a darker shade. The parasol matches the costume so far as its lining is concerned, and so does the sash that heads the deep kiltling of the skirt. The brim of the hat



is turned up with velvet, and a row of medium-sized tortoiseshell beads cut in facets—a very general finish to the brim of both hats and bonnets this season, and a durable one too.

The redingote worn by the third figure is in broché satin with Ottoman ground, and the buttons are the

full at the shoulders, and small capes are added when required; for shoulder-capes are quite a *furor* at present, and are made to accompany dresses of almost every material.

Gloves no longer match the costume in colour; light tan ones shading to yellow rather than to brown



AT THE ROYAL ACADEMY.

perforated metal ones of artistic design. The skirt is checked silk, with chenille pampilles at intervals on its tucked flounces.

The little girl wears a costume of plain and striped nun's cloth, the colour being the new cornflower-blue, tastefully trimmed with satin to match.

The last figure illustrates a pretty sateen costume—an Olivia bonnet with lace ruche beneath its pointed brim.

All these dresses have the sleeves set in high and

are popular, so are slate-coloured gloves. Undressed kid is still preferred to shiny dressed kid, and the long gloves, closed on the arm and fastening with two buttons only at the wrist, are in higher favour than the many buttons from wrist to elbow. Gauntlet gloves have decidedly come in again, and on warm days long silk and Lisle thread gloves are no longer disdained.

Soft silk kerchiefs in art colourings take the place of the full ruches and Toby collars that encircled slender throats last season.



## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



IF you wish to dress well—I mean with a due regard to the fashions, and what is becoming to yourself—make the study of colour a consideration; for nowadays it is the dainty bouquet, the coloured handkerchief peeping out where it should, and the happy blending of tones in the whole dress, which bring success. Perhaps from a natural revulsion against the faded greens and yellows of the æsthetic school, we are flying into the oppo-

site extreme, and there is the danger of appearing like a macaw, with all the hues of the rainbow in one dress—for both beadings and brocades display a mixture of many colours. Sometimes the beading is flat, sometimes each tassel of beads falls from the front of the dress and vibrates at every movement; this feature is one of the novelties of the year.

Beading, by-the-by, reminds me of shoes, for on them much care is expended just now. Flat dragonflies in a mixture of several kinds of beads are new, and there is a sort of bow which forms a frill round the instep, the edge encrusted with beads, which has been just brought out. The proverb is that “only the wearer knows where the shoe pinches;” what a great deal of pinching might be spared, and how much the beauty of the feet might be preserved, if only people would patronise rational boot-making! As a great chiropodist told me the other day, “Fashionable shoes are our best friends; every pressure in time produces its result of evil, and a too short boot or shoe a very plentiful harvest of mischief indeed, which cannot be undone possibly in a life-time.” The best securities against the ills from which fashionable feet suffer are a broad sole and sufficient length for the foot to extend as it does in the action of walking.

This is the month when we ought to be donning cotton dresses, but they are no longer cheap wear, for people consider no costume complete without a parasol and fan to match. White and black are much worn, with a colour introduced into the waistcoat. A very pretty dress I noted at a recent garden party was a simple white sateen, made with broad kilt-plaitings from the waist, edged with four inches of black velvet;

a broad band of the same just above; a draped tunic, and a pointed bodice; the waistcoat black velvet, with straps of the white sateen across.

Plain sateens also have no admixture of colour, except a knot of ribbons at the throat; side-basques continue to be cut round in more or less deep tabs, sometimes with a plaiting of contrasting silk between; and loose waistcoats of soft silk find their way to the front of many of the dresses—a belt round the waist keeping them in place. Coloured wafers on plain grounds, are quite the favourite pattern this year in cottons, which is curious seeing how many really artistic patterns have been brought out.

The latest idea in parasols, should you have one made to match your cotton gown, is that it should have ten ribs instead of eight.

Crushed strawberry, ripe red gooseberry, and all that gamut of shades, are more worn in thin woollen goods, and silks, than cottons. As far as possible we seem to be trying to give a square appearance to our shoulders and figures generally. Not content with cutting the sleeves very high and full, poufs are also laid on some of the sleeves, to give an extra height, and are tied across with velvet; and for evening the last monstrosity to completely hide any beauty of which an arm may boast, is a long buttonless glove reaching far above the elbow, and well ruffled. Not to have a basket as a part of your dress, would be to argue yourself out of the mode. At the English Drawing-rooms large gold or silver baskets were fastened to one end of the train, out of which long trails of flowers seemed to creep up the skirt, and on many evening dresses such a trimming had found its way; but it is in bonnets that the basket has mostly worked its wicked will. A Parisian dame wore the first, apparently made of plaited rose-stems; now gold, silver, and straw are all turned to the same account; and the more vividly the straw is coloured in the panier bonnet the more fashionable. Flowers and embroidery in silk or beads supplement the plaited baskets and produce the bonnet. Narrow ribbons in satin and ottoman are used for strings and trimmings to bonnets, and where applied as rosettes have the many ends cut in swallow-tails. On both morning and evening dresses the same knots of narrow ribbons are most plentifully used; and if you want to brighten up a dull morning gown, follow the French mode of a cluster of long looped narrow ribbons in a mixture of colouring, fastened at the throat.

Small capes are all the fashion now, but there is a great diversity of shapes. They generally reach to the waist, and not half down the figure as heretofore, but are not so becoming to good figures as they used to be, for they do not show the waist. Occasionally they are gathered on the shoulder, so that they give this now necessary height and squareness. Sometimes they cross in front and fasten beneath a

rosette; sometimes from beneath the cape come two jacket-fronts, which by means of elastic fit the figure closely and give a very trim appearance. Thick chenille fringe borders many of these, and also coloured marabout; bands of silk covered with close-set rows of braid are also much worn, the braid quite narrow and arranged in perpendicular bands.

But capes, cloaks, and bodices all display the high shoulders; and the richest and handsomest cloaks, even the brocaded gauzes, are arranged after the same model.

It can hardly be necessary to make eccentricity of costume a gauge of fashion, yet the women to whom dress is a study lapse into the most absurd manias. Imagine a bonnet trimmed with a bunch of carrots, or tomatoes, or lemons, to say nothing of Tangerine oranges which I have seen apparently growing up the front of an evening dress!

Collars and cuffs are once more to the fore, and are taking the place, at all events for morning, of frills, which so soon get out of order. The most startling collars are the red linen ones with white spots; these would do all very well with dark colourings, but they are worn with browns, blues, and greens, and look all



the more glaring if by chance the bonnet is trimmed with the now prevailing gold or steel gauze.

Riding-habits are made very plain, with scarcely any braiding on the skirt, but are mostly cut open at the throat, and show a necktie of white silk or cotton exactly like a man's, with a pin in the centre. The hats are once more the high ones, as a rule; the round-crowned felt are seen, but are not universal, as they were beginning to be.

The craze for red dresses is not as yet a thing of the past, and for a fair beauty nothing is more becoming than a red cashmere trimmed with velvet of a darker shade, and worn with a red straw bonnet trimmed with velvet also. Red velvet and silk brocaded are also worn a great deal.

There is a fashion now well suited to thin figures. From the waist almost to the knee comes a gathered puff of the material, which meets the skirt draperies. Not only are such outrageous colours as brilliant yellow and shrimp-pink blended, but most incongruous materials, and the canvas stuffs of all kinds are possibly the most extraordinary. But very certainly no harm can be done by turning to account any kind of embroidery you may have by you. We will suppose you have an old-fashioned white embroidered muslin dress. Send it to a good cleaner's, then lay the embroidery across the front breadth of a satin or silk evening toilette, edge the skirt with a ruche, and drape plain muslin at the back with as much real or imitation Valenciennes as you can find. Lace is most fashionably worn. Many skirts consist entirely of front breadths of lace gathered sparsely row upon row, with train draperies at the back.

