

The chief aim kept in view is the preparation of the pupils for actual practical work. The cost of the complete course of instruction is seventy-five guineas, and when we remember how much is often paid for the preparation of lads for competitive examinations in which, after all, they are too frequently unsuccessful, we may consider the charge an exceedingly moderate one. It has been well said that "the advantages of the school are most exceptional, and the science taught is so

interesting, that even gentlemen's sons for whom no necessity exists of joining the above-mentioned services, might do well to acquire the accomplishment by a nine months' training; whilst, as opening an honourable and promising career to those young men who are ambitious, intelligent, and painstaking enough to avail themselves of the teaching, the School of Electrical Engineering deserves the special consideration of parents deciding the future for their sons."



WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.

WHEN the New Year breaks, the family wardrobe, as a rule, wants renovating. I shall begin by dwelling on some new stuffs suitable for the season. First and foremost, heather mixtures in reversible cloths—brown and blues, red

and browns, light blue and brown, yellow and black; be careful in selecting to choose what best suits your figure and complexion. These materials have large spots so interwoven that they show diverse colours on either side—brown on one side, blue the other;



all these fabrics much depends on the making-up. The fancy materials are made up as coats quite plain and undraped, but showing large chenille and gimp ornaments on back or sides. The bib waistcoat obtains with all styles of dress. A pretty plain black Sicilienne made in this way had a cardinal silk bib for day wear, and one of crêpe lisse for evening, which gave it a dressy appearance at once. The skirt had large single plaits coming towards the front, velvet revers at the side, and a drapery of velvet and Sicilienne at the back, where it stood out well, but had no steel, only a treble box-plaiting of horsehair-cloth down the back. I am inclined to think that those who tried this plan would not return to steels, which soon get out of order, but the horsehair-cloth needs renewing from time to time. Among the most recent inventions, which some of the best-dressed women in England favour, are crinolines intended to be tied to the side breadths of the skirt giving a gathered fulness at the sides, which insures freedom of movement to the limbs.

or in lieu of spots they have stripes, a wide stripe with two narrow ones in the centre, and intended to be made up horizontally with an admixture of plain stuff in the same tones. I have seen some pretty dresses of these made with box-plaited skirts, a wide box-plait coming from the waist at the back, the plain stuff used as a tunic, issuing from beneath this plait, and falling in draped points at the side.

Perhaps more startlingly new and original is a fish-scale velvet, suited for another class of gown altogether. The colourings shade from gold to red, and the design carries out the name. This and similar materials are employed with plain fabrics chiefly in panels, for by their richness they are precluded from being used for draperies. Rather costly, handsome-looking, but scarcely conveying the impression of their really good quality, are the chenille serges. They are a fine make of serge, with such designs as clubs and cubes of a distinct colouring from the serge ground, in chenille. For example, cardinal on blue, brown, or green, and so on. Another new soft woollen stuff has large shaded flowers and leaves worked in chenille. In

One of these crinolettes was fastened inside one of the prettiest dinner-gowns for a young girl I have seen lately. This was made of cream merveilleux, and had a petticoat formed of rows of cream lace, the silk draping across this, and falling in a point at one side, being trimmed with Turkish embroidery. The pointed bodice was fastened at the back, and had a double row of lace turning downwards from the neck.

The cloaks worn by well-dressed women at the present moment become richer in fabric and more elaborately trimmed each month. In materials employed for them it is the groundwork that shows the chief novelty. Some new matelassé has tiny dots of chenille, or horizontal stripes of chenille, interwoven with the pattern; the Ottoman brocades have a striped ground and the pattern in plush, and this is used for the long pointed Venetian sleeves just brought in. The idea of their form is taken from the sleeves worn in Venice, in the days of its glory. The rest of the mantle is generally plain velvet, satin, or brocade, so that the sleeves are all the more remarkable, as the long pointed ends fall below the elbow. Chenille galons

and fringes are the usual trimmings, and the shape of the mantle a jacket paletôt, long in front, and shorter at the back.

I have seen some new dressing-gowns lately cut in such cosy, comfortable forms that I am tempted to describe them. They are made in coloured flannels, plain and printed. Some are cut as a jacket with the skirt attached, viz., sewn on the edge of the basque, so that it can be slipped on all together in a minute. The skirt portion is plaited back and front to the bodice, and has one flounce, cut in vandykes and plaited between, just at the hem, the whole being trimmed with coffee lace. Another is cut as a bodice, with the skirt sewn to it. It has some nine or ten knife-plaits at the back, a waistband, and down the front, both of skirt and bodice, are graduated folds with a cascade of lace down the centre. Round the skirt is a crossway flounce piped and bordered with lace, with four tiny folds at intervals of five inches.

If you want to combine warmth and lightness for evening under-petticoats, have them made of swan's-down cloth; muslin trained pieces and crinolettes can, if desired, be attached on the outside.

Many tea-gowns are made of black silk or satin, just having a Watteau plait at the back. The elaborate trimming being entirely reserved for the front, it takes the form of a petticoat of soft silk, gathered in one place, a quarter of a yard above the hem, beneath a cluster of seven or eight loops of ribbon; the bib blouse being tied with the same. Others again have this front breadth of alternate rows of lace and silk flounces pinked out at the edge. A black and white striped velvet and satin had a delicate front of orange tone. Thus made, dark green plush with grey cashmere is a good mixture for a useful tea-gown.

Fur is much used as a trimming on dresses, and brocaded velvet, satin, and woollen bodices, quite distinct from the skirt, are worn. If you have any very old brocade, use it now in this way; you may never again have a chance of turning it to so good an account.

For evening wear, startling colours obtain. Bright petunia satins have rich white embroidery for trimmings; green satins show a dash of orange; an eau de Nil satin might have gold lace upon it.

Young girls who wish to have a smart outdoor garment without much outlay, should order a short dark red cloth jacket, with brown marabout trimming, and a little red capote to match; these jackets are single-breasted, short in the basque, but very smart-looking. It is a *sine qua non*, however, that they fit well.

In lieu of Newmarkets, red cloaks covering the dress, but gathered back and front at

the waist to the figure, have found most favour with young girls. Cloth mantles, in green, red, and brown, trimmed with marabout, are made of the long shape, with capes gathered at the back. These coloured cloths are smart yet inexpensive. Smoke-colour is just the tone of the season in London, yet it would scarcely be possible to find one more unsuited to the climate. Velveteen of this shade makes up remarkably well, and is trimmed with silver braid and marabout of the exact hue. Many girls with scant allowances are glad to give variety to their gowns at little cost, so I will tell them a plan which finds favour now. Soft silk of any bright tone, plain or striped, about half a yard wide, is gathered at the throat and waist, fastened to an all-round collarette made of a



band of the same, and so forms a transferable vest, for the front of any dress.

The fashion of wearing the hair turned up from the nape of the neck has established itself in England. I will tell you exactly how to dress it. Part the hair across the head from ear to ear. With half the front make the usual rolls or curls on the forehead, the rest comb backwards and gather together into a knot on the top of the head, thus forming a foundation for the rest. Next comb up all the back hair thoroughly and neatly from the nape of the neck. It requires a great deal of combing and a constant recourse to the hand-glass to see that all the ends are well caught in. Having combed it to the top, hold it in the left hand and give it one twist, then securely hair-pin it to the knot already formed. If you have plenty of hair, enough to make a good coil on the top, well and good; if there be but little, you must twist that little up tightly and pin it down neatly to the foundation, and supplement it by a false strand of hair; but in any case, before you finish the arrangement on the top of the head, you must proceed to comb the hair upwards at the sides. If it is long enough to gather up with the back, you will not have much trouble; if it is short, you will have to comb it up and pin it at each side on the top of the head. Remember that, to give the head a good appearance, the hair at the back and sides must all be straightly combed up. At the top of the head it is variously dressed by different people; sometimes in a simple coil of hair round and round. I think, myself, it is prettier to twist it in the figure of 8, pin it down on the top of the head, and add small ball side-combs. A great variety of combs and horseshoes, and tortoise-shell pins are sold for the purpose. Unfortunately we have not worn the hair turned upwards for many years, and it has an obstinate way of falling down in small untidy hairs; these must be combed down and cut sufficiently short to be curled either on paper or on leathers, or with irons. It is a very comfortable style of coiffure when once adopted, and admits of stars or single blooms being easily inserted in the evening.

Brides are sometimes wearing low dresses, and bridesmaids veils and wreaths. A very stylish bridesmaid's dress recently worn was white nun's-veiling, with waistcoats and cuffs of sapphire-blue velvet, and hats of the same, bunches of red blush-roses being placed on the shoulder. One of the guests at the same wedding

wore a myrtle-green embossed velvet, opening in front to show a frilled skirt of pale green watered silk, the velvet being trimmed with chenille fringe and ornaments. The green velvet bonnet had a Himalayan pheasant upon it. A cravat of old lace was worn round the throat.

Now let us turn to the illustrations. In the first group there are three figures—a mother and two daughters. The matron wears one of the long rich mantles that have found such favour this winter. It is black velvet, brocaded on a repped or Ottoman ground, and trimmed with thick chenille fringe about nine inches deep, and each strand terminating with a jet ball. The lining of the cloak is shot chaudron satin, and the chenille trimming is carried down each side as a panel. The bonnet is gathered black velvet, with a wing and an aigrette in front. The younger daughter wears a brown cloth costume, the shoulder-cape bordered with a band of natural beaver, and the close-fitting pelisse fastened in front with fouragères of heavily-knotted brown silk cord; a brown satin bow fastens the cape on the right shoulder, and the felt hat with its shaggy beaver brim is turned upwards on the left side, and ornamented with a shaded ostrich feather. The elder daughter wears olive-green cashmere and satin, the full bib and the sash loops being of the same material. The kiltings in front and the cascades at the side are embroidery worked in olive silk on the cashmere. The gloves have long fur gauntlets, and the olive-green velvet hat has a pale pink feather curling round its brim.

In the single medallion we have the fashionable form of short jacket, made of garnet velvet and trimmed with a bouillonné of the same round the hips; the sleeves are high and full on the shoulders. What is their object, I cannot say, but I notice that Frenchwomen, when they wear jackets at all, adopt a full, bulky trimming just below the waist-line.

And, lastly, we have a pretty evening dress which can be copied in either satin or gauze, and trimmed with lace and ribbon; but if the flowers are dispensed with, the more economical nun's-veiling, or inexpensive Surah, might be used. For dinner-dresses, grey satin trimmed with embroidery of grey pearls on net is worn, likewise tan-coloured satin and golden-brown net studded with detached flowers in chenille.

A MAID OF ARCADIE.

HAST ever watched upon a flowery lea
 A sweet wild blossom, shy with modest grace,
 Lift to the sun its dew-besprinkled face?
 Hast ever stood in still amaze to see
 A queenly rose in some fair roseroy?
 Blend these in one, that stand so far apart—
 The child of Nature, and the child of Art—
 And lo, my maid! my maid of Arcadie!

Amid the sweet wild flowers I saw her stand,
 And each one claimed her for a sister
 dear,
 And bent to greet her, ignorant of fear!
 And yet so fair her face, so nobly grand,
 I trembled in her sight, and Love drew
 near
 And led a willing captive through the land.

GEORGE WEATHERLY.

University and College lectures have in many cases been thrown open to women, and I never heard of any case in which these kindnesses had been repented of. The results of the various degree examinations have proved that the lady-students are neither the least industrious, nor yet the least gifted among the pupils.

I have tried to meet a few of the popular objections to University life for women, and to show that these drawbacks are, to a large extent, imaginary. It has its own difficulties, its own temptations. What condition of life has not? I can only briefly touch upon these now. The clever girl, like the clever youth, is apt to attach too much importance to mere intellectual power; and there is much in a University life to foster this error. I doubt, however, whether it has any

worse results than a little temporary "priggishness," which soon wears off. Then, again, there is the often-exaggerated, but very real, danger of over-work. I believe that the proportion of lady-students who do over-work is very small, and, in most cases, the mischief may be traced to excessive study at school or at home, and before University life was begun.

There are many other points which I should like to dwell upon, but they lie beyond the limits of a brief paper. Suffice it to say that hundreds of women, amid the strain of professional work—aye, and amid the serene happiness of home life—look back to the brief years of their University life as years not merely of mental culture and social enjoyment, but of noble aims and high enthusiasms, which will surely not prove unfruitful in their life-work.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



AN APPOINTMENT.

FEBRUARY is too early even to think about changing winter clothes, though when the sun shines they have an ugly habit of looking shabby, for winter damp and dust destroy the freshness of materials more than wear and tear. I shall, therefore, advise that winter mantles be bought early in the year; the best of

most becoming shapes I have seen was drawn well into the figure at the back, and ornamented with handsome gimps and chenille, and passementerie in front; from the waist it was slightly cut away transversely, which made it far less heavy and more easy to walk in.

People in England often wear close-fitting long-basqued jackets, bordered with fur. One of the newest is a shot velvet, brocaded as well as shot, and bordered with fur.

Fur flounces appear on mantles and on dresses. The rage for fur is nearly as great when the Duchess of Edinburgh came over from Russia as a bride, and we seemed to think that, her country being associated with fur-wearing, we did her honour by appearing in it.

A most useful evening wrap is a red plush cape, reaching to the waist, made with high shoulders, and trimmed with black lace. Many of the richer mantles, however, are sufficiently magnificent to be suitable for either morning or evening wear, as, for example, one of stone plush with a raised brocade upon it of brown flowers, shaded with the stone, alternating with bands of brown velvet, on which are large pine passementeries of the two tones. This is bordered with plush and chenille fringe.

Tailor-made dresses have established as great a reputation in Paris as in London, and English women who prefer—as most of them do—these for winter wear may be quite happy that French women of fashion are doing the same. The severity of style which characterises them has been slightly modified by the silk, satin, and brocaded bibs, and a greater flow to the skirts.

Those who can afford it have plain velvets made by tailors, and most of the best French dresses are composed of dark green or steel-grey velvet, with heavy chenille trimmings. When black velvet is used, the

them will be seen in the improving weather, and when taken into wear again next winter, they will be little the worse.

The winter sales are worth considering, for the reductions in mantles are most important. They are large and bulky things to keep in stock, and the shop-keeper is glad to sell them somewhat over cost price, instead of putting them by in the hope of a future large profit. The shapes are so various—there are the short jackets for young people, and the richer mantles—more than half of which are trimmed with marabout. This shows up well on the rich velvet brocades, laid on Sicilienne and satin. One of the

fronts are often covered with chenille embroidery, and yet embroidered bibs are introduced into the bodices. People who wear beaded fronts to skirts, and who find—as most of the wearers do—that the beads give way, will be glad to learn that the newest things of the kind have chenille embroidery mixed with the beading, rendering them more durable and more effective.

There are a few curious items to chronicle with regard to the cloth and woollen gowns. On many the coloured selvedge is left on, and in draping is allowed to be seen and form a trimming; while others are trimmed with bands of pinked-out cloth, stitched on like flat flounces, or as headings to kiltings. A good deal of gold braid is also employed, and mantles, as well as dresses—especially the rich velvet ones—glitter with gold.

The fur mania does not confine itself to trimming and flounces—skirts of fur have silk draperies over them. The fur selected is generally seal, otter or mole. Many people in the country are assiduously saving their mole-skins for the purpose, and a drapery of steel-grey satin over them has a charming effect.



ON DECK.

White dinner-gowns and dresses for demi-toilette are extensively trimmed with bands of dark fur. A novelty for evening bodices is to cover the satin or silk entirely with piece lace, Valenciennes most commonly. The skirts are often made over satin, of piece lace bordered with wide Valenciennes. Grey—the smoke tone of grey—is used alike for morning and evening; for the latter it generally has a touch of red in the trimming. A grey smoke-coloured satin dinner-gown would be made with a front of shaded grey brocaded velvet, elbow-sleeves of the same, and large red roses on one side of the bodice. Many of the brocades are painted by hand in natural tones, the effect being altogether charming if really well done; but some very bizarre designs, such as monkeys and flies, have been thus treated in Paris, and they had nothing to recommend them but their absurdity.

For good, useful evening wear I strongly recommend the old-fashioned wire-grenadine barège, which is coming in again, especially in white and cream. If you have any well-fitting soiled bodice of these tones, unpick it, tack the barège carefully over it, and re-stitch it. The bodice will look quite new, and last well. The skirts want but little trimming with careful drapery. Select a fashion plate of the style you like, and copy it, and you will find a cheap and durable gown thus secured. The barège requires a silk or satin foundation, but it does not matter if it has lost its freshness, as it does not show through.

The fashion of turning the hair up from the neck makes the wearing of ruffs or high collars a necessity. It is a good plan to make a straight all-round collar of velvet, and edge it with lace plaiting or lisse frilling. The Tudor collars are becoming, also the Medicis. We apply the former name to the ruffs for evening, which are worn with square-cut bodices, turned downwards at the back and sides; but in the Medicis period they also wore a close wide ruff to the high bodices. This is just one of the minutiae of dress which each woman should adapt to her own requirements, for so much depends on the length and conformation of the throat. You may buy black bead ruffs on wire, of the large Medicis form which require lace inside, and the close all-round shape; also bands of black velvet worked in gold and silver, which form the foundation of the lace. People find that wearing frillings beneath heavy winter cloaks is apt to spoil them, so it facilitates matters considerably to be able to pin them on when required, as you can with these ruffs.

By-the-by, white gloves are worn in the evening with all kinds of dresses, even black. The latest novelty in shoes are black patent leather covered all over with close-set rows of coloured ribbon.

There are some novelties even now in winter bonnets, among them the kid ones, the rims covered with buttons to resemble ivory; large feather plumes intermixed with ribbons are the trimmings.

A characteristic of modern fashions which would seem to be on the increase is the extra fulness now admissible in the skirts on the hips and in front.



A HALF-HOLIDAY.

Semi-circles of loops of ribbon are often placed below the waist in front, and the puffed materials on the hips would seem to resemble the stuffed hips of the Middle Ages.

The Spanish lace dresses are superseded quite by Chantilly just now. Many rich black silks have lace fronts intermixed with jet, and these are quite suitable for morning wear, and with a low bodice for evening. Habit bodices have not been superseded in woollen materials, and the larger the check the more fashionable; the only innovations I have seen are a series of loops of the material quite close-set along the edge. A new invention by which any fabric is crimped or craped—if we may so call it—into a series of knife-plaits from the waist to the hem of the dress, is a great help in skirt-making. With such a skirt merely a little drapery is needed; otherwise, the only

novelty is in the variety of plaits, one wide and three narrow being a favourite combination.

The stocking-web jackets prove a great boon to those who, notwithstanding all the aids thereto, have not as yet mastered the difficulties of dressmaking. They fit the figure quite closely; some have deep jacket basques, some are bordered with feather trimming, some have plastron waistcoats and cuffs of close-set rows of gold braid, some are trimmed with gold braid fastened on one side, while others have a round cape attached.

Imitation diamonds are such clever snams that they are almost universally worn even intermixed with family heirlooms, and nothing would seem to be so fashionable as rows of diamonds or diamond stars. The real gems should be carefully looked to from time to time. Old settings wear out, and lead to

the loss of good stones. It is a real economy to send them every now and then to be examined by the jeweller, especially in the case of rings which have much wear.

The shoulder-cape, illustrated at the commencement of this chapter, will be popularly worn during the early spring months. For young ladies it will often be made of the same material as the rest of the costume, and trimmed to correspond. The shoulders will remain high and full, and the pointed backs are likely to be more general than the rounded ones. The model before us is a dark green cloth costume trimmed with bands of natural beaver, the fur describing a point in front instead of encircling the throat. The velvet hat is brown, to match the beaver.

A mantle, or wrap, for out-door wear is always difficult to choose, provided the dress allowance does not admit of variety. If only one wrap is to be selected, black is undoubtedly the best colour for it, because it may be worn with every dress. For young ladies these shoulder-apes are most convenient and appropriate, and for dressy occasions they look well in brocaded velvet, bordered with full chenille fringe; but for general wear either a short jacket made of Ottoman cloth and trimmed with velvet or braid, or a long pelisse, will be found more appropriate. Elderly women should select black Ottoman silk, or camel's-hair cloth, for their every-day mantles or visites, and they should bear in mind that soft pliable materials are more easily made at home than thick cloths, which require tailors to sew and press.

The second figure shows not only a combination of materials in the dress, but two colours in con-

trast, which is the latest style adopted in Paris. The panels at the side of the skirt and the trimmings in this example are seal-brown velvet, while the dress is old-blue satin, brocaded with brown velvet flowers.

In the group occupied with the cockatoo we have illustrations of plain in-door costumes. The girl who is enticing the bird to its stand wears a dark prune-coloured velveteen costume with a double row of oxydised silver buttons in front. The pipings round the square pocket, and the skirt, are satin of the same shade; the collar and cuffs are Indian embroidery worked on Chuddah cloth of a pale blue colour, and narrow white linen bands encircle the throat and wrists. Gilt coins are sometimes substituted with good effect for silver buttons. The second little girl wears a Princesse frock of sapphire-blue cashmere trimmed with velvet of a slightly darker shade; the make is simple, but there is no prettier style for a youthful figure. The mother is in a pigeon-grey cloth costume, the plaited skirt and over-dress being of the same material. The deep cuffs and small shoulder-cape are velvet, but sometimes the breast-feathers of the blue jay are substituted for the velvet. The clasps are silver.

Note the manner in which the hair is arranged, for this style has now become almost as universal in England as in France, although it is not as well suited to the Anglo-Saxon as to the Gallic head; but fickle Fashion over-rules all such considerations, whether any particular mode be becoming or the contrary. If it elects to comb the back hair to the top of the head, and there fasten it, instead of coiling it in a classic knot at the nape of the neck, the newest style is blindly followed.

FORGIVE AND FORGET.

WERE we but generous, kind and forbearing,
 Soon would this earth be an Eden of flowers,
 Then would the frowns we are constantly
 wearing
 Be lost in the laughter of happier hours;
 Then would a holier light
 Make life's dark pathway bright,
 Shining where anger and discord have met,
 Then would all warfare cease,
 Angels would whisper "Peace!"
 If we would only "forgive and forget."

When a loved friend we have thoughtlessly wounded,
 Let us not seek his forgiveness alone;
 Owing our error, with courage unbounded,
 Oh! let us earnestly strive to atone;
 Conquer our pride, and then
 Hold out our hand again,
 Sure that our friend will respond to us yet;
 Then will he haste once more—
 Knowing our wrath is o'er—
 Eager as we to "forgive and forget."

E'en 'mid the children so artless and loving
 Often the voice of dissension may rise;
 Angels look earthward with faces reproving
 The glances of anger that flash from their
 eyes!
 But ere the night descends,
 Lo! all the tumult ends,
 Innocent kisses and tears of regret
 Mingle with gracious words,
 Teaching the warbling birds
 Childhood's sweet lesson, "forgive and forget."

Friends that are dearest may cruelly grieve us:
 Bitter resentment but adds to our pain;
 Let us be merciful—soon they may leave us,
 Let them not seek our forgiveness in vain.
 Though we have suffered long
 Under a cloud of wrong,
 They who have wounded may comfort us yet;
 Tongues can but idly preach,
 Only kind actions teach
 Life's noblest lesson, "forgive and forget."

FANNY FORRESTER.

"Christmas bells! is it Christmas?" she said. "Why, it was November when I died!"

And as Harry turned and hurried to her side, she smiled up at him, and asked again—

"Christmas? is it really Christmas, Harry?" but he only bent to catch her in his arms.

She yielded to his kisses; then suddenly she tried to push him from her. "Harry, you must not—you must not!" she said.

He saw the troubled look in her eyes, and knew that memory was coming back.

"Yes, I must," he said, "my little darling, my blessing, my life! The doctor says I may tell you all about it, for the worry will hurt you more than the talking; and, oh! how I have waited for this moment to come! It has been one long nightmare since the minute I heard your scream, and ran up just in time to see you sink."

"Then it was you who found me? Oh, Harry!"

"Yes, you must hear it all. I came to your room five minutes after you must have left it, and there was the time-table open, and your little note, bless it!" (that tear-spotted bit of paper will never leave Harry Fielding's heart while he lives), "and so I just set off

for the station as hard as I could go. I had almost reached the park gate when that cry came—off to the right—and I turned just in time."

His voice broke, and he bent his head down to hers.

"Nesta, it was all a lie, a vile infamous lie, whoever told it. Gladys Trafford and I were always dear old boy-and-girl friends, nothing more. I knew my cousin Wilfred loved her, and I always thought she had something to do with his going to Australia, years ago. It was only that night she confessed to me that they had been engaged all these years, and Wilfred was trying to make a fortune for her sake. I told her I would soon put all that right; and then I scolded her for never having told me before, when I could have saved them both all these weary years of waiting. Nesta!"—for her face was hidden, and she was sobbing softly—"you will not doubt me again?"

"Never, never, never! not if you told me so yourself! But, Harry," in a whisper which scarcely reached his ear, "did you really marry me out of pity?"

"Yes, my sweetheart—the very sincerest pity for myself!"

And Nesta never asked any more questions.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



WE must prepare for spring changes when March winds blow. The dress caterers have all their plans laid for the summer campaign, to say nothing of spring; and Nottingham, Lyons, Calais, Leeds, Manchester, Paris, and London have for months been busy, not deciding what is to be worn, but making

materials which long ago they ordained we were to wear. Occasionally Dame Fashion plays them false, and there is a demand for some one particular article which has not been reckoned for: narrow ribbon in lieu of wide; some special button or trimming which a pretty woman, or a political event, or some other ruler of fashionable destinies, brings unexpectedly to the fore.

But even to those who are behind the scenes it is not quite easy to lay down with any definite certainty what most of the world will wear. Next month it will be an easier task. Now I shall content myself with bringing to your notice a few broad outlines, and will fill in the picture next month.

A great deal of pains has been bestowed of late years on that useful and inexpensive fabric, velveteen, and many spring dresses are being made of it. It is no economy to buy the cheaper kinds. It is to be had in all colours, delicate, durable, artistic, and useful. It is best made up as a plain skirt, the tunic, or panier, or draped polonaise over, and bordered with marabout bands of its own shade; it will for a long time look a handsome costume, easily mistakable for velvet. There are many rival kinds—Louis, the Lion, and others. Send for patterns of them all, and make your own selection on their merits.

If you have an old discarded seal-skin by you, send it to be dyed—there is a new process by which even very shabby ones can be made to look like new—and then have it made up into a dolman cape. This is cut up on either side, so as to give simulated sleeves, the slits being hidden by the arms. It is slipped on in a minute, and comes well below the waist; and this is exactly the shape into which an old seal-skin can best be adapted. But to make it really look well it should be bordered with a fringe of tails, which, quite *entre nous*, need not be sable, though made to resemble it very closely.

Waistcoats will remain more permanently in fashion

than the blouse bibs, which are apt to get untidy, and are wont, often enough, to give the appearance of a pigeon's breast. Leather waistcoats are a recent novelty; coloured—yes, but still unmistakably leather, which might be part and parcel of your dining-room chairs; still, having less wear and tear, not so apt to wear out. I have seen one or two dark claret silk and woollen dresses with leather waistcoats of the same colour, closely fastened with leather buttons. Surely there are few materials which have not to play their part in dress—glass, paper, fish-scales, fish-skin; an embargo is now laid on all of them.

A useful item in dress—the lace mitten made of piece-net puffed above the elbow—has been so much approved of by those not possessed of very plump arms, or troubled with a feeling of chilliness, which is apt to make itself specially felt in the arms, that a novelty is making its way, viz., a similar mitten, a mixture of soft silk and lace, which often proves exceedingly becoming.

Every kind of ingenious contrivance is now brought to bear on dress, and there is one that I am sure will be appreciated by those who ride in the country—the convertible habit-skirt, which, by a simple arrangement of cords, can on the instant be converted into an ordinary skirt of convenient walking length.

Really a boon this, for we all know how difficult it is to hold the present style of habit-skirt up gracefully, how it confines one's movements in walking, and how tiring a long walk is under such circumstances. The new skirt is a move in the right direction, dictated by common sense, like the adoption of the low-crowned hat instead of the high one.

The Accordion plaited skirts, which have been sent over to England from Paris, and there newly named and warmly welcomed, will no doubt become cheaper, but at present, though somewhat costly, they save all the expense of trimming. By means of heat and a very well-planned plaiting machine, the material is set into a series of kilt-plaits, which yield to every movement of the wearer, returning always to their place. A panier tunic above and a bodice complete the costume. I have seen them in light colours worn for evening, and in black and more durable colouring for morning, and they always won the warm approval of those who saw them. They have all the soft beauty of crape, and add a special charm to the material.

The feminine mind is beginning to revolt against the long reign of unbecoming ugliness, which an ill-conceived idea of artistic beauty had brought to the front, and with a brighter tone of colouring many becoming additions to dress have found favour—such



IN THE WOODS.



A PLEASANT ENCOUNTER.

as a red fichu of velvet or plush lined with a faint straw tinge, and finished off with a small ruff. To be well dressed now, it is necessary to bestow much attention on the throat—the present style of dress leaves it exposed. Collars are worn much higher, and are finished off with narrow flat plaitings of lace, the collar itself being often of fur, or bordered with fur, or covered with beading or embroidery. Close and wide-spreading ruffs are worn, and those in beads are strung on wire, so that they can be turned up and down at pleasure, and are far more becoming if softened by a lace plaiting inside.

The most fashionable fan for the moment is a dried palm-leaf, covered with natural blooms. But from Nice hails a newer notion, viz., parasols composed entirely of natural flowers, the stalks interwoven in the necessary framework, the inside lined with silk. It is a pretty notion, but would seem to be specially ordained for the spending of money, for under the most favourable circumstances the flowers will only last two days.

Shot silks are gaining favour and are likely to be worn, but plain velvets for best gowns are most decidedly the mode; and, as the shopmen say, "there is a decided feeling" for plain silks—that is, the good durable *poult de soie*.