Close-set rows of velvet are applied to many materials, especially nun's cloth, so that they appear to be striped, and tunics thus treated drape most gracefully.

For wraps and for cold days, jackets braided in close-set circles of gold braid are a stylish arrangement, though very decided, and attract the eye a long distance off.

These short basqued jackets are, however, always *distingué*, and to my mind cannot be too highly recommended for England, where there are so many cold days even in the height of summer.

Sailor hats covered with material and braided with the same circles make a good finish to the costume.

The cape illustrated in the small cut at the commencement of our chapter shows the shape of shoulders that are now considered *the* thing. The worst feature in this fashion is that it is universally adopted without regard to size or proportion; women with a superabundance of flesh add to their bulk unhesitatingly, and apparently feel not the smallest scruple in wearing dresses and mantles so puffed and padded that they rise in small hillocks on the tops of their shoulders. The cape here sketched is made of brocaded velvet gauze lined with copper-red surah; the bow and ruche match the lining, but the chenille fringe is black like the cape. The feathers in the straw hat are of shaded copper-red, for



A GARDEN PARTY IN JULY.

this is a "matching" season; all the details of a costume are *en suite*, even to parasol, fan, and stockings.

Engraving No. 2 illustrates another of fashion's freaks—black gauze studded all over with chenille tufts or pompons in the form of stars and crescents; this style of eruption is very general on mantles, the crescents matching the lining in colour, for the monotonous black mantle has given way before glints of colour that flash from reversible ribbons and linings.

The garden-party scene in the last illustration testifies to the variety that exists in the make of costumes this season. The first figure wears a French satine costume—that delightful cool material which, although only cotton, has quite the sheen of satin on its surface. This example is plain and spotted terra-cotta, and the

skirt shows how the puffed plaits are managed. The second figure is in grey and brilliant cherry-colour, for cherries are dethroning strawberries and gooseberries and other curious shades of red.

The figure wearing the turreted cape has selected the favourite nun's veiling for her costume; it is brown dexterously touched up with red surah. The matron is in dark olive-green ottoman skilfully arranged with nun's veiling and the new Vandyke guipure. The colour is *écru*, and the design is traced out in a fine silk or gold cord.

The last figure wears cream nun's veiling trimmed with bright-coloured velvet, the buttons also being velvet; the arm-bands and gauntlet cuffs are a great departure from the plain coat-sleeves we have worn for so many seasons.

taken the tiller. A little later the boy Jim has unloosed the arms he has thrown about his old comrade's neck, and scrambling forward, strains his eyes towards the harbour which the little craft is now rapidly nearing, and in a very fever of excitement imparts the intelligence that Humphrey and Rachel have come over from Cherbury and are awaiting his return.

Halting of speech, mechanical of action, stony-eyed as one who dreams, Harry Reed sits with his hand on the tiller, asking no questions; hearing nothing beyond the quick throb of his pulses, and the surging of the blood in his ears. So the moments pass, and the boat is brought up alongside the harbour steps. Yet another brief interval, and Harry has fumbled his way mechanically up on to the pier; and a moment more and he becomes suddenly conscious of the approach of a woman's figure, of a passionate cry in his ears, and of a half-fainting form in his arms.

"Rachel, Rachel!" groans the strong man in his agony, when his voice at length comes to him, "couldst thou not have remained true to me even this short while?"

Her fingers move over his face, as the fingers of the blind move. "True, Harry?" she murmurs; "Aye, true till death!"

"True?" he cries, casting her from him in a sudden phrenzy of passion, "when thou'rt married?"

"Married?" she whispers, gazing helplessly into his face. Then suddenly she comprehends, and begins

to laugh hysterically and sob; and he, by some subtle intuition, suddenly comprehends also, and straining her to his heart, cries—

"Idiot that I have been! I was blind—blind; but now I see!"

And all this time a grey-haired, weather-beaten coast-guard has been tacking round and about these two central figures, yawning off as he has approached, only to be drawn at last into irresistible contact with them. What further words may have been spoken, or acts performed, by the little group, history does not record; but that Humphrey Cheal quitted Harwich Pier-head that morning with a clear two inches added to his stature, is capable of distinct proof; for is not Humphrey himself—a witness as little given to romancing as any officer who serves Her Majesty on the storm-beaten coasts of these islands—ready to vouch for the fact?

They did not wait long, those lovers, for the last act of their little domestic episode; they thought that, after that parting of theirs, there was no occasion to do so. It was shortly after daybreak on the first Wednesday of the month of May that they met; and the following Wednesday, just a little before noon, the bells of Cherbury Church rang out a gladsome peal, and Rachel Cheal and Harry Reed, kneeling side by side, turned over a fair fresh page, and as man and wife commenced a new chapter of the great book of their lives.

## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.

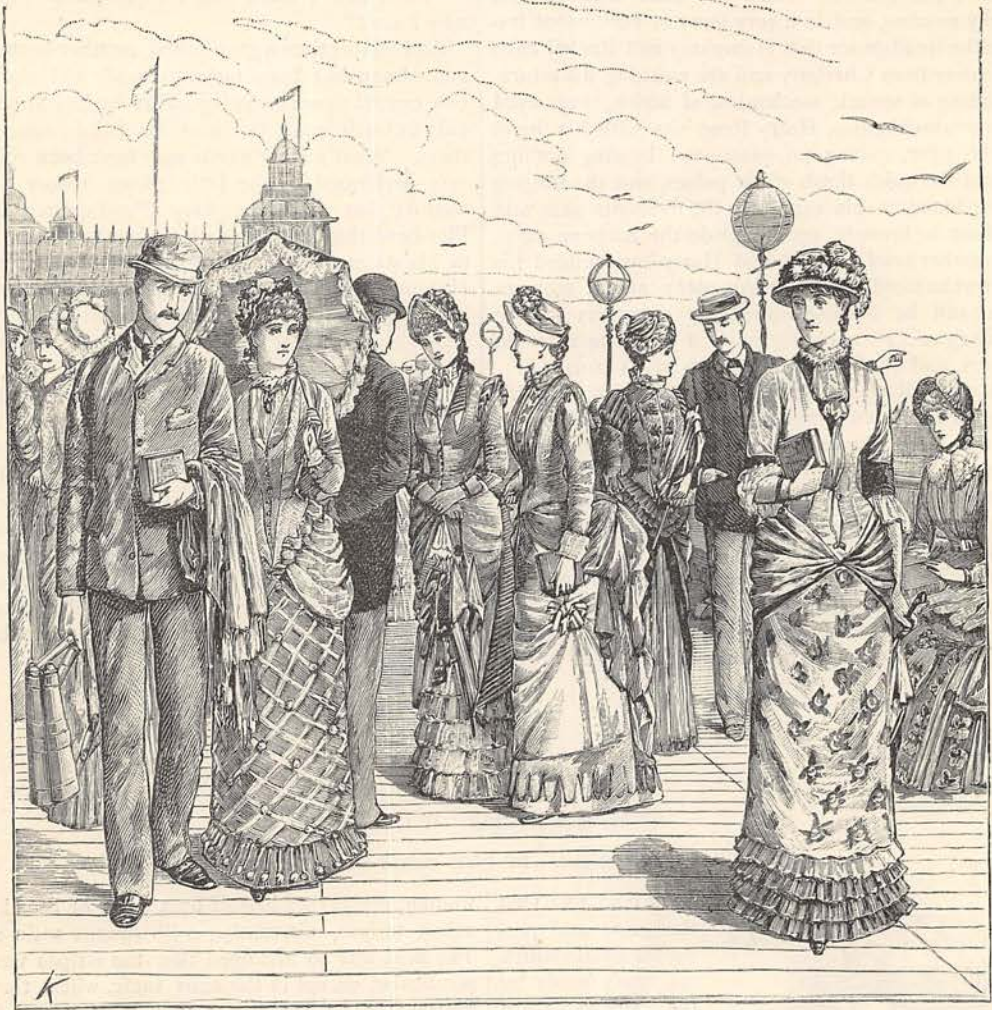


NOTWITHSTANDING the great and persistent efforts which are being made by the advocates of hygienic dress, the toilettes of to-day appear more *bizarre* each month. While French women tolerate daring innovations on the received code of good taste, English women are rash enough to copy these modes in inferior materials and in inferior makes.