I will now give you details of the new woollen goods of the year, and the fashions in this class of material. Beiges are being worn in the usual neutral tints, a preference existing for reddish browns, greys, and smoke-colour, and there is a reduction in price this year. The novelty is the shot beige, which presents a happy blending of such tints as browns and reds, blues and browns, in many varieties. Striped beiges make up well, so do the invisible checks, in mixed colourings. These are quite new departures; hitherto plain beiges only have been used.

Tweeds have often before appeared in checks, now they have a *natté* ground, which is new, and the fancy tweeds are particularly happy in colouring. It is early as yet to say whether shots, checks, or stripes are to be most in favour, but all are sold. The so-called Union check is a solid check in spun silk of two colours; and, with the fancy striped spun silks, has the merit of cheapness. The variety is endless. There is the solid check in mixed colours, and the check stripes; the equal stripes in two colours, such as peacock and brown, the new peacock having a more decided tinge of blue. Knickerbocker stripes are perhaps the newest, the colour of this stripe being in marked contrast to the rest, red on blue, or brownish yellow on grey, and so on. Plain grounds with check

stripes show as a favourite mixture yellow and brown ; occasionally the knickerbocker itself is shot, and of two colours.

But I must describe to you a still greater novelty, viz., the nun's veiling brocaded. Some have a silk broché all over, some stripes with the broché upon it. There is a great deal of difference in these brocades. Some are simply silk rough and upstanding, like Baden towelling, the colours interblended as in a Turkey carpet ; others are more like a rough darn.

Shot effects have found their way even to these stuffs, and, with coarser cords for weaving, they recall old tapestries.

The tweeds with snow-flaked stripes make up admirably. So do the new home-spuns with white brochés of large design, and in quaint patterns. Serges also show the broché and brocades in white, very large and difficult to describe, but perhaps not so unlike anything we have seen before as the nun's veiling with a darned brocade in vivid contrast to the ground, and like nothing so much as large boulder stones thrown upon it.

The new Pastille cloth shows a pattern like the continual circles of a snail's shell, all over the ground and in bright colouring. There are a large number of Hygienic cloths brought out this year, but I am not able to say why they are so called, unless it be on account of their lightness. They are loosely woven, like nun's veiling, and are plain-coloured and speckled. Nun's cloths are also now printed in chintz patterns, like cottons. Drap superb is a fine diagonal cloth. Chevron cloth owes its name to the herringbone weaving. Drap mélangé shows many well-blended mixtures of colours. The Armure cloths are mostly black. Crêpe Japonais is sure to have a great success as the season advances. It is a sort of crêpe cloth, light and dressy-looking, soft, and falling into easy folds. It is to be had in a number of light colourings, plain and striped. The new cashmeres have been brought out with a rough surface.

Though somewhat premature—for your English climate will not, I fear, permit you to adopt them yet—I will give you just an inkling of what the season's cottons are to be.

Satines will be worn plain with spots, and double interlaced half-circles, as well as stripes and checks. The best class of cotton goods are very elaborate, the patterns large and artistic. The newest have large detached flowers on light grounds, and distinct spots on spotted grounds, and on striped grounds.

Plain "toile," as they call it even in England, is printed with the same sort of patterns of many colours as the old-fashioned chintz.

Bulgarian crêpes, plain and striped (some with flowered stripes), would seem to have come direct from the East, and will make up into charming summer dresses.

Zephyrs are innumerable in their varieties—fine and broad checks, broken checks, plaids, knickerbocker stripes ; the most notable having an eccentric but decidedly French mixture of colour in the large stripes—grey, pink, blue, yellow, and black ; and in some of these there is a plain ground, in some a check.

Muslinettes are to be worn plain, striped, and flowered, in cream and écru.

Now let us turn to the illustrations, which are an aid in bringing more forcibly to practical use the current fashions I have described. The demi-toilette forming the initial to this chapter is exceedingly pretty when copied in the fashionable combination of red and black. The hair, be it noted, is arranged in loops and bows at the top of the head, and on the right side is a spray of red velvet flowers glittering with dew-drops, which may be either diamonds or paste, according to the length of the wearer's purse. The dress in question is red brocaded satin and black lace ; the gloves are black Suèdes, and the Medicis ruche of black lace is supported by invisible wires.

The pretty group of children all wearing the most approved styles of out-door costume next claim attention. Fine woollens are the favourite materials for walking-frocks, whether cashmere, camel's-hair, Chuddah, or summer serge ; tucks, parallel rows of braid, and plain Genoa velvet are the accepted trimmings. Among the illustrations, there is a turquoise-blue cashmere frock with a full bib of dark green velvet, a band of velvet braided with silver encircling the skirt. Another pretty example has a Princesse coat of moss-green cloth trimmed with Titian red velvet.

The young lady at the left side of the illustration wears a collar of the new frilling—wider at the back of the neck than at the throat—which has been specially introduced to meet the requirements of the present fashion of wearing the hair turned up from the nape of the neck. The frillings are sold by all milliners and drapers, in continuous lengths, and by the yard, but they can be cut into sizes of a crescent shape, which stand well up the back of the neck.

Those mothers who object to woollen materials, order frequently shot plushes and soft Ottoman silks for their children's costumes, but when such expense is incurred velvet will be found preferable to these more perishable fabrics. Three colours are in vogue for these rich costumes—moss-green, Titian red, and golden brown ; and the écru Irish guipure, with all the effect of embroidery, whether used as flat bands or flounces, forms an admirable trimming. The large square collar and deep cuffs should be of the same effective guipure.

Long redingotes, stitched simply on the edges, tailor fashion, are much worn by school-girls. An example of this useful garment is worn by the last figure in our group of children.

The demi-saison costumes, portrayed in the third engraving, likewise require description. The figure with a large buckle at the side is dressed in grey, the shade known as "elephant's breath." The material is Chuddah trimmed with velvet of a darker shade, and the bonnet matches. The second figure wears pale grey satin broché, with velvet of a dull shade of orange—a fashionable combination, pleasing to the eye when the correct shades are selected. The third figure is in copper-brown velvet and cashmere, with bib plastron of satin. The brown bonnet has shaded yellow feathers curling over its brim.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



THE small addenda of dress begin now to assume somewhat more than their due importance. Very pertinent questions are asked; for example, with regard to gloves, "With a black dress in the evening, being out of mourning, what gloves should I

wear?" The answer to this conundrum is "White," for white gloves are now the best style for evening wear on all occasions, twelve or fourteen button length, coming well up the arm, not often buttoned except at the wrist, but made to slip over the hand. The tan-coloured *Suèdes*, as far as evening dress is concerned, have had their day with the most fashionable women, but are still worn in the morning; and there is a disposition, as the season advances, to make sleeves short enough to admit of the long gloves being seen, and these may be tan, or pearl-grey, or silk of any colour to match the dress, though silks are not worn by quite the most fashionable people.

The hair being piled up as it is on the top of the head, wreaths and similar adornments are going out, and the hair is either simply dotted about with diamond stars, or a feather aigrette is placed on the left side, or a dragonfly or butterfly. A pretty effect is that of red and blue butterflies made of feathers, peacock feathers forming the antennæ and the markings. One of these in the hair, and one or two on the bodice, are most effective, especially with a black dress. A gadfly, made of mother-of-pearl, with silver and black markings, glistens like diamonds, and is very charming in the hair. At the present moment it is the fashion to scatter imitation flies and beetles of all kinds about one's person, and the shops are full of these, made in feathers and metal. I have not as yet seen a faithfully represented black-beetle, but many green ones.

Steel trimmings are once more to the front; black dresses especially are trimmed with and embroidered in steel, with which steel ornaments are worn that glitter like diamonds—arrows, tortoises, butterflies, and many quaint devices. Bodices made entirely of beads are

fashionable. These are made of a network strung on an elastic thread, laced at the back, with a couple of steels in the edge to keep them in place, and fringe round the armholes and edge. I have seen them in black, steel, gold, and pearl.

Besides beaded laces, which grow more and more fashionable, twine-tinted kinds are much employed, and the guipure d'art in lace and insertion is now made in red, blue, and brown thread mixed; this is one of the very best and most durable trimmings for the dark blue and red cotton dresses now so much worn.

Feather trimming, chiefly marabout, dyed to any shade, is used on dresses, mantles, and indeed on everything; it takes the dye well, is soft and becoming; and a new kind, the woven feather trimming, has been brought out in wide widths, and is very cheap. It borders many of the short, fashionable red or black close-fitting jackets; and the long red or other coloured cloaks, which simply indicate the figure in front, are cut to the back, and give good expanse for the full skirts.

Most of the spring dresses are made with waistcoats, and in lieu of buttons many are fastened with buckles. For evening a novel idea is a waistcoat made entirely of flowers, and for day wear another of Russia leather. Pinked-out flounces of the material and rows of ribbon-velvet are used for trimmings on skirts, though plain panels and fronts of the figured material, united to the rest of the skirt by long looped bows, is a style which obtains, and needs but little other trimming. Skirts are draped at the back, but not bunched up, and the ungraceful puffings so trying to the figure no longer obtain. In tailor-made stuff dresses, I note that skirts mounted in broad box-plaits from waist to hem are fashionable; the tunic pointed in front, and just arranged in a double drapery at the back; the pointed bodice having a narrow basque at the back, and the Tudor collar—viz., a wide straight band with corners turned down in front. Another well-arranged dress has a velvet plaited front breadth, and waistcoat; over it a cloth redingote, cut as a jacket-bodice, loose and only fastened with a strap four inches below the neck. Under the short pointed basque at the side is a side-piece braided across in close-set rows of three, a button heading each row; this meets the back, which has double draperies over a knife-plaiting, all in cloth.

The great point to aim at in dress now is that the whole costume shall very decidedly match. For example, a smoke-coloured cashmere tunic and bodice, over a plush skirt, cut in points falling over a narrow kilting of cashmere, a chenille tassel between each point; the cuffs and collar, plush, all exactly of one tone; on the shoulders a small interplaited chenille cape of the exact shade; and a bonnet of plush: not a variation of tint anywhere, not even in the *Suède* gloves. I have also seen this duplicated in

stone-colour, the most fashionable shade just now in Paris. You cannot do wrong by investing in it.

Silk and cashmere blend well, and the most fashionable trimming, if at all, for full dress, is muslin guipure of exactly the same tone. A novelty which will come more to the front as the season advances is a string-coloured fancy net, made up over red twill, for every-day wear.

In our desire to be picturesque in our costumes we are apt to become somewhat bizarre, as the glittering bonnets, pins, and gew-gaws testify. Steel bonnets and gold bonnets have in no way been superseded. The most fashionable head-gear just now is a gold basket bonnet, with a large bow of velvet matching the dress, which is secured by jewelled pins in many varieties. The Marie Stuart shape is decidedly coming in again, the brims narrow, with a velvet bandeau between the brim and the head, the brim much bent in the centre. White lace bonnets will be worn as the season advances, the brim edged with pearls, a gold rosette and aigrette at the side, which has the advantage of suiting any dress with which it is worn. Red bonnets trimmed with black are fashionable; and braided bonnets, the foundation silk, the braid metallic.

Home dressmaking is now being scientifically studied, and all the most approved notions would seem to come from America. There is little doubt that in time the calculation of relative proportions according to a given scale will come to be the foundation principle of all dressmaking, but it will meet with most success in really skilful hands, thereby securing not only a good fit, but a good cut.

A most useful aid to home dressmaking hails from Paris, viz., an expanding dress-stand, the stuffed bodice increasing at bust and waist according to the size required, and the horizontal steels of the skirt lengthening and shortening as desired: an admirable contrivance where, as in a family of daughters, several persons of varying heights have to be fitted.

There is no doubt that shot silks and plain-coloured glacé silks are to be worn during the season; and such delicate mixtures as pigeon's wing—blue, grey, and pink blended—will be used in some of the best dresses; but I must reserve until my next paper the details of the new silks. As to the shades most likely to be popular, I cannot say definitely, but as to fawn or biscuit there is no doubt, or as to smoke-colour blended with yellow; likewise dark red and golden brown, and a light greenish blue, singularly unbecoming.

I hear a great deal about long dresses coming in again, but really and truly trains are only reserved for full-dress occasions. Skirts in state-rooms merely touch the ground, and at dinner-parties demi-trains are the rule, positive trains the exception; and then they are mostly distinct from the skirt, and lined with a colour.

The high-shouldered dresses are worn, also epaulettes, which help to produce the effect, and are a novel resuscitation. It is too early to describe very definitely what the newest cut of either bodices or

skirts is to be; but I note that tucks, straight and diagonal, find their way into nine dresses out of ten, especially close-set rows of very narrow tucks. Round the hips the fulness of the tunics is made to look as *bouffant* as possible, and the fulness in the skirts generally is brought to the front.

In shoes the chief novelty is that the toes are more pointed, the instep broader; and Russia leather, highly glazed, is employed. Bright red leather shoes, with galoshings of black, are new and stylish, and bright yellow Russia leather. In lieu of rosettes a single steel button in the centre of the instep is now much in favour. Out-door boots in cloth, very high in the ankle, with deep patent leather galoshings and many buttons, are *à la mode*.

Capes are being made with spring dresses for out of doors, and also for evening, in the latter case of quilted satin bordered with lace and feather trimming, with muff to match, having a pocket in the back convenient for gloves and handkerchief.

It would seem that whereas much more plainness in the matter of skirts is coming in, the bodices are more fussy. Waistcoats open the door to other innovations: heart-shaped openings displaying apparently a contrasting under-bodice, yokes laid over the ordinary upper portion, fastened on one side, and so forth.

Musical "at homes" still remain favourite afternoon amusements, at which amateurs delight to show off their accomplishments, whether in music or recitations. In the illustration at the opening of this chapter, the young lady who is singing at one of these entertainments wears a spring mantelet made of soft Ottoman silk and velvet, which is ornamented with embroidery, the design representing fruit. Note the high-standing sleeves and collar, both features in the new demi-saison mantles. The hat is of chenille, and silk embroidery, with a marabout aigrette in front.

By the way, there are a few novelties to chronicle in spring millinery. The straw bonnets are in *écru*, brown, and *bège* colours, and the trimmings are flowers and marabout aigrettes. The former are large bunches of some such flowers as clover, larkspur, clematis, hawthorn, &c., while the aigrettes are high and slender, resting in a cluster of downy plumage. Wild poppies are also to be popular, in brilliant natural shades, and the new scarlet prominent in spring trimmings is called by their French name "*coquelicot*."

The ribbons are glacé and about three inches wide. On the right side they are either plain silk or terry velvet, and on the reverse side they are satin. Some of the shot or combination effects are exceedingly pretty. Ivory-white shot with pale blue or sea-foam green is used on the smart bonnets, while *écru* shot with red, brown with blue, and grey with pink, are changeable ribbons on every-day millinery. For crowns of bonnets, there are several varieties of embroidery—*écru* batiste covered by gold and silver figures, but light in quality, and black batiste worked in chenille and silk, a few gold threads being introduced here and there to render the work more effective.



THE MORNING GREETING.

The new lace is called "*quadrillé*." It has large square meshes of *écru* thread, edged with either gilt or silver. The more elaborate patterns have tinsel threads of red and bluish gold introduced as well into the square meshes.

In the next illustration—the group feeding pigeons—there are some artistic costumes. The first young lady wears one of the new Jacquard sateens. The skirt, revers, and bows are in plain scarlet; the polonaise is figured black, and it is tied across the white Molière vest with scarlet ribbons. The second is in pale blue sateen, trimmed with darker blue, and

her large square collar is in rich thick guipure. The last young girl is in velveteen and Surah—an effective combination of dark ruby-red and prune, the latter colour in Surah being used for the bag plastron, bows, and cuffs. The eldest lady in the group wears a combination of fine figured wool and shot silk, and her hair is arranged in the style that now obtains in England as well as in France. It is not always becoming—indeed, to some heads it is the reverse—but it is the fashion, an unanswerable reason for its adoption with some women, whether they be French or English.



WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



THE new silks are very novel in their character, and very beautiful. Manufacturers ransack their brains for novelties, and, somehow or other, manage each year to originate something which has never appeared in the same combination before. This season there are the shot silks, the terry

brocades, and the brocaded gauzes; the latter are not exactly new, as far as class goes, but quite new in the manner in which they have been carried out.

As the season advances, there is no doubt whatever that Nankeen, as it is now called—viz., biscuit or leather colour—is *the* particular tone of the year. It is very pretty by itself, very pretty in combination with other shades, especially with the fashionable Coquelicot, or poppy shade, which is next in fame to the Nankeen, and then the Verdigris, the new green. Still, the old colours are worn, browns, blues, greens, maize, *Bouton d'or*; and, especially for evening wear, salmon-pink, and the deeper crevette, or shrimp-pink.

People should be careful what tones they choose, and not be madly led away by what people tell them is the fashion. Green and blue suit fair people, but blue gives an orange tinge to the skin, throws up the whole complexion and flesh tints; green heightens the pink of the cheeks, and the red in the lips; so, if a fair woman has much colour she should wear light blue or dark green. Rose-red destroys the freshness of a good complexion, and should be adopted with care. Yellow and red suit dark women, because yellow neutralises the orange in the complexion, and increases the red. Women whose purses are not over-filled will be glad to hear that *poult de soie* is coming in again; it wears well, and looks good to the end. Those brought out this season are all shot, for everything is shot this year. We have the pigeon-wing mixture of grey and pink, green and blue, brown and green, light gold and dark brown; indeed, an endless combination. On to these plain shot silks are thrown detached geometrical designs in plain-coloured velvet, and they are intended to be made up—as are all the brocades, satin or velvet or gauze—with the plain shot silks. Another class of shot silk has the pattern in Ottoman or corded silk of exactly the same tone, in geometric designs all over them.

The satin brocades require a chapter to themselves; for Court dresses they have the brocade in gold or silver tinsel. *Armure façonné satin*, a novelty, has the ground like crystallisé silk, with the satin brocade thrown on and intertwined with another tone, for all these brocades are shot; pink or blue with white, brown with verdigris, grey with dove-colour. The satin brocades on satin grounds obtain still; the newest are small, distinct sprays of the mixed colouring of which the silk is interwoven: claret and verdigris,

claret and brick-red again. Sometimes, as in one of the examples of the new make of crystallisé, the brocade is thrown on a Pekin stripe, alternately satin and crystallisé, the brocade apparently ribbed. Very marked contrasts prevail. For example, stripes two inches wide, of claret-coloured satin and smoke-coloured crystallisé, the brocade in light grey thrown upon it, or grey-white and pearl-white, pink and straw, and so on.

Then there are many beautiful silks with liseré brocades, liseré simply meaning embroidered; and as you look at them, you can almost fancy that they are embroidered. I will only quote one example from a pattern before me. A light tilleul ground, just the tint of lettuce, shot with white, on it a conventional design of horse-chestnut, the leaves and flowers in some three shades of the same tone of green, most deftly shaded. They are very beautiful, but not so beautiful as the velvet brocades. I have spoken of those that are thrown on plain shot silks, but larger and more arabesque-like patterns are thrown on satin. A very rich class has only two tones; the velvet a darker shade of the same colour as the satin ground, or a contrast; brown on gold, black on red, grenat on pink, brown on terra-cotta.

Then we have this same class of pattern with the velvet brocade outlined by a line of satin of a distinctive colour: for example, the ground salmon-pink, the velvet brocade dark grey, outlined with light grey; or, the ground biscuit, the velvet brocade dark green, the satin outline light green, and very bright and beautiful it is. The newest of all this class is the *Armure poudré*. It has a silk shot ground, dotted all over with tiny velvet spots; the brocade is in satin, outlined by a line of velvet, a triumph of weaving. It is in three shades of colouring—dark green, light green, and biscuit; biscuit and two shades of pink, and so on. Another class shows the satin ground with distinct velvet *motif*, with a satin design intermixed in the shading of the brocade.

Poplins are coming in: this has been said a long time, but it is true now, depend on it, for some of the best velvet brocades are thrown on Sicilienne grounds, soft and ribbed. Poplin would have the same effect at half the price, and the Sicilienne ground on these is visible through the brocade, which is of the same tone as the ground. Plush brocades run very closely into velvet; they are, in fact, much the same, except that the plush is more upstanding. This class takes the form of close-set spots of two shades—viz., green satin ground with spots half brown, half light green; another, half red and half light green; smoke satin ground, half pink, half green. Then tube-like tufts of plush are thrown on striped satin grounds in such a way that they appear to be in stripes. Pea spots in velvet are thrown also on shot grounds.

Satin grounds are covered all over with terry cubes,

or spots, blue on stone, terra-cotta on biscuit, and many other varieties; and then there are stripes of cut and uncut velvet, mixed on the shaded grounds.

But even richer and more beautiful than all these are the velvet gauzes. These have always fancy woven grounds, which throw up the bold arabesque velvet patterns to perfection. A novelty this year is that pin-points of colour have been brought into this ground, and the same shades in satin brocade vein the velvet leaves. In another kind the velvet is simply outlined in satin, and quite new are the striped satin gauzes, with velvet figures upon them, claret on blue or biscuit. These magnificent materials are being used for dresses, trains, and mantles, and their colourings are as perfect as their designs.

The plain-coloured satin brocaded gauzes are much used for evening wear, in delicate colourings. The brocaded foulard, plain and satin, are also; and the new self-brocaded China crapes. All these blend with satin, silk, and velvet.

Now that the summer is approaching you will be glad to hear of the washing silks, so called, which are printed in most charming designs, copied from old china.

I find the greatest difficulty in describing to you the present styles of making the dresses, they are so varied.

It will be of most practical use to you if I give you the exact proportions of a day dress-skirt, which should be two and a quarter yards wide when finished: the front width, twenty inches at hem, fourteen at waist; the back breadth straight, twenty inches; the two front gores, fourteen and a half, diminishing to eight at waist; the two back, nine inches, diminishing to six. One steel only should be placed sixteen inches from hem, and twenty-two inches long, kept out by a horsehair mattress, seven by five inches, and three inches thick.

An evening dress, with a short train twelve inches on the ground, would be three yards and a quarter wide when finished: front breadth, twenty inches at the hem, fourteen at the waist; the back straight, twenty-six; two front gores, seventeen inches, diminishing to ten; two back ones, twenty inches at the hem, and eight at the waist. Three steels, the first twenty-six inches from hem, and twenty-two inches long; the second twelve inches above the first, and nineteen inches long; the third also twelve inches above the last, and fifteen inches long; also kept out by a mattress.

Short skirts are worn for walking. Very long trains are exceptional, even for quite full dress. Kilt-plaitings appear, but are a couple of inches wide; and box-plaits also are used. Ruching in box-plaits borders some of the more expensive dresses, and double box-plaits. Many of the skirts have quite plain pieces of rich brocades covering the front, and plain trains of satin and flowered brocade appear on other gowns. The stuffs are too rich and handsome to be tortured into innumerable plaits, thereby disguising their beauty.

Bodices have the back and two side pieces, not the

many seams, carried to the neck. Pads are often placed inside the sleeves to make them stand up high, but there are two styles with regard to this, and some of the best dressmakers are now giving up the high shoulders.

Coats, with long tails falling beneath the skirt draperies, are very fashionable. Tunics pointed at front and side, but draped long at the back, are the most worn of any kind of tunic, and there is a disposition to bring the fulness well up on the hips. Many of the tunics have the fulness caught up on to the bodice with a velvet strap, and broad bands of velvet are used to support the draperies. Much bead passementerie, and ribbon-velvet covered with a velvet brocade, are used for trimming. The muslin and net embroidery is also very much employed on handsome silks, covering the front breadth, or just used for trimming. Tunics often open at the side with square, plain ends, and are united by trimming of some kind, or perhaps the favourite knots of narrow ribbon.

The basques of bodices are either very long or very short and narrow. Blouse-waistcoats are still placed on bodices, and also a special blouse, which allows the fulness to fall below the waist, the end being caught up beneath the arm.

Velvet and velveteen skirts are employed with draperies of soft falling woollen stuff above. Cotton dresses are being made with wide kilt-plaited skirts, and short tunics above, the bodices full. Parisians trim these light fabrics with velvet. A new style is a pointed bodice to which had been attached plaitings narrowing in front and wide on the hips, the joining to the bodice hidden by a band of velvet.

The new buttons are of perforated metal enamelled, and clasps are used wherever it is possible in lieu of buttons. A comfortable addition to the dress are tuckers, made narrow at the back and front, so that they in no way interfere with the hairdressing.

Fashionable parasols are large, and are being made of velvet and silk brocade in large patterns. Cream and twine-colour, and light silk and satin parasols are trimmed with bands of marabout feathers. The Claremont shape, which has pendant scallops below the ribs, is the favourite one; and lace bordering these is carried on to the parasol half-way up the ribs.

The handles are made of natural wood carved, the carved portions painted a darker tone. Some parasols are covered all over with pink lace, filled on, and secured here and there with large beads.

Black and cream and twine-colour are more worn than anything else, but it is very much the fashion to have parasols made of a piece of the dress to match each costume.

Queer crooks and rings appear at either end of fashionable parasols; and quite a novelty are the soft-closing ribs, which very nearly close by themselves. Gilt ribs outside the linings are much used, and very wonderful some of these linings are; brocades of flowers, Japanese birds, and figures—anything grotesque, in fact. Plain satin with gilt ribs and no lace border are fashionable, and so are plain cottons



OUR BOATING PARTY.

trimmed with lace, and others composed entirely of frills of lace, which have a good effect at little cost.

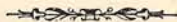
Shot silk is used both for parasols and the *en tout cas* now so much in demand, with chicken's feet, dog's heads, clowns' masks, and other wonderful things carved on the handles.

If you have a desire for an Indian shawl, get one at once, for they are very cheap now and are convertible into mantles. Chenille scarves form good wraps, too, and there are many pretty Algerian striped shawls useful in that way.

The mantelette is the prevailing shape in mantles,

which are principally made in terry brocade or brocaded gauze, and as often as not with long sleeves of Chantilly piece-net caught up inside the arm. Many of the new mantles also have lace scarves draped about them.

The different styles of mounting skirts are illustrated in our boating party. The young lady who has already embarked wears one of the new Nankin coloured cottons trimmed with velvet. The skirt on the last figure shows the accordion kilting so widely patronised for all soft materials. The lady stepping into the boat wears a broché costume braided in the colour of the design.



WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



HERE is certainly a good deal that is new in millinery. The shapes of the bonnets are quite altered. Untrimmed and seen in the hand they look like caps, for they are made of sprigged muslin and net, black and white, often transparent enough to show the foundation, which is gold wire. Square-crowned straw bonnets have been brought out, the crowns having four equal sides.

Embroidered crêpe de Chine is a favourite material in millinery, and écu canvas embroidered in gold, with Cupids and other curious devices. Many kinds of gold and écu

gauzes are fashionable trimmed with bronze-green bearded wheat, mushrooms, or flowers of a mushroom colour, thistle-down, dandelions, blow-aways, clover, and other blooms not used much before. Bright-coloured flowers, except of the fashionable coquelicot or poppy red, have succumbed to thistle-down and mushroom shades, and the reedy browns you see on the banks of a river in autumn.

Feathers are placed very prominently above the forehead. The newest are shaded, and ostrich plumes are tipped with marabout. The osprey or fish-hawk is also used with all sorts of plumes, which, as a rule, are arranged in threes.

Pendant tassels of beads hang from many of the beaded crowns, and olive-shaped drops of jet. Butterflies, gadflies, and dragonflies hover over the flowers in natural and unnatural tones.

Beads and silver and gold trimmings are introduced into a vast number of bonnets. The beaded laces have padded flowers, and flowers formed of large hollow beads, and are very conspicuous and decided in their character. Brown and gold, and beige and gold, are favourite mixtures.

Strings are worn, made of either ribbon, lace, or net lappets. There are many novelties in ribbons: linen écu ribbon, for example, with silk edge and coloured silk spots, chiné and shot ribbons in every variety, some with silk and velvet stripes, or large patterns of velvet thrown upon them.

Terry plays a very important part in ribbons. Plain terry ribbons are used, and terry mixed with velvet and satin. Some of it has two reps of the weaving cut and two uncut, which makes a pretty variety. Ottoman ribbons with bright-coloured plaids, velvet ribbon lined with satin, and shot silk and satin ribbons

are all fashionable. Then there is a three-inch-wide silk coarsely-plaited ribbon, with gold thread intermixed in many colours, and a great variety of $\frac{1}{4}$ -inch ribbons, with satin edges, which are much used in a collection of wavy loops as a trimming on all kinds of laces and millinery. A new check ribbon of very small design has a velvet border; brocaded velvet ribbons are likewise used.

Hats are either small and cap-like or very large and decided, with stiff, hard, high crowns and broad brims, displaying innumerable feathers. Caps are only worn by those who cannot do without them. They are small and trimmed with narrow ribbon for day wear, and with flowers or marabout tips for evening.

Many pretty evening dresses for girls are made in plain and figured nun's cloth, mounted in accordion plaits. Spotted and plain muslins, with many yards of lace, are also worn; sometimes entire skirts of lace with satin bodices. Swiss bodices are coming in, and velvet bodices of this form look well with barege skirts, which are about the most useful wear, or with the printed mousselines-de-laine, mostly in floral patterns.

Quite new are the écu muslin and net embroideries covering the fronts of dresses. These have often three flat flounces which, with the upper portion, are a mass of embroidery; many of the leaves and calyxes standing out in bold relief and distinctly raised. Sometimes the front is covered with marquise lace, having large appliqué of velvet for the design, which is specially beautiful in cream, as well as black, and the Persian laces of cashmerienne mixtures are of great beauty.

Mantles made of the new terry brocades and velvet gauzes are of exceptional elegance. French lace, both narrow and in the piece, has superseded Spanish.