I have had the opportunity of noting lately so many wonderful dresses, that I am prepared for the

future not to be astonished at any vagaries of Dame Fashion. Imagine a pretty woman, yes, a really pretty

woman, disfiguring herself by a gown of broad brown velvet stripes, alternating with orange satin stripes. The skirt was so arranged that the stripes were perpendicular, except in the scarf tunic, where they were horizontal; on the bodice they were perpendicular, and a Swiss pointed bodice of brown velvet divided the two. The figure was cut into three distinct divisions—I had almost said four—and go where you would, as long as the dress was in sight, it would attract attention. A brown holland dress, at the same fête, had a dark green velvet corselet bodice and a velvet parasol, and that also caught the eye. The parasols were in London during the season have been very wonderful indeed. Velvet parasols have been the rage; they cost a great deal, and are well-nigh spoilt when they have been shut up once or twice, as the velvet cover shows the creases. A novel idea is a parasol covered all over with brown grass made up on silk, and though it looked more like Robinson Crusoe's useful umbrella, and was anything but ornamental, it cost the absurd sum of seven guineas. Piece-lace filled on to a satin parasol, and secured by pearl beads of large size, is a new idea which has been done to death. Dressmakers send bonnets and parasols to match the dresses almost as a matter of course.



I hope that the modiste and not the wearer was responsible for a perfectly transparent lace parasol, the pattern outlined in gold. Held up in a very broiling sun, it rather centred the sun's rays to the eyes than interposed between them, and the pale face grew redder and browner. Cheap and fashionable parasols are made plain outside and painted inside, which is quite a new idea, and not a bad one, seeing that those who patronise them contrive that the ornamentation shall be seen. We do not hide our talents or our possessions now-a-days. Our dress, it would seem, to be fashionable must attract the eye; and while a great deal of most expensive ornamentation is used, there is much cheap rubbish. But expensive trimmings are applied to simple fabrics. A holland dress—quite ordinary holland—was so bedizened with steel embroidery, that it cost nearly twenty pounds with parasol and bonnet complete.

It would be very little use for me to tell you about Paris bonnets, for no one wears them in London or elsewhere in England, judging from appearances; but no one nowadays need run up a long milliner's bill. The fashion of the year has been the basket bonnets. These may be bought at many of the drapers', in gold or silver, or brown, or green, indeed in many varieties, and require very little more than lining, strings, and an aigrette or a small bunch or wreath of flowers. Beaded bonnets are also much worn; you may buy the beaded crowns and the beaded lace by the yard; two rows of the lace round the face suffice, strings and a tuft at the side complete it. It hardly requires a taste for millinery to accomplish this. Hats, too, are simple enough. The sailor is the prevailing form, either encircled with flowers or covered with them, but always high in the crown and broad in the brim; still, besides these, very large hats overdone with feathers

are worn, and the high-crowned French ones which English women have not learnt to put on. A decided change in hair-dressing prevails. Whereas for the last few years, every one, be the face long or short, the brow broad or contracted, has appeared with a coil at the nape of the neck, and a fringe over the face : now, whether the neck be long or square, beautiful or ugly, the hair is drawn upwards to the crown of the head, so that the knots or plaits, or coil, meet the fringe, and tortoiseshell, ornamental pins and diamond ones, are used to secure them very often. Should any of you be inspired with the desire to adopt this style of coiffure, you have nothing to do but to comb the hair upwards and then twist it. If you have abundance of hair you dispose of the ends in these knots, or in a plaited coronet, or in flat simply rolled strands of hair, which form a circle on the head ; you must twist it a little loosely so that at the back it stands away from the head, and, with a fair amount of hair, to such an extent that it seems as if there were a frisette ; but no frisette is necessary. If in turning the hair up some loose short pieces of hair remain, these are shortened sufficiently to be curled with the irons, just one little curl each side. It is a style which is admirable where stars and diamond pins are used.

Just now you will be wanting some thin summer dresses. Amongst the newest are the cream spotted muslins printed with Pompadour bouquets. These are made up quite simply—tunics crossing in front and draped at the back, bordered with lace, and gathered lace-edged flounces below. Full-banded bodices and light half-length sleeves ending between the elbow and the wrist are most worn with this style, and for most of the soft woollen stuffs. Nun's veiling in a long gamut of fashionable shades is made up for fête and dinner-gowns, but Toile de Veuve is newer. This is made in wool, but is a stiff coarse sort of old wire-grounded barège, very durable and very pretty. If you happen to have an old Yak lace shawl by you, drape it with cream ribbons and border the skirt with flounces of this Toile de Veuve ; the bodice of the same. It is also much ornamented with woven patterns in cross-stitch and is occasionally shot. Thus treated it is most fashionable in Paris, but not so much in England, where possibly it will find favour next year.

The fronts of day-dresses composed entirely of lace is a favourite style ; the lace is run on to piece-net and then fastened row upon row with brooches of jet wherever they can be used. Velvet gauze or soft Merveilleux silk forms the back of the skirt and the bodice, and any amount of jet trimming and bows of narrow ribbon are introduced. Should you care to place the fashionable succession of bows down the side of the skirt, I will tell you how to manage it. You take four ends of ribbon and pin them carelessly in loops from the waist, then you tie each two ends in bows, one on the top of the other, and carry down the loops again quite carelessly, but with a certain method, and they look as if hands had hardly touched them. The proper treatment of ribbon is quite a study. I note that, in some of the very broad box-plaits, wide satin ribbon is carried down and ends in a large bow.

Nothing is too fanciful, and you hardly see two ribbon arrangements alike.

The newest waterproof wrap-cloaks have mackintosh on one side and a soft bright silk on the other—green, blue, brown, any colour you may prefer—this converts an ugly garment into a pretty one, and depend upon it a circular cloak with the present bouffant fashions at the back of gowns is best. What sights are to be seen with ulsters and semi-fitting dolmans, which do not admit of the necessary flow of the skirt !

Black piece-net, made up over coloured silk, is a durable useful dress for women young and old, and these can be worn for full-dress morning and evening wear. Terra-cotta shows up well beneath, especially if bows of the same ending in pompons catch up the drapery. Cashmeres are now considered appropriate for the most full-dress occasions, and in light shades are trimmed with white guipure. Electric blue and fraise écrasé of the lightest tone are the most fashionable, but the latter to my mind looks best in soft silk, trimmed with saffron-coloured lace, while soft silks are much trimmed with the new apricot tone of lace. For slight mourning let me recommend you a grey zephyr cloth with black spots ; it is extremely pretty and stylish. If you



are out of mourning, the same tone looks well with red spots. They should be trimmed with lace and bows of narrow ribbon used liberally. Low dresses are once more fashionable for dinner parties, so are high bodices; the heart-shaped and square-cut bodices have had the best of their day. Gloves are made to come above the elbow, and have many purchasers. Shoes are universally worn for full dress morning and evening.