Mantelettes are the order of the day, with scarf-like draperies of lace, and sometimes Albanian blouses of lace, and long lace sleeves, all glittering with jet drops, jetted passementerie, and beaded gauzes. Shot silk is the prevailing lining, and some have a waistcoat bordered with chenille. These are all an expensive class of mantle, but there are many dressy kinds with sling sleeves, long, and just coming below the waist. They generally fit into the back, and feather trimming and ribbon bows are employed for trimming them. Some close-fitting stockingette jackets are very pretty, with braidings of fleur-de-lis all over, and feather borderings.

At last we have a pretty waterproof made in self-coloured tweed—light, soft, and thoroughly waterproof—in one or two shapes, after the circular and Dolman order.

Capes are well worn again, and red plush cloaks for evening. A pretty, useful mantelette for every-day wear, especially in the country, is made of cashmere, either black, grey, or red, or matching the dress. It forms a cape at the back just below the waist, and has long ends in front, being trimmed all round with a plaited

founce of the material, hemmed at both edges, and having a slight heading.

I feel sure you will like to have described to you some of the many hundreds of delightful additions to a dress which come from Paris, such as ties, fichus, waistcoats, and the like. I have in my hand now a necktie, I must call it so for want of a better name, but it is a mere airy trifle of Sicilienne and Maurisque lace, forming a sort of jabot. Another is made of coral gauze and lace, while a wider make of this same Maurisque lace forms a long Steinkirk tie. An entire waistcoat is composed of gauze embroidered with rosebuds in chenille; another of a gauze printed with forget-me-nots.

Maurisque lace is perhaps more fashionable just now for these purposes and dress-trimmings than any other. It is a sort of needle-run lace or embroidery on net, in patterns taken from those designed for muslin. Like most of the fashionable laces, it is tinted beige-colour. Large shields of shot silk or brocaded velvet are bordered with lace ruchings and tufts of narrow ribbon, and attached to plaitings to go round the neck. Soft silks are plaited and folded into waistcoats, which fall below the waist. Crusade lace, with the square ground and darned pattern of guipure d'art, is made into ties. Linen collars have ties and turn-down frillings of lace, and many collarettes are made of a dark twine-coloured lace, with the design in white: a durable make, keeping clean a long time. Velvet bands and collars look well with soft crape and lisse. Double fichus of the same delicate fabrics cover the shoulders; and silk waistcoats are supplemented by lace.

Valenciennes lace flounces are much worn, and piece-net of the same design is sold with them, making excellent evening dresses. Alençon is well imitated, the design in white thread thrown on a tinted silk ground. Black Chantilly lace and blonde are superseding Spanish; and a beautiful white lace, needle-run, has been brought out in Brussels. Point de Ségonie has a satin flower on a guipure ground, and is wonderfully rich-looking in black, on dresses and mantles; and Point d'Orléans, with a wire ground and shaded leaves, the shading produced by the pattern being thick and thin.

There has never been such a large assortment of beadings and embroideries for the fronts of dresses as at present. Some of the twine-coloured nets have sets of three flounces, all a mass of embroidery, flat and in relief. A make of heavy-patterned lace has appliqué of velvet, while the appliqué in jet are a solid mass of beads, with pendant tassels of beads all over. These can be had as deep as a skirt, not only in black, but in peacock, red, beige, and other coloured beads; and they form the fronts of many of the most costly dresses.

I am inclined to think, to many women, dress-making is one of the chief plagues of life. Perhaps it is on this account that the woven elastic silk and cashmere bodices have found such favour. They can be slipped on in a minute, fit the generality of figures, and are pretty. They are made with several

kinds of basques, and braided in gold on the cuffs and collar, and sometimes in straight lines, like a vest. A novelty is of cream-coloured cashmere bodices, with a braided pattern interwoven in colours, so that they want no further trimming. Some of these are heavily braided and bordered with feather trimming, forming an out-door jacket which adheres to the figure.

There are very few novelties in gloves; but one will, I think, be warmly welcomed—viz., scented Suèdes. The scent lasts as long as the gloves, and it can only be applied to the best skins. Dressed kid is a good deal worn, but not so much as Suèdes, especially tan-colour, matching the universal beige. Long gloves are in fashion up to sixteen buttons, or sixteen-button length, for one's patience will hardly hold out if thirty-two buttons have to be fastened each time a pair of gloves are put on. Sometimes they are trimmed with a double row of chenille and lace. Grey is a favourite tone, and many shades can be had to match dresses. Long buttonless silk gloves are worn.

Gauntlets are fashionable even in London, and they have brought in lace gauntlets and mittens embroidered in gold and silver.

To be fashionable, stockings must be striped from toe to top; and they are sold in all colours, to match dresses, while the more costly ones are embroidered. For summer wear there is a choice of silk, spun silk, cotton, and thread. This year manufacturers have brought out Lisle thread with coloured silk stripes, and open-work Lisle thread, as well as ribbed.

A new under-vest in spun silk, really woven, looks as if it were knitted, and is ribbed and elastic. It is most comfortable wear. These vests can be had in this make with high or low neck, and in pink, blue, grey, and cream tones. They are certainly pretty and useful.

It is said nowadays there are no children, and very certainly their fashions and their fabrics are difficult to distinguish from those of their elders. The woollen brocaded stuffs and the spotted stuffs make the most useful frocks.

The foundation shape of all frocks would seem to be the Princess, with varieties, such as scarf tunics crossing in front over box-plaits. Velvet appears mostly in vandykes, and a dark blue velvet shows off well against a dark blue stuff, covered with a brocade in Oriental colouring. Occasionally the bodices open on one side, and plastrons of silk or velvet are introduced. Newer, however, are the large capes of écru embroidery.

The full blouse bibs of soft silk are still in vogue, and coat bodices, the little skirts puffed beneath and fastened with metal clasps in front. Tucks are run in the flounces and lower skirts, and on the tunic, and there is no other trimming. There is nothing newer than jackets and short mantles for out-door wear for children. Marabout and braidings are the fashionable trimmings.

High hats with ostrich plumes, variations in the Beef-eater, and large poke bonnets are worn by little girls.



CONTINENTAL TOURISTS.

The best introduction for English wear I have heard of, of late, is the useful blue linen overall French children wear. It covers the entire dress, and has long sleeves, does not easily soil, and is not ugly. These pinafores have been imported into England by hundreds, and are eagerly bought by English mothers.

The fichu that forms the initial to our Chit-chat is admirably adapted to smartening up a summer dress, as it can be substituted for the popular bag plastron and, if desired, it can be gracefully curved to the left hip. It is made of cream crêpe, and imitation Alençon lace, the ground of which is a deep-tinted net, while the design is worked with two lighter shades of thread—the result being a perfect imitation of genuine hand-made lace tinted by time. Any flower taste dictates can be used for fastening it at the throat.

Our group of summer wanderers illustrates three distinct seasonable costumes. The first figure is attired for walking, and her costume is mushroom veiling and velvet, but shot silk or summer cashmere could be substituted; the waistcoat, cuffs, and high collar are red velvet, and so are the flowers in the beige straw bonnet. The centre figure wears a pretty costume of pale lemon or straw Surah, trimmed with muslin embroidery of the same colour. The corslet, throat-band, and dainty head-dress are of deep green velvet; tinted net, embroidered in tinsel and spangled, trims the last. The parasol, with its fashionable stick and handle, matches the costume. The third figure illustrates one of those useful gowns that can be made up in any popular material. The skirt may be either tucked, or trimmed with velvet bands

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



LONDON has been more or less in mourning since the lamented death of the Duke of Albany, and where there is one coloured dress sent from Paris to London, there have certainly been a couple of hundred white or black ones. An immense amount of lace is worn. For elderly

women, I should suggest as one of the most useful things in a wardrobe, a black lace dress with a black silk or satin train, capable of being looped up when not required to be long, thus securing an evening and best walking dress. The lace should be at least twelve inches wide, put on rather full, with a gathering of thin silk beneath, if possible, which gives it twice as good an appearance, the edge of one row of lace touching the gathering of another. There seems to be only one style of bodice—viz., pointed in front, with a jockey basque at the back; but there is a great choice in the trimming. The fronts of some of the bodices are covered with black lace, sewn in with the seams. Others have full blouse bibs of lace or silk; others, waistcoats of contrasting colour. Black lace is worn over yellow, red, and grey satin, and is a style of full dress which has the merit of being durable.

The shops have been crowded with biscuit tones, now called "Nankeen," but smoke-colour has continued to be more worn in England, together with dark greens and browns. Tucks are employed on skirts, even of rich fabrics, and gathered flounces with tucks upon them are very well worn. I see a great many Medicis collars of all kinds, but except in a few brilliant exceptions, where either jet or pearl beads have been strung on wire, and so made capable of bending as required, they are rarely well worn and always ugly. These jetted collars convert a morning dress into an evening one very readily, by merely turning in the bodice in front.

I note one or two other contrivances by which one dress may be made to have different aspects. A lace front, black or white, may have many kinds of trains and bodices; and even where all of it is black, various coloured waistcoats may be introduced, simply buttoned on with a row of buttons on either side.

Bonnets are made to look best with the hair turned

up, but the attempt is not too successful, and I notice that the hair is either frizzed underneath, or a frisette is placed inside, so that it has somewhat the appearance of a chignon, formed by turning the hair up instead of down, and has not that bare look which turned-up hair under a bonnet is apt to have.

The hats worn are various, but a very stylish kind is a sailor hat in plush or velvet, the back of the brim turned upwards against the hair, with two gold-headed pins thrust through it. These hats are sometimes made in leather of the natural colour, and worn with a waistcoat of the same leather worked in beads. I note that on hats and bonnets alike, where colours are worn, much coloured lace is employed, and whole front breadths of mushroom-coloured lace find favour.

Paniers are not out of date, but their form is various. Sometimes they appear short, and full on either side of the pointed bodice; sometimes they are a part of the train.

For lawn tennis many girls wear the counterpart of their brothers' cricketing-caps with a flap. Pinned on securely, nothing could well be more comfortable for the game. The eyes are shaded, the head covered.

In July, one's thoughts very naturally turn to the country, for which the most useful wear is a tailor-made gown, even when the weather is fairly hot. A summer tweed or Vicuna is the best of all materials—light and firm, standing any amount of wear and tear. They are woven in fancy patterns now, and are made to look more suited for summer wear by having coloured silk waistcoats. Gold and silver braidings mixed with appliqué stripes of cloth, are a new and very fashionable mode of trimming, and a great deal of gold and silver is used on all such dresses, also sprays of flowers in braiding are scattered all over the tunic. The ornamentation now placed on this class of dress makes them suitable for garden-parties and dressy occasions. Indeed, the tailors have taken to make children's evening dresses in striped nun's veiling, over silk petticoats.

The new dust-cloaks button on one side, have large pockets, and also give plenty of scope for full skirts beneath; but it is far better to combine a decided waterproof and dust-cloak, unless expense is no object; and very pretty Dolman shapes are made in blacks, browns, and greys, which combine all these requirements.

The riding-habits are now so cut to the figure and the saddle that they are pretty well skin-tight, and nothing can well be more ugly than this same skirt worn off the saddle. By the judicious introduction of the button and loop its chief ugliness may be hidden. The button is placed on the skirt under the back basque, on the left-hand side, the loop just at the knee-seam. When thus buttoned, the skirt hangs plainly at the front, and a most necessary fulness is added to the back.

Another great boon to lady riders is a tailor-made

jacket to slip over a habit in wet weather, just long enough in the basque to cover the saddle when the rider is seated. It is cut up the back to the waist, and at both back and front a broad piece of cloth is fastened, which when not in use simply turns up, is invisible, and is not at all in the way. But when the rain comes on this can be brought forward so as to cover both the habit and saddle back and front, and just fills up the vacuum which always occurs in the skirt of a jacket at the opening.

Women are beginning to wear, very generally in English country places, gaiters, made of a piece of the same stuff as the dress, and a novelty is to make them in elastic cloth, and bind them round the leg with narrow ribbon, like the cross-gartering of the Pifferari—keeping the legs warm and trim.

For really hard wear, heavy woollen dresses are made with full skirts and no drapery, and only a few rows of stitching above the hem. It is rather hot weather to speak of such fabrics, but July is a time when travelling by land and water is beginning to be discussed, and I should strongly advise ladies yachting to have their dresses thus made, with full loose bodices and lappels, instead of sailor collars.

Shot silks for more dressy occasions are now quite established in Paris, all the best-dressed women have given in their allegiance to them; some of the happiest combinations are grey and pink, orange and pink, straw and grey, brown and orange.

For washing-dresses two kinds of fabric are worn—one plain, one figured—and it is hardly possible to use lace enough upon them, and a frilling of lace surrounds all the bodice basques. But for daily wear there is a decided preference for zephyrs trimmed with strong Russian lace, and made as polonaise and skirt, and there is hardly a more useful style for a washing-dress. The under-skirts have broad plaits, are cut at the edge so as to form scallops, and bordered with the lace. Brandenbourgs of ribbon, and plaited cords of ribbon, from one shoulder to the other, give a dressy appearance. Patterns in cross-stitch printed on the material are used a great deal for washing materials; but in woollen stuffs similar designs are brocaded on the fabric, and made up with shot silks. But this is certainly a season for muslins, especially the bright-grounded ones, with designs of a well-executed flower scattered over them; and these, again, require a good deal of lace. Parasols to go with them are made by gathering the muslin on to the framework, catching it down with pearls at distances, and adding lace at the edge; but besides this edging, frillings of lace are carried round inside, and a very pretty effect is the result.

Flowers, both natural and artificial, are worn in the evening and morning, but real ones only in the day. There is a great art in arranging them. In evening dresses they start at the hem, and are continued to the knee. Real flowers are worn on parasols, and some bonnets are set in gutta-percha tubing so that they keep moist. Nothing is so pretty when they are fresh, nothing so bad when they are faded, as flowers.

Irish lace, especially guipure, is happily coming into favour; it is dyed any colour required, and

employed for millinery, over silk or satin. It is so durable that it can hardly wear out, and it is to be recommended as a trimming on under-linen. A great good is done, too, by employing the poor people who make it.

There are some pretty novelties in shoes, such as coloured patent leather with high heels, and bows of their own colour. They are specially stylish, and worn either to accord with the dress, or with a white or black dress, with coloured ribbons exactly matching the tone of the shoe. Then, again, shoes coming well up on the instep, fastened with a steel buckle, the back black and the front either red, or any other coloured patent leather, are among the most stylish kind of carriage and full-dress shoes now in vogue.

Bronze kids are much worn for evening, elaborately embroidered with butterflies, frequently in reds and yellows. They are also trimmed with upstanding bows edged with beads. Black satin, beaded in steel, with such bows are very dressy. But for sturdy, good walking shoes, and becoming at the same time, commend me to the Cromwellians, made in soft glacé kid, with invisible springs under the flaps, so that the shoe fits to the foot closely.

Russia leather shoes wear well, and have the merit of fragrance. These, too, are made in many colourings, and there is nothing more economical, for they last for a considerable time.

We are, as a rule, strong, and fond of out-door exercise; so it would be curious if bootmakers in England did not make more preparations for long walks, in all weathers, than the Parisian shoe-dealers. It is in England that I have seen waterproof boots, made of grained and alligator leather. Glacé kid is best for summer out-door wear, and be sure to select boots with eyelets that project beyond the uppers. If shiny and patent kid draw the feet, then choose Cordova leather, which can be either blacked or varnished; but cashmere-goloshed boots are much worn.

In France, I note that the women are wearing closer-fitting corsets. Indeed, they seem almost to be beginning to get back to those iron cages of which the satirists in Elizabeth's time had so much to say. But the worst of the present modes is that these new instruments of torture have been brought out in the guise of relaxed tension. The dressmakers are really to blame. They will make no dress unless the bodice is intended to fit like a kid glove, and for this an unresisting foundation of whalebone and steel is required. I noticed a dress thus made, the other morning, in a mixture of grass-green and dark maroon cashmere. The skirt of the dark maroon was almost plain, and over it the green was draped as a tablier in front, and a long piece at the side, the bodice buttoning diagonally; and if the too-compressible flesh and bone had been melted into it, it could not have been more creaseless.

Gold gauze in millinery is most fashionable, the cobweb and spider pattern being very popular.

Happily English maidens are calling their good sense into play, and the "intense" style of dress in *perfidie Albion* seems to be going out.

But moss-greens are well worn by fashionable folk

in England and France, and, for evening and full dress, blended with either salmon or terra-cotta. The smoke-greys remain still the most generally useful and fashionable, combined with deep, rich red.

Straw bonnets match the dresses in tone. Happily,

sleeves terminate with the favourite Edelweiss lace. The small maidens who are walking in the larger engraving are wearing washing-frocks of sateen—combinations of plain and figured, just as their elders adopt. Embroidery worked in ingrain-coloured cotton



WHAT TO WEAR IN JULY.

among the season's novelties are hats which are wide in the brim in front and narrow at the back, and this proves becoming to the nape of the neck, to which the style of hair-dressing now draws attention in nine cases out of ten. In five out of the ten, maybe, the form of the face suits it, but unluckily there are at least five to whom nothing can be more trying and unbecoming.

For a simple, cool dress, the illustration that forms the initial to this chapter will prove a good model. It is in cream nun's veiling trimmed with any bright satin that would suit the wearer's complexion. The elbow-

forms the trimming. The figure with note in hand wears a pretty costume of dark brown, broché with red and blue in subdued tints; her neat-fitting bodice has a waistcoat simulated by rows of braid. The hat matches, and with its tall, upright adornment in front, illustrates exactly what Frenchwomen are now affecting, both at the sea-side and in the country. The visitor with parasol in hand has selected a cooler costume—a shot silk skirt, ruched round the edge, and an overdress of broché nun's veiling looped with ribbons that match the skirt.

not be persuaded, I shall feel it my duty to coerce you from evil courses. It may seem hard, but I believe that it is the best means that is left me to restrain you from a downward course. Now I warn you that if you are taken with these men who have set themselves to rob me of my pheasants, you will be treated as they are treated. For Heaven's sake, do not add to your unhappiness and my regret by compelling me to send you to gaol."

With this threat, which caused the good old baronet much trouble to make, he gave me a brusque nod, and returned to his carriage. I saw that he had no intention of putting his threat into execution: that it was, in fact, purely and simply a threat made to deter me, if possible, from sinking lower, and to open my eyes to the fate which probably would be mine if I persevered in my reckless course.

For my own part, I had no desire to become a poacher, nor any intention of joining the maladroit rascals who were plundering his preserves. Indeed, I forgot all about this matter in dwelling on the former part of Sir Andrew's address, which flattered my vanity, and gratified that desire for vengeance which I have referred to. It pleased me to think that Miss Westlake had heard of Messrs. Miller and Sheepley's eulogiums, and now felt that her refusal had brought me to the brink of ruin.

Not a cloud obscured the moon that night. A little after midnight I passed the park palings, and made my way down that path where I had met Miss Westlake. I stood by the rustic seat, looking at the house with an inexpressible melancholy, when the sharp report of a gun fell upon my ear—then another and another—half a dozen shots, perhaps, broke the stillness. It was just the night for poachers to make a raid. Five minutes passed, and then the shooting was repeated. After that there was silence again for a few minutes, then a sharp whistle, the sound of a voice, and two more shots—much closer at hand than the former. A minute afterwards I perceived a man pelting across the open sward, pursued by three or four others. They reached the wood, and disappeared. But now I heard the quick beat of heavy boots upon the path, and almost at the same moment a man came into sight in the chequered light that fell upon the path leading up to me. His pursuers appeared directly after. The fellow was closely pressed. As he caught sight of me, he threw down his bag and gun with an oath, and leapt into the underwood—probably mistaking me for a keeper.

"Well, we've got one, at any rate," gasped one of the keepers, throwing himself upon me.

"Yes, you've got me, Bax," said I, "but you needn't use any violence. I'll go with you to the house."

END OF CHAPTER THE NINTH.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



BOOTs and shoes are an important item, not only in dress, but as regards the question of dress and health. Parisian women do not walk like English ones, consequently French boots are made more becoming to the feet, but not so entirely useful as the British chaussure. The International Health Exhibition has directed the foreign as well as the English mind towards the combination of health and utility. I spent some hours when I was paying a flying visit to England in examining the dress of the period, as exemplified by the exhibits at South Kensington. The great aim of all hygienic boots would seem to be that the inner margin should be almost straight to the big toe; that the toe should be of a natural breadth, the heels broad, low, and under the natural heel; that the "waist" of the sole, answering to the arch of the foot, should possess a certain amount of elasticity. The fashionable boot and shoe bear little or no relation to the outline of the normal foot. On the contrary, they require a deformed foot. High shoe-heels tilt up the natural heel, so that the wearer is really walking on tiptoe, and the muscles of the leg are injured. One thing is certain—not one Englishwoman in twenty walks well, and much of their failure in that respect is

due to the improper way in which they clothe the feet. A perfect foot is said to have been possessed only by the women of ancient Greece. In all antique statues the second toe is longer and more salient than the others, but this is seldom seen in the modern foot, a fact possibly due to the present form of boots and shoes. They ought to be long enough and wide enough to admit of a free movement of the toes. But what is the use of preaching? Almost any medical man will tell you of many accidents brought to him for treatment on account of high heels or improper foot-covering of some kind. In many of the cases devoted to shoes in the Health Exhibition, there are small models of feet, normal and deformed; of Chinese shoes and their effect on the feet; and the shoe of the Elizabethan period, which was so curved at the instep that, though this was raised to an undue height, the toe and heel were on a level.

Nothing can be so injurious to a growing girl's foot as to put it in a shoe pointed at the toe, thereby turning the great toe inwards, and producing one of the greatest plagues of life, corns, or worse still, bunions. Young children should invariably wear straight shoes, with elastic "waists," as they are called, giving full play to the muscles, and which in adults permit the wearer to walk long distances without fatigue. If heels are used at all, they should be low. There are three kinds

of boots and shoes: those that are made purely on hygienic principles, without any considerations as to fashion; those that are purely fashionable; and the happy medium that combines the two. I should suggest to my readers to consult their interests by turning their attention to the third class, for it is decidedly the right path. There are some new inventions in waterproof soles, some new pegged soles for running shoes, and many for the riders on bicycles and tricycles. The cyclist shoe seems to combine all the merits required, for it prevents slipping, and gives a powerful grip on the treadle, enabling the wearer to ride up-hill with comparative ease. An excellent invention is the damp-proof boot-sole, which consists of a light metal plate or skeleton frame, provided with solid projections or teeth which are forced into and through the outer sole from the upper side, and are thus permanently embedded in the leather. It is an inexpensive article, and suitable for all descriptions of boots and shoes, and perfectly pliable to the motion of the foot. The sole is prevented from running over, and the upper kept in shape, without the inconvenience of heavy nailed boots. They are light and indestructible.

Now that August has fairly set in, you will be glad to hear about some thin summer dresses. Very comfortable wear, cheap and dressy, are the plain *écru* muslins, made with several flounces and much drapery, plain, close-fitting bodices, and full blouse bibs trimmed with lace; the material can be bought for a few shillings, so that if it does not wash satisfactorily no great extravagance is committed. The most fashionable cottons of the moment are the zephyrs and plain stuffs, covered with the small terry patterns in distinct colouring. I will describe one. Round the skirt a box-plaited flounce, over it a draped tunic, the bodice made with a long basque at the back, and two points in front, a full bib, and cord and tassels carried across; the colouring dark blue with a red design upon it. White close-fitting waistcoats make many of the dresses look very dressy, whether they be cotton or plain coloured cloth.

Gentlemen as a rule do not wear button-holes now, and very few real flowers are worn by ladies, although I occasionally see bouquets of real flowers on parasols and bonnets. Lace dresses continue to be very fashionable. Chantilly is most worn, but Spanish lace will do, if you have it by you, and over a black silk or satin not quite new, transforms an old dress into a fresh and fashionable one. If, further, you will go to the expense of bead trimmings, you will have a very costly-looking dress. Just at present the front of many gowns is almost hidden by pendant tassels of beads, and broad panels of embroidery are carried down many side-breadths. Soft silk and mousseline-de-laine printed with well-covering small designs are useful: cream, for example, with a dark blue design upon it. Very few materials wear so well as mousseline-de-laine, for it does not easily crease or soil, and cleans well. It is to be had very inexpensively just now, and is quite the fashion; but the parasol and bonnet should be made of a piece of the same stuff, and each cotton dress the same—a plan which considerably adds to the expense.

Tussore is well worn again, and that is durable, with muslin flounces or net embroidery by way of trimming. The transparent lace parasols are most fashionable, unless a piece of the dress is used; but grotesque painting on satin and cotton obtain. Imagine frogs playing a game of ball with apples, being considered an appropriate design for a drab satin parasol! Red parasols are a good deal worn.

Transparent bonnets are most *à la mode*. I have seen them in black chenille, in straw, in gold, and many varieties, the interplaiting so far apart that the hair was plainly visible through. The gold bonnets trimmed with a mixed bouquet will accord with almost any dress; and there is a novelty now, viz., ornamenting—I was almost going to say, overloading—black dresses with broad garnitures of beads, an admixture of every tone of colouring, like an Eastern carpet; and capes of the same cover the shoulders, but these are costly. Shawl-patterned trimmings are used also on cream, and plain colourings, especially on nun's cloth—still a favourite material whether plain or brocaded—the latter looking worth a great deal more than it costs.

Bodices quite different from the skirts are still in favour. For example, a plain black velvet bodice with a black-and-white check skirt; a red brocaded bodice with a black or stone-coloured skirt; a black and red-striped bodice with a black skirt; and for evening wear I have noticed many black bodices worn both with white and red skirts. This is a convenient and economical fashion.

Smoke-colour is a great deal worn, because there is much mourning, slight as well as deep; but nankeen continues to be the most really fashionable colour of the year; and you are quite safe in buying poul-de-soie, for it is certainly likely to remain the material for some time. A good thing for our purses, it wears well.

Gloves for evening wear get longer and longer; they cover the lower part of the arm entirely, and are rolled just at the elbow.

Elastic silk bodices are now sold in all colours, and are very useful, for they dispense with the dress-maker. Skirt-making with proper measurement is not very difficult to achieve.

A great crusade is being preached just now on the subject of stays, but it neither enlarges the waist nor diminishes the corset-maker's bill. A new invention may do more in that way, viz., a loose polonaise bodice, worn without stays, but kept in its place by a pliant steel, which presses nowhere. A comfort, this, to people who are compelled to lie down, or from one cause or other cannot bear pressure. The *Tennisienn*e corset is also a comfort. It has no bones or side-steels to impede the free movement of the body.

Those who ride on tricycles may be glad to hear of a new dress brought out for the purpose; the skirt is plain, with a box-plait on both sides and at the back; drapery is arranged at the back, and over the knees. Satin is used for lining, to prevent undue clinging. There are knickerbockers beneath, and gaiters, and a Norfolk jacket proves the most com-

portable addition—all tailor-made, and of some strong, durable tweed.

Skirts are made longer; they now sweep the ground, not as a train, but sufficiently to rest upon it—an inconvenient fashion, for they are more

Several suggestions both as to the make and material for summer dresses may be gathered from our illustration. The lady leaving her companions (see engraving) is in grey, which is still a favourite colour; her costume consists of plain and printed de laine, the



WHAT TO WEAR IN AUGUST.

difficult to hold up than when longer, and spoil easily. Gold and silver braids find their way on to many of the tailor-made gowns; in my opinion this is an incongruity. Such dresses are intended for hard wear at all times, and gold and silver certainly are not calculated to stand thus much. Still, this class of costume is so much appreciated now, that you see it worn on all occasions, and it is generally sufficiently dressy for any entertainment.

latter being used for the Princesse under-dress, and the former for the gracefully-draped tunic with its black lace trimming. Black lace is also arranged round the top of the bodice, which is cut in a slight point, the opening being filled in with folds of white tulle—folds having superseded frills. The bonnet is fine grey straw, the crown encircled with bands of velvet and a large bunch of poppies in front.

The mass of flowers now worn on the brims of

French bonnets would be incredible to those who do not see them. And here be it observed that a great deal of the *chic* and style of the bonnet of the season depends on the manner of placing it on the head and wearing it, as almost every shape—and they are not few—should be set on the head in a way peculiar to itself. Fashion now decrees that more forehead is to be seen than last year, therefore frizzed hair almost touching the eyebrows detracts much from the appearance of the new summer bonnets.

This costume could also be copied in etamine, embroidered in cross-stitch with coloured sprays, such as blue cornflowers or red carnations, on an *écru* ground, the under-dress being shot silk. This etamine, or canvas woven in imitation of Berlin wool work, is frequently seen, and the plain *écru* canvas used in combination is tucked; the foundation silk may be brown, blue, or scarlet.

The seated figure in the centre of the group wears one of the *glacé* mohair dresses much affected by Frenchwomen at this season. It is lustrous and cool, and in pale grey shot with pink, combined with a striped silk of the two colours and ornamented with white lace (as in our model) the result is decidedly attractive. Silver beads are added on the plastron, and a silver chatelaine at the side. The same costume is also made in mushroom mohair, with dark red velvet for the stripes and plastron. The two colours are of course blended in the ruches that edge the skirt. The hat should be in harmony with the costume, and the large bow in front should be of shot terry velvet. These bows are now important enough to be sold separately, and to match any costume.

The costume worn by the standing figure could be made in either shot cotton with a satin surface, in white damask linen, in Tussore, or in nun's veiling and Turkish embroidery, all of which are in vogue. Veiling is economical wear, hence its popularity. Some of the latest models in white are made up with green velvet of the shade called "new-born leaf," and with

the white mohair lace only recently introduced, or perhaps revived. But coloured veiling is also very general, and in such shades as lavender, moonstone, terra-cotta-pink, and golden beige, it looks well on youthful figures when enlivened with loops and stripes of satin ribbon. Then there is nun's veiling in Oriental colouring and design, which makes up into pretty afternoon costumes for the seaside. The patterned fabric (calling to mind Turkish embroidery) is used for the over-dress only, plain veiling of the same shade doing duty for the tucked skirt; the trimmings are creamy lace and velvet revers.