Gloves are made to reach far above the elbow, and silk ones of extra length have been much patronised. They have two buttons at the wrist, and are easily slipped on and off, taking the necessary wrinkles or rumples on the arm much more kindly than the softest *Suèdes* are wont to do. These silk gloves are dyed in many shades, and they are more economical wear than kid, for when the fingers show signs of age the gloves can be converted into mittens by cutting the fingers off entirely, together with half the thumbs, and button-holing the edge with silk to match.

Shoes are much more generally worn than boots both in the morning and evening; and as the stockings are visible, silk ones are adopted when practicable. Some women dislike the feel of woven silk on either hands or feet; with the latter, the difficulty is overcome by wearing gauze *Balbriggan* stockings of the very lightest quality beneath the coloured silk ones, the gauze doing double duty by protecting the skin when the colour rubs off, which in some dyes it is apt to do. Shoes for full-dress wear are now made ornamental with beaded embroidery and buckled bows, but in these, as in all accessories of the toilette, the colours should harmonise with those of the gown worn at the time.

What the French call "*tournures*," and the English "*bustles*," are still on the increase. Until the warm weather set in, and when heavy materials were worn, the small cushions padded with horsehair and tufted down were worn to give the necessary bulge below the bend of the waist that Fashion now decrees. One of these pads was tacked on to the waistband at the back of the skirt, but now a cooler arrangement is required, and ingenuity is as rife and fertile as ever, for several devices are resorted to in order to compass the desired end. Of course, the most skilful dressmakers depend on their manner of draping the dress to give the effect of a large *tournure*, but the knowledge of intricate draping is given to few, so cross-barred muslin or horsehair is brought to the rescue, and several bustles and combinations of bustles and petticoats have been introduced of late. Of the former, the V-shaped piece of muslin covered with narrow frills of corded muslin, and tied into shape with tapes, is perhaps the best. A petticoat and *tournure* combined is made of corded muslin, and is gored to the figure, and the back breadth is trimmed with frounces, sewn on very full, stiffly starched and never ironed. Sometimes steels in cases are added across the back breadths of the dress-skirt, but when possible these aids are better omitted, for they have a trick of bending out of shape, snapping, and speedily getting out of condition. There is still a marked difference between the cut of English and French corsets, but on one point they are similar in order to suit prevailing modes—they are both cut very

long on the hips, so as to give as much as possible the effect of a slight figure with a long waist.

Now let us glance at the illustrations and interpret them, commencing with the small maiden wheeling her *perambulator*. Her frock is of soft Indian foulard, which, be it remarked, is finer than French foulard. Red and cream checks form the skirt and bodice, cream foulard the sleeves and full front; the lace round the neck is cream, and the shoulder-bows are red satin ribbon. If a more ordinary frock be desired, zephyr or nun's veiling might be used in the same way.

The gay world is on the wing, and the large group shows us promenaders by the sea, and travellers by land. The lady who has just joined a fresh arrival, wears a Tussore silk costume, with *tablier* of brown Surah; the waistcoat and *bouillonné* frill heading the paniers, and the cuffs are also of Surah. The *tablier* is crossed with a lattice-work of Tussore, a pompon fastening down the diamonds at certain intersections. A pompon fringe of the two colours falls above the plaiting that edges the skirt. The second lady wears a smart costume of pink nun's veiling, trimmed with rows of narrow black velvet ribbon, which figures on the revers, cuffs, and turned-up panels at the sides. The black skirt is trimmed with several rows of lace; the bows are black, likewise the lining to the *epaulettes*. The bonnet is tied with two sets of narrow strings, and note here that, in order to make loose-looking loops which Fashion now decrees, each set should be tied separately so as to avoid any matting together of the cluster.

The third figure wears an electric blue sateen costume, with *Pompadour* *tablier* and waistcoat, the flowers being blue and pink on a cream ground. The sleeves are cut with one seam only, and that at the back of the arm. They are set very high on the shoulders, where they are slightly padded to make them look full and higher than the shoulder-seam, a feature that is increasing rather than diminishing.

On the fourth figure the sleeves are rendered more important still by the addition of full *bouillonnés* at the top. The material of this dress is printed and plain muslin of the new shade of pale mauve. The flowered muslin is used for revers and over-skirt. The skirt is mounted in wide plaits all round, a style that is superseding the narrow kiltings to which we have been so long accustomed.

The fifth figure wears the still popular crushed strawberry colour trimmed with ripe red gooseberry velvet, the dress being grenadine, and the *tablier* figured satin in the two shades. The back of the skirt is a waterfall—by which is meant a succession of plaits falling in lines undisturbed with draping.

The seated figure is in brown cashmere, with *broché* trimmings, the flowers being large pansies in several shades of rich old-gold. The large guipure collar outlined with gold cord is a feature in this costume.

A single figure remains—a girl of twelve in Turkey twill, cream guipure, and black stockings, with hat to correspond, and the popular shoulder-cape, a costume that need not fear ruin should the watering-can which she carries be misdirected in its work.

## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



WOMEN in England do not find it necessary, except in very rare instances, to provide themselves with costumes for *la chasse*, so I need not, under this head, describe some of the many monstrosities which are now ready for Frenchwomen who are sportingly inclined. But cloth dresses, even in this early autumn, are almost a necessary part of every wardrobe. The newest are checks, which are made up with and without plain stuff to match. A most favourite

style of bodice is the gilet, which is either a positive waistcoat or merely a plastron, with buttons on either side, one of which serves as fastening. As often as not this plastron is covered with close-set rows of braid, either to match the dress or of gold or silver. Though it is possible to obtain an expensive kind of metal braid which will not tarnish, I cannot recommend these trimmings for travelling or hard country wear, and narrow Russian worsted braid of a contrasting tone is preferable. Occasionally the waistcoat or plastron is made full in a loose overhanging puff from the throat to the bust, here finished off with runnings, and loosely gathered at intervals to the waist. But the class of silk employed soils quickly, and it looks best in an all-silk garment: such, for example, as a black Merveilleuse; this material is durable, and not costly. I have seen a black one made up into a skirt, with four flounces on the straight, bordered with lace, and having a heading with a close-set row of five runners beneath. The bodice was made with jockey basque, and red silk puffed waistcoat. Almost any black silk or dark cloth dress may be fashionably enlivened now with a coloured gilet, and clever people ring the changes and apparently have a variety of toilettes by putting diverse gilets and cuffs to the same gown.

I have carefully examined the best class of tailor-made gowns, and I cannot find any novelty of style. They are generally made with a box-plaited flounce to the knee and a draped tunic. Sometimes the bodice has a box-plaited coat-basque, which is continued to the hem of the skirt at the back. Then there is a plaited tunic and box-plaited flounce in front. The bodices are pointed, and have a jockey basque at the back; occasionally they fasten on one side diagonally across the bodice. Check silk for trimmings and gilets is often blended with cloth. Speckled and plain cloths are both used, and there are many new greens, electric blues, and smoke-colour; but for good wear fawns and browns are to be recommended; of late years

they have always been fashionable and well worn. Very stylish and quite *à la mode* are plain cloth bodices different in colour from the checked, striped, or speckled skirts worn with them.

I wonder whether women will ever fall into the many plans which the promoters of hygienic clothing are laying for combining health and fashion. One of these is a new stocking-clasp which cannot by any possible means interfere with the circulation. It is a piece of coloured elastic, half the size of the leg, furnished with a clasp at either end, having levers; when these are lifted the clasp catches a piece of the stocking, which is drawn as tight as the usual ligament; but the stocking naturally has not the same resistance as leather or webbing, and while remaining quite firm leaves the limb uncompressed.

Woollen under-garments are recommended, to the exclusion of either cotton or linen. These are washed in the easiest way by simply steeping them in 2½ gallons of water and 2 ounces of carbonate of ammonia, or a sufficient quantity of the liquid mixed in that proportion, but tepid. After remaining in a couple of hours they should be wrung out and dried—a great saving to the washing-bill this. A combination garment of wool, a pair of hygienic stays with no bones, a divided petticoat buttoned to them, is what is recommended; the armholes, in the case of dresses and other garments, large. All boots to be broad at the toe and ample at the sole. Many women are listening to what the disciples of hygienic clothing call the “words of wisdom,” one would say, judging from the number of dépôts now opening where such clothing can be had. Whether the whole plan be adopted or not, mothers of growing children would do well to consider some of the points; enlarged shoulders, twisted spines, and crooked legs are more often caused by unfit clothing than is generally imagined.

There are not many winter and autumn fashions thought of as yet, but a few mantles have been designed, and I hear that fur appears on mantles and dresses even more than in any previous years. A new fur cape, the Eliane, has been brought out, which covers the arms better, and is more becoming to the figure, than any previous ones; and this is really useful for autumn wear. Especially in the country, an extra wrap, which can be slipped on in a moment, is a boon. There are several fancy-cloth mantles—checks and stripes—and these are of many shapes. They generally come to the hem of the dress, have short sleeves, or long cape-like ones, cut in one with the mantle; and the chief trimmings are heavy cord ornaments down the back and on the shoulders. These are used for driving, and wraps, while short double capes are for walking.

The newest tea-gowns hail from Japan. They are composed of a soft make of silk, and are covered with embroidery, carried down both sides of the front and





round the throat. The work is exquisitely regular, and no two patterns are alike. Birds and insects appear on them, and sometimes a frog, or some queer animal, which is so deftly introduced, it never seems out of place.

Those who play lawn-tennis much, or care for boating, will be glad to know of a new kind of stays specially invented for the purpose. They are laced beneath the arms, and can be moved with

the greatest ease, without the slightest fear of breaking either the busk or other bones.

A new cloth has been brought out for riding-habits, a leather Melton, which is most elastic, and be it pulled ever so much always returns to its original form, a great desideratum for the pommel-knee. It is durable, and specially well woven.

It is hardly too late to speak of dresses suitable for garden parties and quiet dinners. The best-worn are soft white silk, trimmed with twine lace of a decided brown shade, a most happy combination, with cream. For older women brocaded velvets are in better taste—the brocade of a darker tone than the ground, such as dark and light smoke. Wear with this a bonnet of steel lace, made up with smoke velvet, and a pink aigrette. With the cream silk costume, a sailor straw hat, trimmed with the dark-toned lace and a half-wreath of poppies in front, would be suitable. Cotton crapes, which look very much like China crape, in cream and deep pink, are durable, and in good style. These require no trimming but knots and flot-bows of ribbon.

The Oriental lace, which has a net ground, and is darned all over, is a fashionable trimming for muslin and silk; and wherever embroidery can find its way, there it is worn. Black gauzes and black Spanish lace are toned with red or pink, and are stylish and serviceable. Grenadine is a material which is finding a great deal of favour just now; I mean the woollen kind, with a firm wire ground; it is used, not only in black, but in tan and other colours. To be satisfactory, this should be made up on a silk foundation, and be accompanied by either a cape or a jacket. A toque of the same is the best head-gear.

Wonderful buttons appear on most of the new

travelling and country suits, and brooches copied from the antique fasten neckties and bonnet-strings.

Flap-caps, such as men have hitherto only worn, are now much affected by young ladies, especially for boating, and are made to match the costumes.

Perhaps it is a proof of woman's desire for emancipation, but each year they copy more from male attire, and certainly not always unsuccessfully as regards the becoming.

The milliners show more inventiveness than the dressmakers this season, and not only do the shapes of bonnets and hats vary in an astonishing manner, but the materials used are surprisingly diverse. Take straws, for example. All sorts are worn, from the finest Leghorn to the coarse basket bonnets made of great rushes braided together and trimmed with bunches of wheat, some of which is white, the remainder green. Bonnets of straw fringe are the newest, and they are in all colours—blue, red, lavender, olive, &c.; and there are straws that represent striped grass, which are liberally trimmed with fruits—currants, cherries, apples, grapes, peaches, and even nuts being pressed into the millinery world. Clover is also popular on the rustic bonnets.

A few specimens of autumn millinery will be found among our illustrations, and these consist principally of straw matching or harmonising with the costume worn at the time. The hat that forms the initial to our Chit-chat is of fine black straw, lined with velvet and trimmed with clusters of shaded pink flowers, the leaves being of shaded green velvet. The bow has the notched ends which are seen on all Paris millinery. The second hat, also of straw, has a trimming of black French Chantilly lace, and a satin bow of the buttercup shade of yellow. Sometimes this form of hat is seen with a Bulgarian scarf, with gay Turkish embroidery at the ends, surrounding its crown. The bonnet that comes next in order has a pointed brim, above and below which there rest velvet pansies, the strings and lining being of velvet of that rich purple hue always associated with heart-ease. The third bonnet shows electric blue trimmings, and here again we have the notched or cockscomb bows. This bonnet is high at the back, to allow of the hair being fastened higher on the head than has been usual of late years—a fashion fast establishing itself. The last bonnet shows a grey straw, with claret velvet trim-



mings and shaded pink wings that stand upright.

The costumes to be studied in our engraving are demi-saison, and made of fine soft woollen materials, pleasant to wear, and, as a rule, inexpensive. It is a

Tailor-made walking dresses are almost *de rigueur*, and white cheviot costumes have been more worn at gay spas than during any previous season; the French and American women selecting, curiously enough, yellow velvet as trimming, although the



AN AUTUMN HOLIDAY

mistake to select costly and perishable gowns for boating or travelling. Cheviots, finely twilled flannels, summer serge, and camels'-hair are the usual fabrics. A sober colour, such as grey, brown, fawn, dark blue, &c., is chosen, and brightened with red trimming—cherry-red in preference to the terra-cotta and crushed strawberry and preserved raspberry tints that have prevailed, and offended most of our eyes.

more general taste has been for golden brown, blue, and garnet velvet for these white woollen costumes. But white, pretty and summer-like as it is, now gives way, as the days shorten and the sun is less powerful, to the new shades of blue and grey, and tapestry-figured woollens are used for draping over these colours and combining with them.



## WHAT TO WEAR.

BY OUR PARIS CORRESPONDENT.

**A**UTUMN is upon us once again, with falling leaves, brilliant tints, cold clear days, damp and dreary ones; so, in the important matter of dress, we must be prepared for all emergencies.

And—I hear you ask me—what are the autumn fashions? It is early to speak as yet quite positively of what the majority will adopt, but plain as well as figured velvets, cloths with stripes and tapestry patterns will be worn, and the colours will be greys, browns, the new greens, and chaudron reds.

You will, however, want more details, and as there is nothing like a good woollen gown, and nothing so really autumnal, I will begin with the new woollens. There are decided novelties in these. Plain cloths will

be worn, and plain stuffs with either stripes or brocade to match. There is a long list of plain coloured goods which have a figure or a coarse thread in them. Such, for example, as the Drap Pastourette with a check interwoven, or Drap Epinglé, which is like woollen poplin. Cheviots and Vicunas are being employed for many autumn gowns, and in these the grey tone is the prevailing one. Amazon Soleil is a plain coloured stuff which is repped, and if you are choosing a thoroughly good durable material do not forget this, or the Vigognes, which French people always think much of.