It is impossible not to be struck at any large and fashionable gathering, whether in town or country, by the changes and new combinations always going on in *la mode*, and this season the many variations executed on one theme testify in a marked manner to the unlimited resources of the dressmakers. The diversity—not only of materials, but also of the shapes—of dresses, cloaks, and bonnets, defies description. Added to this, there is a decided mystery in the make of dresses—how the bodice is attached to the skirt, or where the drapery begins and ends. The revival of shot silks, and the fashion of wearing transparent grenadines over silk of a different colour, thereby producing shot effects, add also to the difficulty of describing various toilettes. These combinations are not absolutely new, but the association of colours is novel: black canvas grenadine is often seen over golden-brown silk and over red silk, and *écru* embroidered net over many-hued brocades. And with this multiplicity of material and colour, there is great solicitude among the well-dressed to have all the details of a toilette in harmony. The bonnet, the shoes, and even the parasol should be in unison. Take as an example the black lace dress now so fashionably worn over a coloured silk or satin foundation: the parasol will be of the same colour as the satin, and trimmed with a wide black lace flounce; and the bonnet will be lace, with flowers or feathers also to match the foundation of the dress.



SIGHTS AND SCENES OF THE NEW WORLD.*

A VISIT TO A CANNING HOUSE.

BY CATHERINE OWEN.

“**D**O you think they can be oysters?” The questioner was an English house-keeper, who had, by way of experiment, invested in a tin of American oysters.

She had probably expected to see the luscious bivalve just as he appears on the shell when opened; had, perhaps, never examined our own natives after they had been steamed and their fair and fat proportions reduced to a shrivelled morsel, looking like a piece of vul-

canised india-rubber. Had she done so, she would not have been surprised at the appearance the tinned oysters of America presented.

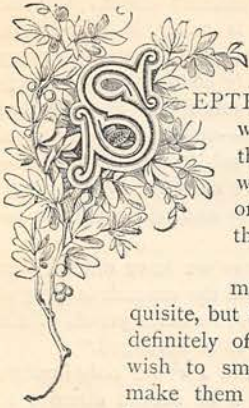
My friend's question, however, suggested to me the idea that an account of the process of "canning" might be interesting, and add very much to the zest with which one might eat the preserved delicacy.

Baltimore is one of the great centres of this industry, and many of the streets are given up to "canning houses," or "canneries." The roads in such

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WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



SEPTEMBER finds us bidding farewell to summer with regret, but the open season lingers late with us, and this is oftentimes one of the sweetest months of the year.

Summer materials and tailor-made materials are both requisite, but it is too early as yet to speak definitely of any autumn modes. If you wish to smarten up any dark dresses, make them with a waistcoat which can be changed. Russia leather, white drill,

or flannel—red and other colours—are all worn in turn. The bodice itself has a turned-down collar, is fastened with a clasp, and is left quite loose. Sometimes the waistcoat is a mere narrow slip buttoned on either side, and sometimes it is a mere plastron at the throat. You may now have a jersey bodice in the form of a waistcoat and jacket, with velvet collars, saving a dressmaker's bill, and just the thing for lawn-tennis. A black one, with white waistcoat, is very useful, and suitable with many skirts.

In England, women seem to be content to wear *écru* spotted muslin, richly trimmed with lace, but in Paris these muslins are worn over a colour which is also introduced into the bonnet—as, for example, *écru* over blue, with a blue tuft in the bonnet, or peach, or amber, or any other becoming tone in lieu. It is becoming the fashion in Paris, and is always a mode which has had a certain amount of favour in England, for ladies to adopt some one or two shades which represent either some family tradition, or the colours of their coat-of-arms; this gives a little additional interest to their costume.

Bangles, by-the-by, are quite out of date now, so that all the compliments and love-tokens wished or willed in such *gages-d'amour* have either to be done away with or hidden out of sight; chain and broad band bracelets have superseded them.

Whether because it has been an unusually hot season or from any other perversity of our nature, woollen gowns of all descriptions have been more worn than any others; they are trimmed a great deal with velvet; and the spotted dresses—by which I mean tufted spots of chenille matching or of a contrasting colour—are much worn at the seaside in England, as well as France. For evening wear at the various spas, &c., white and black lace dresses have been popular. I will describe one: cream nun's-cloth, a full-banded bodice trimmed with wide Valenciennes lace, a double flounce of lace round the skirt, then a wide flounce half a yard in depth of Valenciennes net, and a long draped tunic of the nun's-cloth, with the Valenciennes let in diagonally across the tunic. It is a great comfort to people accustomed to the

harmony of tone which characterises French dressing, to find Englishwomen content to keep to black or cream, for a knowledge of colour is not one of our strong points. It is an old saying of one who understood the subject well, that "the best-dressed woman is she who is never quite in the van of fashion and never quite in the rear." It is not such a woman who runs into the last extravagance of colour which fashion brings out—the effort of the shopkeeper, the milliner, and dressmaker to necessitate new clothes each year. "Steer between the lines" is wise advice. Those who care to adopt violent colouring should choose well. It requires an innate perception of the harmony of tone. Pink and brown are a happy combination, but they require the right pink and the right brown. So little has been written to the purpose, and so little is really known, of the science of colour that great care is necessary in choosing.

No hat is so fashionable as the sailor; but the crown is generally covered with muslin or silk—white, with a white ribbon-band round, and white muslin over the crown.

Many most seasonable dresses—with hats to match—are made in the new silk longcloth, which looks like Tussore, and is really most durable, washing like ordinary longcloth. It is capital, too, for dust-coats.

All sorts of reforms are perpetually being preached with regard to dress, but I cannot say that I think they have a happy effect at all. Women will neither wear Turkish trousers nor divided skirts, though a few are not unmindful of the merits of knickerbocker trousers and gaiters under short woollen skirts for Scotland and elsewhere. Short skirts for hard country wear are certainly to be commended—short enough to keep them well out of the mud and allow freedom of motion to the limbs: more becoming, more convenient, more healthy than skirts neither long nor short, which in wet weather are apt to be held up ungracefully high, and in fine weather become unnecessarily dirty at the edges. The caricatures of 1820 show skirts barely below the knee, but this is simply the exaggeration of a caricature. Dress must always be an outward indication of the mind within, and should always be suitable to the occasion—which is the first consideration—and as becoming as possible, for it is a woman's duty to look her best.

Bathing-dresses are beginning to be put away, but they have been very pretty this year. The most useful are made in serge and trimmed with striped cotton or flannel, either the bodice and full trousers to the knees, cut in one, or the bodice and short skirt, the knickerbocker separate; they are all loose at the throat, with revers and sailor collars. Sometimes a piece of the stripe is inserted as a vest. For swimming, bunting is the best material; it is strong, and retains its colour to the last. Navy blue is the best

for the sea. A cap should very certainly be worn; it preserves the hair, which is not benefited by salt water. Frenchwomen go into the sea with shoes fastened on with a crossed gartering round the legs like sandals; they also have wonderful hats, and do

must be experienced to be fully realised. If you are going abroad, however, you will find a "vest-gilet" a most useful addition to your dress. Take half a yard of figured net, full width, gather it at one end into four inches, which sew to one end of a black velvet band



VISITORS TO ANNE HATHAWAY'S COTTAGE.

not let the head go under water, a plan not at all to be commended. There is a kind of shoe made in the French prisons useful for bathing, and sold chiefly at Dieppe and Boulogne. Straw-soled, and Spanish-soled shoes too, are strong enough to withstand any hard beach, however pebbly.

The sad outbreak of cholera will have kept English-people much to their own shores this year, for a scare is so easily established, and the horrors of quarantine

the size of the throat, and made to fasten on one side with a bow; gather the net again across to four inches and a half at the waist, adding a bow there, leaving the rest of the net to fall as it will; this is becoming, and turns a dark costume into a dressy one at once, and takes no room while you are travelling. It is better to have a frilling of lace at the neck sewn on to the velvet band, and some lace cuffs to make the effect more complete.

The all-round skirts continue the most fashionable. You require a foundation of the ordinary dimensions; border this with a kilting, then the skirt falls over this; it is half as wide again, gathered at the waist, hemmed and bordered with lace, if the material admits of it, and tucked with three or five tucks above the hem. The bodices are made full, with belts, and only now and then are draperies considered necessary on the hips: as a rule, the full skirt is deemed sufficient. Muslins, barèges, and woollen stuffs are all thus made.

I am going, now, to speak on a subject which is well worthy of the thought of every woman; for, however much the sex are to be considered the companions of happy homes, they are peculiarly the ministering angels in illness, and suitable dress on such occasions forms an important item in doing the duties of the sick-room. Such duties fall to the lot of most women sooner or later. Many have no more instinctive capacity for sick-nursing than for housekeeping, needlework, and other womanly duties, about which there is so much to learn. Woman should prepare herself for ministrations in sickness. Professional nurses generally wear pretty, fresh, muslin caps, grey cotton and grey stuff dresses, brown or grey being the colours most chosen. Black and long funereal garb should not be adopted. The nurse should look cheerful in both dress and face, and be scrupulously neat and clean. A loose dress at hand, easily slipped on in cases of emergency, is really a boon. A grey alpaca, with pink front trimmings, is useful and pretty. Nothing that rattles, creaks, flaps, or catches, is fit for a sick-room. Miss Nightingale is very emphatic on these points; and who knows so well? Distended skirts and long trains are reprehensible, or tight bodices, which make lifting the patient a difficulty. High heels are out of the question. Quietness, cheerfulness, and repose should be suggested by the very presence of a woman in a sick-room, and I am inclined to think the professional nurses are right in keeping to greys and browns.

A few pretty models for costumes will be found in the group of visitors to Anne Hathaway's Cottage, which we illustrate. The young lady busily engaged in turning over papers, wears the style of dress now frequently seen at spas and gay watering-places on fine afternoons. The skirt is of shot silk, studded over with dots, in delicate shades of colour, and trimmed down each side with embroidered net—that triumph of machine-made lace that has been produced in such quantities in Switzerland this season, and has met with such a warm reception for all *fête* dresses. In this instance it forms a quille down the side of the skirt, as well as three frills round its edge. The over-dress is of soft, fine cashmere, to match the pattern on the skirt in hue. Here it is pale blue, and its paniers are draped in front under a flot bow of terry ribbon, the knot at the top being encircled with a spray of eglantine. The straw hat has a tall tuft of blue feathers in front, for the size of both bonnet and hat trimmings increases, rather than diminishes, as the year grows older.

The figure standing at her back, and with a hand on her shoulder, is very suitably dressed for such an excursion, for useful serge is the material of her costume, and serviceable braid is its trimming. The colouring may be either forest green with red braid, or navy blue with cream or metallic braid. With the former selection the full plastron on the bodice should be red foulard, and with the latter cream silk of any soft yielding make. The founce on the skirt is first braided, then box-plaited, and the tunic is laced together with cord and fanciful tassels that match the braid. The colouring of the bonnet accords with that of the costume; and note the short strings, for Fashion now decrees that these useful appendages should form a compact bow beneath the chin, and that there should be no superfluous length in the ends.

The costume of the second standing figure is happy both in colour and arrangement. It is a combination of two shades of *bègè* and brown summer-cloth, and of *broché ottoman*. The last forms the tablier and pointed plastron, while the band on the bodice, the collar, and the cuffs are brown velvet. The hat is also trimmed with velvet, for milliners seem suddenly to have discovered that velvet of dark shades proves becoming to the generality of complexions. They use it unsparingly, and have devised many novel ways of trimming with it.

In the last costume—the second seated figure—we have the favourite combination of grey and red, the *frisé* spots on the polonaise and the *aigrette* in the hat being red, giving that cheerful touch of colouring that grey necessitates to render it distinctive from half-mourning. The cuffs and *bretelles* are dark grey velvet.

Sometimes albatross cloth, which is a woollen of light weight, is used for this style of costume, and the skirt is accordion-plaited in the new manner. The variation on the regular kilting all round the skirt is more stylish. It consists of clusters of kilts separated by a wide box-plait, on which braiding or *appliqué* can be introduced—a vast improvement on the accordion pure and simple, which had a somewhat monotonous effect, and quickly became common.

Frenchwomen have worn very little jewellery this summer with their morning costumes. American women have taken to wearing their watches in a new place, the result being the introduction of short fob chains of dull silver, with a quaint, heavy coin at one end to balance the watch and prevent it from falling low inside the bodice when there is not a small pocket especially made for it outside, high on the left side of the bodice.

And in the bracelets of the Americans who have visited Paris, a marked change is also notable on full-dress occasions. They are either a narrow *rivière* of diamonds, with scarcely any setting visible, or pearls of various tints—grey, rose, cream, and white, for there is quite a *furor* for costly pearls—or else the bracelet consists of square block-shaped stones of several colours—diamonds, rubies, emeralds, and sapphires. Diamond bees, butterflies, and flowers are often seen, nowadays, on the velvet bows of their dressy bonnets.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



Y CAN only as yet give you slight indications of what the winter fashions are to be; we call them autumn, but they are *de facto* winter. People do not, as a rule, purchase gowns for the intermediate seasons. Our climate is so treacherous that during the very height of summer many dull, cold days are apt to creep

in, so we are compelled to include in our wardrobes garments suitable for them, and these serve for spring and autumn. But, just at this time, we begin often to think of buying a woollen gown, and there are many novelties in these fabrics. There is, as the trade phrase goes, "a great feeling for" the chenille or terry brocades, in Gothic patterns and in self-colours, or in a mixture of tones. I am glad to say also there is a marked improvement in the weaving of the same; there is no longer any fear that loose ends will appear in the pattern and thus lead to its unravelling. Prune is said by the caterers of fashion to be a leading, if not *the* leading colour; but I note that olives, peacock-blues, and a pinky red closely allied to terra-cotta, are to be included too among the tones to be worn.

There are many new cloths, and many old ones revived under new names. I will run through the leading stock of a good firm, as though I were laying them on the counter before a customer. So, Messieurs et Mesdames, if you are living far away in the remote country, you have the advantage of shopping without railway fare. We begin with Drap Jacobean, an excellent plain cloth in a simple but good range of colouring; Drap d'Arres, which is a finer make of plain cloth in fine wool; Foulé Croisé is cheaper and has a distinctive weaving; Chevron Cheviot Estamène has a herringbone weaving, hence the term chevron; the same foulé is a slight variation. All these cloths of plain colour are to be had in many varieties of prune, browns, reds, greens, blues, and smoke-colour; for that tone, worn all the summer, is by no means out of date yet.

We come now to a decided novelty, or at all events to a revival under so novel an aspect it becomes a veritable novelty; this is the woollen Ottoman, which

is of the nature of the old rep, only with a much finer cord; this is also made in plain colours, and is most durable. Boie Nink is quite new, but what its extraordinary name means I have not been able to find out. The stuff itself is the exact counterpart of Indian cashmere without the hairs. Vigognes in many varieties must not be left out from the list of fashionable materials. Many pretty dresses are now being made in them, especially with the herringbone weaving as Chevron Vigognes. Drap de Cambre is a coarse make of Indian cashmere with an estamène face.