A more decidedly new class of woollen stuffs, however, are the woollen brochés, which in making are intermingled with reps and with plain materials exactly matching the ground. Among the most prominent of

these is the Jacquard, which has a large single bloom of a contrasting tone thrown on the ground in most happy and harmonious colourings—olive and peacock, brown and olive, blue and brown. This, as bodice, tunic, and alternate plaits round the skirts, makes up charmingly with the plain tone. Fleur is the name for a great novelty, viz., a serge ground on which are large patterns in a sort of weaving like a Brussels carpet, and of a numerous mixture of colours all deftly blending, so that no one tone prevails. Velours Paré is after the same order and has a large raised stripe in the same rough-looking upstanding design. Another woollen broché has a plain ground and dashes of mixed colours upon it like large blocks, which, on close inspection, look like a coarse darn wrought with wool of spaced colouring.

Melange Soie is a soft make of wool with a silky surface, and in this, as in most of the other new stuffs, you see that stripes are preferred to checks.

But I have something more that is new to bring to your notice, viz., Drap Changeant, which is striped, but the colours so interwoven they have the same appearance as shot silk; plain stuffs of the dominant colour are sold with them, and they have the merit of wearing well. Kimperlin has a silky stripe, Epangline has a coarse cord like ottoman.

The reversible cloths have a most excellent appearance; these display large coloured spots on one side, on the other a large sort of net-work with the spots in the plain tone.

Drap Barré has two broad coloured perpendicular stripes with fine horizontal lines across.

Homespuns are still much worn, both striped and plain, the newest displaying very broad stripes.

Tweeds—and there is nothing more used—have been brought out this year as before, with the addition of some new kinds which have a knickerbocker stripe or check, very effective, standing out in relief in the form of a coarse fluffy thread.

Long mantles, hiding the dresses almost, are to be worn again, and this is bad for the wool trade, because very warm gowns are not a necessity and very little is to be seen of them. But in England, at all events, the woollen trade is looking up. A year or two ago the Countess of Bective and other ladies, in order to aid the neglected wool industries of Great Britain, started a committee to watch over their interests; the president of that committee now considers that the purpose for which it was established has been accomplished, and the sale of woollen fabrics of British manufacture has greatly augmented. Very certainly, the wearing of woollen dresses is greatly on the increase. Formerly, for a round of country-house visiting, many rich silk morning gowns were necessary: now there is nothing seen but good tailor-made ones.

So I think I had better tell you about the making, after one word in parenthesis. If you

are so unfortunate as to be in deep mourning, keep to wool still, for an admirable stuff, Crêpe Impérial, has been brought out, which is all wool, yet with its crinkled and crimped, though glossy, surface, looks just like crape, but does not spoil with damp, and is quite capable of standing hard wear.

Habit bodices are fashionable, with long basques at the back and small basques at the sides and front. You can hardly have too many buttons or too much braiding. Occasionally skirts are made full, closely plaited back and front, but with no drapery whatever, and only a little plaiting at the edges, but the prevailing idea is a short skirt in either kilt or broad treble plaits, a draped tunic, and distinct bodice. The most fashionable have waistcoats which are movable, being secured to the bodice with a double row of buttons; white linen or piqué and red silk waistcoats give a stylish appearance. Sometimes cords are buttoned across them all down the front, these cords having frog buttons at the side.

Fishwife tunics are always in fashion, and some of the leading London tailors who have firms in Paris have brought out a half pilot jacket fitting blouse, which has merits. They have also brought out a new cut of bodice, with but one seam at the side. Navy, black, claret, prune, green, and browns are colours to be recommended for such tailor-made gowns.

Should you want a jacket for wearing with woollen gowns, decide on one of the Lancer shape, made of waterproofed cloth. It is very neat and stylish.

Jerseys are by no means going out. At the seaside little boys wear short trousers, and jackets and caps, all of this elastic material, which fit skin-tight; and



now the stocking-web cloth has been applied to suits for little girls, from two to twelve, consisting of jacket and kilted skirt, trimmed with braid. This same cloth is very good for tennis dresses.

We have long worn gloves and stockings to match our dresses—now Frenchwomen have their shoes made in kid and dyed to the same tint exactly. Shoes with them have quite superseded boots, and they are made for hard walking, laced in front, half-high, and thick. For country-house wear in England, nothing is better, as it is a case of being in and out all day, and to be perpetually buttoning or lacing boots is a nuisance; besides, they are trim and jaunty-looking. For the fronts, in lieu of boot-laces for such shoes, use elastic as strong as the holes will admit, and the result will be all that can be desired, for they slip on and off without trouble.

Pockets are one of the difficulties of dress. Modern-day ones in ladies' dresses are an incentive to pickpockets. Châtelaine bags are much worn again, but, alas for the contrariness of fashion! so large that they are becoming monstrosities.

Wet weather has turned the attention of the designers of wearing apparel to waterproofs, and very pretty ones I have seen, such as dark thick red cloth, fastened with large buttons, having plaits at the back, making the coat fit to the figure; a cape completes it.

Gold and silver basket bonnets continue to be worn. For seaside wear in France, a new hat, called the *Chaise de Cuisine*, has been brought out. It is straw-plaited like a chair-seat, and field flowers and red ribbon are used for the trimmings. Black and white bonnets, with coloured torsade and pompons, are fashionable, and among other flowers—viz., marigolds, pimpernel, &c.—clover has come in as a favourite bloom.

Insects of all kinds appear as pins on dress bodices and on millinery.

Red is mixed with black, as in a *Merveilleux* dress, with broad kilts at the waist, crimson showing between the folds, and in the draping. Red is also seen in striped dresses, very narrow red lines on white, and all-red dresses are worn, also cloth dresses, grey and white, with fine red lines. Plush and velvet bodices are fashionable in the evening, but in lieu of the waterfall back there are three plaited flounces from the hem to the waist. Navy serge cloaks for wraps have red collars and cuffs trimmed with red braid. By all of which you may see that fashions are various, and that you may wear almost anything.

The first figure, in our illustration of an out-door group, is wearing one of the useful redingotes which during the present month will be found suitable as an additional wrap over the checked silk costumes that have been universally popular during the summer. This redingote is made of grey double alpaca, the collar and cuffs are dark red velvet, and the sash, tied carelessly at the side, is of reversible satin ribbon, grey on one side and red on the other. The sleeves, like all sleeves nowadays, are set high on the shoulders and made very full and important-looking. The bonnet is grey satin covered with the new steel net, woven with

metallic threads as fine as a cobweb. It is sold as what is termed piece-net, being gathered over the satin foundation, and this steel net is trimmed with steel lace. The beads, in this instance, edging the brim are steel, and the grey velvet flowers are dusted with steel. The lining and strings are red velvet.

The second figure wears a demi-saison mantelet of black velvet brocade on an Ottoman ground; the lining is chaudron satin, and the trimmings thick chenille fringe and Escorial lace. The dress is of shot silk and cashmere; the colour of the former is Orient, a new golden brown shot with red; the trimming is dark brown narrow velvet ribbon. The bonnet is velvet of the same colour and edging; the brim is the new tufted silk binding that resembles Astrakhan fur.

On the third figure the Henri II. hat, the popular hat of the season, is to be seen. It has a stiff high crown and is made of fine fur felt; it is trimmed with cloth of a darker shade, of light quality but of pure wool and without lustre, a novel trimming and appropriate for such hats. The feathers are ostrich tips combined with clusters of wings, for plumage of all sorts has superseded flowers on hats this autumn. The long jacket worn by the same lady is of broché velvet, the bib piece is satin, and the paniers are Escorial lace lined with satin. The skirt is dark brown satin shot with dark green, and it is prettily arranged in plaits clustered together with bows; its battlemented edge falls over a kilting.

The little maiden of seven who completes the group wears a costume of the new woollen batiste, a cloth of light quality, warm and clinging. Both checked and plain are combined in the costume, the former appearing in the skirt and simulated waistcoat. An epaulette bow is fastened on the left shoulder, the ends falling low at the back. The hat is felt, dark brown with green trimmings, Worth's favourite mixture, and the velvet is the new cress-green which is known by the name of "cresson" or water-cress.

The two in-door gowns illustrated in the second engraving are suitable for home dinner wear. The material of the first is nun's veiling, the colour "acier" or steel-grey which has a blue tinge over it; the bows and full plastron in front of the bodice are cardinal red satin, the embroidery being worked also in cardinal silk. The bodice has the prevailing short basque, and the drapery below it is raised upwards as a small vertugadin or farthingale puff, a fashion happily on a very reduced scale, that hails from the reign of Queen Elizabeth.

The second dress is smarter, being of white sprigged muslin over satin, electric blue or flame-colour, whichever suits the complexion of the wearer. The flounces that cover the tablier are of embroidered muslin. The folds in front of the bodice are satin. This make of dress would also be suitable for jetted net, and black lace with surah as a foundation. The newest colour for this purpose is "pigeon's throat," a pretty blue-green shade. To those who have much visiting and require constant change this style of dress is eminently useful, as the colour of the foundation can be frequently changed.

thing, however, was settled, and they were to be married in a fortnight.

The fortnight passed only too rapidly, and had dwindled down to less than a week, when one day as I was coming out of the gate at Bishanger, I met Lady Anne Fortescue walking in. I stood still with astonishment, until, perceiving that she evidently either did not wish to be recognised or did not see me, I slipped out quietly whilst she pursued her way up the avenue. I was the more surprised to see her that I fancied she and Colonel Fortescue were in Egypt; and I should not have recognised her, enveloped as her face was in a thick black gauze veil, but for her unmistakable gait and figure. Even through the thick veil, the hopeless misery of her haggard eyes sent a thrill of pity through me, as I recollected that something very unusual must have occurred to bring her within the Bishanger gates.

Many years afterwards I heard what had taken place on the occasion.

She had gone up to the house and, without giving her name, had asked to see Miss Herbert alone; had been shown into Helen's boudoir, where the girl had joined her, and putting aside her veil had revealed herself as Lady Anne Fortescue. Then had ensued a scene which to a woman like Lady Anne must have been sheer agony, for she came, all unaware that Helen was engaged to be married, to entreat her to marry her son, even going on her knees to her to implore her to save her boy, who would do anything for her. At first Helen had started to her feet in a burst of indignant scorn, hurling out her words, and making Lady Anne smart and smart again, as she reminded her that all this was her handiwork, at the same time involuntarily betraying that she had loved Algernon with a love only second to her pride. The wretched mother had been quick to perceive this, and had renewed her

entreaties, till like a shower of icy water had come Helen's final answer—

"Too late, too late; I am to be married next week."

Then she knew it was hopeless, and, gathering up all her pride, had tried to walk out of the house with the same dignity as she had entered it, and had succeeded by almost superhuman self-control. She had gone back to Algernon, raving in delirium tremens, to listen with a shudder to the perpetual refrain—

"It is your doing, my lady, all your doing."

The following Wednesday, Charlie and Helen were married, and every one said it was a charming wedding, and that they were made for each other, and so on; but I never shall forget Helen's face as I caught the expression on it for one moment when she thought no one saw her. It was so hopelessly wretched that I went home and indulged in a good cry.

During her short married life, however, she was the best and sweetest of wives to my poor Charlie; all her strong will, her fiery temper, her satire, and also her high spirits seemed to disappear from the moment she became Mrs. Dashwood. She apparently lived only for her husband, who idolised her; and I firmly believe that, before she died, she loved him with all the warmth of her really great generous nature.

They only lived together a year and a half, and then she was laid in our village churchyard, leaving Charlie broken-hearted, with a tiny Helen, who was given over to my care. Before she died she told him the whole story of her attachment to Algernon Fortescue, and it was from him that many years afterwards I heard it.

On the very day that the announcement of Helen's death appeared in the *Times*, just below it stood the following paragraph:—

"On the 10th inst., at Grosvenor Square, Algernon Mowbray Plantagenet Fortescue, only son of Colonel and Lady Anne Fortescue, of the Moat, B—shire."

## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



IN my last I gave you particulars of the woollen materials brought out this autumn, and now I must tell you about the silks, which are as rich and elaborate as they well can be.

Some of the very richest are only made in brown and black, and are meant for mantles as well as dresses, but there are three new dominant colours—Mandarin, a rich yellow like the rind of a Mandarin orange; Steel or

Smoke, which is made in many tones, the lightest and most delicate bearing the name of Elephant's Breath; and lastly, a very light green, known as Feuille, or Asperge fumée. There are many other colours employed, but these are the three newest. Bronze, light blue, violet, sapphire, Cardinal, Casse-sole, Acajou (mahogany), Amaranthe, and brown are fashionable also.

For every day plain silks and satins, Merveilleux, Rhadamese, and Surah are worn, and also plain satins and velvets; but for dressy occasions, whether for night or day wear, there is nothing to be seen but brocades and upstanding stripes. The designs in these are borrowed from every conceivable source, geometric and mediæval. Here and there you are reminded of some ornate ceiling in a Florentine house, or a wall-paper in an English one, but the

*motifs* are all distinct and apart. There are a variety of patterns, some are floral, but fruit is far more fashionable than flowers, viz., pears, apples, plums, blackberries, and mountain ash-berries. Sometimes these are in self-coloured velvet, sometimes in elaborately shaded velvet or plush, sometimes in satin, sometimes in silk, and occasionally in Velours frisé, like terry velvet. And the chief novelty still lies in the ground; there is the plain satin, the plain velvet, the plain plush ground, but Ottoman and Bengaline grounds are in vogue, and brocaded velvets are thrown on these brocaded silk grounds. A triumph of weaving is a silk ground, like chain armour, into which here and there tiny spots of velvet find their way, and shot corded ground embodying the colours of the brocade. "Ecaille" owes its name to the appearance of scales which the plush pattern throws on an Ottoman ground.

"Velours au trois Hauteurs" has a plush pattern on a plush ground in three layers, the highest in the centre. Velours du Nord is another plush-like



velvet, with the flowers in tapestry colours, and often therefore called Velours Tapis, the colours recalling an Oriental carpet.

Ottoman Velours is striped as well as brocaded. Matelé Velours has geometrical patterns thrown on a matelé ground of a contrasting colour. Velours Moyen Age borrows its design from the Middle Ages; Velours façonné Perse, from Persia; and Velours Broderie, from many sources.

If you are so minded you may dispense with a mantle this winter, for fur and feather capes are wonderfully improved upon, and as the shopkeepers say, flood the market. They are made very long, and sometimes pointed, but a few also assume the importance of mantles, and are made sufficiently long to have a simulated Dolman sleeve, kept in its place by elastic. Nothing but natural undyed furs are to be thought of this year, so for capes, or muffs, or trimmings, you cannot do wrong in selecting beaver, musk, sable-skin, skunk, musquash, natural raccoon, and opossum. Of course, if you can afford it, sable-tail and marten are open to you. But feather trimmings and feather capes are all the rage. They are made up in just the same form as the fur capes with the high-gathered shoulders, and either the Marie Antoinette high collar or the turned-down one. You may have the feather material by the yard, from two inches to a yard in width, and dyed to any tone required. For comfort, capes have much to commend them; they are light, are easily slipped on, and warm.

Muffs are no larger than last year; fur ones are worn, and so also are lace and bead muffs, and gathered satin and velvet.

But I am not going to dismiss the subject of mantles in any cursory manner. They are too magnificent for that, I can assure you. All the richest velvet and plush brocades I have described to you, as the newest silks of the season, are employed for mantles, but not alone; in all the best models, plain and brocaded velvet are intermixed. They are still large and ample, reaching to the hem of the dress, unless they are of the mantelette order, which are long in front, falling in two long ends, but quite short at the back, and bouffant. They are trimmed with any of the natural furs I have been telling you about, and with chenille fringe and galons, which have much increased in splendour. Sometimes they are half a yard in depth, but in all the best examples they have long and very large drops, which intermix with rat-tail and other plainer kinds, falling one over the other. Brown mantles are quite as much worn as black. The linings are all of rich silk or satin, and very bright colours. The shoulders are still cut high and are full.

But many decided novelties are introduced, in the soft woollen cloaks, which are the fashion of the season, and more suited to the pockets of the million than the brocades of which I have been speaking.

Burnous hoods are coming back to us, and I have before me a cloak made by one of the best Paris



WHAT TO WEAR IN NOVEMBER.

houses, to which one is appended. The cloak envelops the figure, comes well up to the throat, and falls in graceful folds everywhere.

The new French ulster is made in soft wool, lined with silk, comes well to the throat and hem of the dress, is gathered back and front at waist, and has velvet collars and cuffs.

But the "Vêtement," as the French call it, is the mantle of the future. It is plaited *à l'Abbé* at the back, has stuffed epaulettes, fits the figure by being gathered, and covers the dress. Occasionally even the sleeve is kilt-plaited. All kinds of light carved wood clasps appears on these sort of cloaks, griffins and heraldic beasts finding most favour.

Sealskins are worn close-fitting, or else as mantellets, short at the back and long in front, and

trimmed with otter. The fashionable cloth jackets fit the figure, are not often double-breasted, but are mostly braided Hussar fashion.

For in-door wear a number of jacket bodices, made in elastic cloth, have been brought out. They button down the front, fit the figure closely, have basques, and are trimmed on collar, cuffs, and jockey basques, with perpendicular rows of gold braid, and they make you independent of a dressmaker!

A novelty in the fashionable feather fans is a large aigrette of feathers outside. They are worn very large now. Some of the silk ones are painted and embroidered, or trimmed with floral passementerie. The very large fans are so much used now for window screens and fireplaces, that it is time they were given up by womankind. It is still considered necessary



that the fan should match the dress in colour unless you use black or white.

Shoes, gloves, and stockings are now mostly black or white, if the gloves are not tan-colour. It is sufficient for the stockings to be embroidered like the dress.

Alas! how rarely nowadays do you get a really good-wearing glove! The truth is, the manufacturers use the kid too new, and do not keep them long enough, or put enough white of egg on the skins in dressing them. Gauntlet gloves of a great length are fashionable, and may be had with hook fasteners, which make them fit the wrist.

Even yet millinery laws for the winter are not very surely laid down. Paris models are drawn velvet, lined with satin, rather small, and much trimmed with feathers. Brown and Mandarin, cerise or vermilion, grass-green, tomato: these are the shades. The bonnets have strings. Birds cluster on hats and bonnets, and I have seen a row of wings all round the crown of a new Paris hat.

Caps are mere airy nothings of lace and ribbon, many having Oriental lace upon them. White velvet shows well with such lace. The newest wreaths for evening wear have ostrich feathers on one side and flowers on the other, and many curious natural flowers are employed. When any head-dress is worn it is a cap or a wreath, but the hair is dressed on the top of the head, and stars and other jewels intermixed for matrons, while young girls are content with tortoiseshell pins.

Evening dresses have distinct bodices of quite another material from the skirt, made low, and pointed back and front. A new tulle has been brought out, studded all over with daisies, leaf and bud, but much nun's veiling and soft silk are used. The skirts of these mostly have a triple box-plait,

with ribbon carried across three times, a bow in the centre. It can hardly be too bouffant at the back.

For wraps, Algerian shawls are coming in again, striped in various colourings, with white; and English folks are struggling to make the Leicester machine-knitted capes and cloaks admired; they are light and serviceable, and the shapes good; but the colouring! A Frenchwoman would not tolerate them.

If you would avoid colds when out at concerts, &c., provide yourself with an opera-hood; and there are so many pretty kinds now. Some of the prettiest are made in nun's veiling, lined with silk, and bordered with daisy fringe.

In the accompanying illustrations will be found several of the novelties I have described. The half-figure wears a grey cloth costume, trimmed with velvet of a darker shade and with silver buttons. The grey felt bonnet has an ostrich feather of the new wallflower brown—a rich shade of dark orange.

The single figure wears a long redingote in olive-green cloth, set off with lines of darker braid. The shoulder-cape matches it, and the velvet hat has a long vermilion-red feather encircling its crown.

In the group at the piano three different styles of evening dresses are given: the first standing figure wears plain and embroidered veiling, both a pale shade of blue; the elbow-sleeves are bouillonné, and tufted with chenille, and the ribbons that drape the overskirt are satin. The performer is arrayed in pink gauze over pink silk; the flowers are dark red, likewise the ribbons that cross the tablier. On the last dress there is the new arrangement of lace falling fan-shaped below the waist. The sleeves are slashed, and the officer's collar is continued as a narrow plastron down the bodice. The skirt is mounted in the wide plaits that are superseding kiltings.

## HOW TO MAKE RAISED PIES.

BY THE AUTHOR OF "HOW WE MANAGED OUR WEDDING BREAKFAST," ETC.



IN a previous paper on "Meat Pies" I made no mention of the mode of making raised pies, as a full description of both exterior and interior is necessary to be of service to the uninitiated; so I will now give a few recipes worth testing, preceded by some general advice, which *must* be followed by those who wish to succeed in their pleasant task.

There are several varieties of raised pies; some of them have a very common crust (not intended to be eaten), ornamented tastefully with leaves and other devices, and, in place of a lid, a glittering heap of aspic jelly, truffles, beet-root, hard-boiled eggs, &c. This kind is usually served at wedding breakfasts, ball-suppers, and other festive occasions, and as the crust is simply a case to hold the interior—usually of game or poultry—it may do duty times innumerable.

Then there are the family pies pure and simple, the crust of which *is* to be eaten; any of which, when an extra appearance is desired, may have the lid removed, and a garnish such as I have described substituted; or if aspic jelly is not handy, an ornamentation of mixed salad and hard eggs looks very nice, and is a relish with the pie.

First, then, the crust, which *must* be stiff, for if soft it will not retain its shape in the oven, and the crispness of "short" crust will be entirely lacking; indeed, the very reason for boiling the "shortening" with water is that by liquefying the fat a minimum quantity of water can be used. For ordinary purposes a very nice crust may be made with ten ounces of lard, or half lard and half butter, to each pound of flour. First rub thoroughly into the flour two or three ounces of which-ever is used, and put the rest into a *large* saucepan with about a sixth of a pint of water or milk (I say