Amazone is again quite a new fabric in its present guise, for last year the stuff bearing this name was plain, but now has a crape-like or crinkled surface. Cloths woven to resemble crape are a feature to be noted in the fashions.

Drap de Fins is new, and shows horizontal cords at fixed distances in couples, like the iron rails of a railroad. But, though stripes and checks and spots all appear in the season's fabrics, brochés are the newest and most decidedly the mode. Broché Ottoman has the best appearance of almost any of these; the pattern shows up so well on the corded ground. Estamène serges are always worn, and there is a large stock of them in the *magasins*. A good serge should form part and parcel of every wardrobe. Tweeds are equally serviceable, but they admit of more variety, and they have been brought out this year in many fancy kinds, striped and with a rough surface, and also shaded.

Besides the brochés we have an immense choice in shots, "changing stuffs" as the French call them, and a great many of the materials I have described to you in plain colours are also made in two shades shot, while on these shot foundations very often there are spots or stripes in chintz mixtures of tones.

Melbourne is the name of a stuff which shows a close-set stripe of snowflake—that is, with the weaving of the stripe somewhat irregular, so that it looks as if it were flecked with tiny morsels of snow.

Rayé Soie has the stripe of silk in variegated colouring, and all these with the stripes or spots have the plain material to make up with them; but this Rayé Soie has many merits which I should like to bring before the notice of those who want a bright-looking, stylish dress without any undue outlay. It is double width, and costs only about six shillings a yard. The foundation on which the stripes are thrown is a loose diagonal woven wool, and the stripes, all silk, are in clusters of seven or eight, showing up remarkably well on this dark background.

Rayé Menchette has great merit too; it is a shot tweed with silk stripes also.

Strasburg is shot likewise and has silk stripes, but between them a tiny broché in the shape of a mulberry of shaded tones, while another has a broché



THE FIRST SITTING.

design in a mixture of colour which, at a first glance, looks like seaweed, and on closer inspection resembles a monogram.

Shot cheviots are made in such mixtures as red and green, green and blue, brown and red, and many others. One of the most approved novelties during the summer was woollen canvas for dresses. Buré this winter will replace it, and, though of a thicker make, it is open-wove after the order of canvas.

There is no end to the list of stuffs covered with frisé, brochés, and terry stripes; some thrown on a chevron ground. They have a most excellent appearance, and make the dress appear to be worth a great deal more than it really is.

It is to be a great velvet season. Most of the best dresses will be made in velvet, and, in the natural

course of things, velveteen will be worn. There is a vast improvement in the manufacture and in the dyeing. All the best colourings are now applied to velveteen, and, as quite a new thing, this year there has been brought out a broché velveteen, not with the pattern stamped, but interwoven; and, though of course not so durable as silk broché velvet, it has a good appearance, and is to be recommended for tea-gowns and other light wear. The colouring is good, and I have seen one or two most successful dresses of this material, especially in a claret shade.

The fact that crinoline in a modified form has found favour again, has made an increased demand for good under-petticoats. More width is required, and there would seem to be a more urgent necessity for what will look to the best advantage if seen. To

meet these wants a most excellent skirting has been brought out in dark-coloured winseys, having at intervals an inch-and-a-half stripe of gold-coloured silk, or a succession of close-set stripes in bright silk. Two yards and a quarter are required for each skirt, and a little over half-a-sovereign will purchase a petticoat.

But for good durable wear nothing can equal felt petticoats, and this the public are beginning to recognise, for the demand is greater than it has been for years. The newest have a deep band of a contrasting colour round the edge, with some eight or nine horizontal stitchings.

If women devoted more time to the study of what Carlyle calls the "dismal science," viz., political economy, they would learn to avoid, as a sin against the State, the general good, and their own advantage most particularly, the purchase of cheap wares. The fact that there are purchasers for the same, floods the market with worthless trash, gives endless trouble to the buyer, and defeats its own ends. Felt, like many other good things, lost some of its prestige because people required a cheaper article than could be had for the price. To meet this want a number of shoddy factories arose, and in time disappeared, as producers of rubbish are sure to do ere long. Now the felt in the market is good and durable; it is made from the best wools, imported from the Cape, the East Indies, and Burmah. This is washed in a wonderful machine filled with fork-like hands, which opens the wool and exposes every portion to the action of the water, and three times it is subject to such treatment. Thence it passes through the cording machines, by which means the wool is reduced to an even surface, like wadding, and, when perfectly even and straight, is felted—that is, it is passed through water and over wooden rollers until the treatment reduces it to a firm, irresistibly strong substance, tough as it well can be, and capable of twice the wear and tear of any woven stuff. It is subsequently dyed and blocked. Any one who has seen the process, and understands how the action of the water welds the wool into a thick compact substance, capable of withstanding almost a tug of war, will realise how completely serviceable such a fabric must be. For wearing beneath an ulster, when no dress is needed, they have no equal, and the fashionable tailors are beginning to recognise this, and are making many skirts simply for this purpose.

For travelling and real hard wear, it is worthy of great consideration that the dress should be chosen which will least show dust, and nowadays fit is essential. So, in choosing your winter and autumn gowns, see that you select a good dressmaker, male or female. A good fit, remember, but perfect freedom. Quite plain skirts are now very fashionable, of felt or cloth, with braiding or stitching; the maximum of warmth with the minimum of weight is what is required; rows of velvet, or a band of velvet, are the best trimmings where no rough wear is in contemplation.

Plain bodices and jackets, loose from the seam under the arm, and showing a waistcoat, are the fashion; but do not entrust the making of such a jacket to any but practised hands; it requires to fit and show the figure, or it appears a sack. This is quite a French mode, and I have only seen satisfactory results as yet from French *ateliers*; but movable waistcoats are easy to make, and vary a toilette wonderfully.

Some of the French *élégantes* who went over to Cowes during the regatta week, on their return adopted the plan of movable waistcoats and cuffs—a fashion successfully set by the youthful Princesses of Wales. Their navy blue costumes for yachting were so arranged that by buttoning on red, white, or blue waistcoats and cuffs, a variety of costume could be easily effected. Many tailor-made dresses are now arranged with waistcoats and cuffs, on which are close-set slanting lines of gold or tinsel braid.

Some suggestions for making demi-saison toilettes will be found among our illustrations. The mantelet worn by the visitor, who is taking leave of the painting party, is made of broché terry and beaded lace. The high epaulettes, worn during the summer, have here lengthened into sleeves that reach the elbow, and a lace basque encircles the waist. The skirt is accordion-plaited, with the merest apology of a tunic just at the back. It is surprising what a *furor* there has been in England for the skirt yclept the "Housemaid," which is merely gathered at the waist and tucked below the knees. It shows to advantage on slight, well-formed figures, as most things do; but it is undeniably unbecoming and ungraceful on figures that demand well-designed drapery, and such figures have adopted the Housemaid skirt with surprising zeal.

The artist wears a pretty checked canvas dress, the bodice made with gathered yoke, a wide velvet band round the throat and sleeves. The standing figure wears a pale brown vicuna costume, with dark brown velvet waistcoat and cuffs; and the seated figure, the subject of the portrait, has on a soft Indian silk, olive-green in tone, and tastefully trimmed with cream lace, headed with a narrow band of delicate pink silk of the same soft Eastern manufacture. The full plastron on the front of the bodice is of piece lace, gathered once at the neck and five times at the waist, below which it falls as a flounce. The velvet band round the throat is fastened at the side with a small diamond buckle.

The hair of the standing figure is arranged in the style that has much obtained in England during the past season. The French manner of wearing the hair at the top of the head has not been found universally becoming on the other side of the Channel. Those whom it does not suit have not returned to the Grecian knot in the nape of the neck, but have hit on a medium plan—the front hair is a mass of short waved curls, and the back is a rich coil of thin plaits called "basket plaits," pinned round and round in the centre.



WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.

I SHALL begin by telling you what is being worn in millinery, but there are so many and such decided novelties, I hardly know where to commence. The days are past when you could say this or that is worn, for everything is worn; the secret lies in how to apply it. There are as many modes as days in the year. What people are going to take a fancy to in England remains to be proved. Whatever the Princess of Wales affects will have a certain following; but up to now she has shown a predilection for a close shape with flat crown, and this is not at all what French houses sell or English fashion-mongers buy.

The new bonnets are veritable bonnets, not airy nothings; the brims are not only much trimmed with close-set bindings of braid, but are puffed, and have puffings above the brims. The strings have diminished, they are quite short—indeed, have no ends at all often, but are merely bows pinned on. The crowns are plaited like a Quaker's cap, or are pointed, or are shaped like a section of a wheel, or have two square corners like the bottom of a sugar-bag. It is a velvet year, and velvet is much the most generally worn material, so there are more velvet bonnets than any others, many of them being embroidered in tinsel or with fine beads. There are, however, other materials used. The newest is the application of felt, not blocked felt, but felt in the piece, plaited to shape, or cut in vandykes and used with one row of felt, one of velvet. Chenille and cord galons, the rows sewn together, are made to do duty for the crowns of bonnets; and feather-cloth, viz., feathers sewn on to an invisible foundation.

Very few flowers are used, and then only large ones in the form of an aigrette with a tuft of osprey in the centre. Feathers are the universal adornment—ostrich and cocks' feathers; and birds' heads, wings, and tails; all of them placed on one bonnet very often. Quite a new idea is an ostrich feather, with all the changing hues of mother-of-pearl, and the flue portion only of the feather used, several together forming an aigrette. The cocks' plumes have curled and crimped tips, and birds of paradise are in vogue once again.

Pins and brooches in gold and steel, pearls, and mock diamonds make too frequent an appearance for good taste. The new ribbons are two and a half inches wide. The chief choice lies between stripes and brocades, and the newest stripes are the alternate velvet and moire, and cords, and satin. Every ribbon is reversible, the reverse being satin. Some of the velvet and some of the satin ribbons are covered all over with tiny spots, mere pin-points. But quite the most original novelty I have seen is a silk or satin ribbon having upon it a canvas and gold net-work, like guipure, through which the colour is apparent.

There are, of course, shot effects in many of the ribbons, and the embossed ribbons often have the figure in relief—such as velvet with the design in satin; and a few of the brocaded patterns are outlined in tinsel. Terry appears in lengthway stripes, and in devices on plain grounds, and some of these corded stripes have velvet edges. Mousse or moss-green is the prevailing colour. Nine out of every dozen French bonnets are mousse, but the other three are of Bacchante, a spilt wine shade; *Pactole*, a shade between old gold and buttercup; *mordoré*, a



ON THE BRIDGE.

new brown ; bright Alexandre blue ; and ashes of roses, between pink and mauve. Chenille is used in heavy tufts for aigrettes. I wonder whether we shall ever, in England, get to appreciate the gable bonnets, like the angle of a thatched roof, forming a point over the face. They are very much worn in Paris. Hats are either mere capotes or Tam O'Shanter's, or they are made with very high crowns, covered with velvet, bedizened with feathers, and having very narrow brims. Frenchwomen cannot have the brims of their hats too high, nor Englishwomen too low. How are we going to reconcile the two ?

Caps are only worn by ladies who cannot possibly do without them. They are now mostly made without any wire foundation, in Mauresque lace, the ends falling long at the back. I have seen several that recall the Italian head-dress.

But without wearing a cap ladies do sometimes like a little adornment for the head, and to meet this want small bows for one side of the head have been introduced, with ends or loops in shot and plain ribbon.

The story of the new silks of the year is soon told. I will not weary you with a long repetition of names ; that, I fear, would make but little permanent impression. Velvet is the material which is to be most worn—plain and brocaded. The different kinds of brocades would take pages to describe ; they are thrown on fancy interplaited grounds, like matelassé, on satin, Sicilienne, and plain velvet. The patterns are Arabesque and Moyen Age, crowded with rings, circles, geometrical figures, and other devices. The richest have plush figures in three heights, bordered with terry, so that they become more like paintings than weaving.

The leading colours are canard, the green of a duck's plumage ; winter grey, like a gull's wing ; cinnamon, myrtle, bronze, and mousse, and a red mahogany. Fancy silks are going out, they say, but many stripes and interwoven plaits of mixed colouring are used for trimmings. Soft Indian silks, plain and printed, are worn. Merveilleux has come down in price, but has been superseded by drap d'étoile, which does not cling so much and wears well. Rhadamese is still fashionable, and manufacturers have so improved the make of Bengaline that, pull it as you will, it does not open. All dresses are made of two materials or of two kinds of the same, plain and figured.

The so-called stocking-webbed bodices are among the most useful things of modern days, especially for people who have no dressmaker near at hand. They are produced in silk, but also in thick wool, when they are warmer. They are made with waistbands and various kinds of basques, in black, blue, cream, and red. A novelty in them is one without a waistcoat, but covered all over with a design of vermicelli braiding. Out-door jackets are made of the same material, trimmed with feathers or Astrachan, or braided. The material fits so well that it gives universal satisfaction, and really does wear well.

A wedding-gown is always an investment, and if you want the most magnificent kind possible, I should suggest brocaded velvet, or the finest plush,



THE ORANGE-TREE.

only more glistening than velvet ; but the most charming bridal dresses are now being made in soft Indian silk, almost like silk-muslin, which, trimmed with lace, can hardly be rivalled in becomingness and softness. I should particularly recommend it for young brides. Full evening dresses of tulle are scattered over with single flowers, or rose-leaves ; but for dinner-gowns and ordinary evening wear, lace dresses prove so useful that they have few rivals. Black Chantilly and white Oriental, and guipure in black and white, are now made the depth of a skirt, and are simply arranged over silk skirts, ruched at the bottom, with satin or velvet or brocaded bodices having paniers. Lace skirts are also made of flounces to the waist, or intermixed with piece net, sometimes over a colour, and a new idea is alternate horizontal rows of lace and satin ribbon.

I will now tell you of a variety of materials for useful evening wear. White and Indian muslins are very fashionable made as full skirts with alternate horizontal rows of lace and muslin to the waist, the edge bordered with lace. Gauze of all kinds, especially a new one which has flowers formed of coloured chenille on the surface, Crêpe de Panama, Chambéry gauze, Chinese embroidered crape, all these are worn, and Ariel silk, thinner than the silk and satin foulards. These make simple evening gowns, and good bridesmaids' dresses.

Bullrushes find their way with feathery grass into most of the floral decorations on bonnets and dresses, but floral trimmings are few and far between.

I am glad to see that, for young girls especially, full banded bodices are the prevailing style.

There is a very remarkable change with regard to mourning throughout the length and breadth of England. We are content, I hope, to wear our grief in our hearts, and not to consider that we more clearly demonstrate our feelings by the depth of our crape. A new crape-cloth has been brought out for widows' second mourning, which really wears well. It is all wool, though heretofore there has been a cotton warp in such fabrics. For all but deep mourning, people are wearing terry broché thrown on wool ground, all black, of course, and for slight mourning some charming speckled stuffs have been brought out. Another good novelty is a ribbon for use on mourning dresses, between Ottoman and faille, very durable, yet soft.

Fur capes are such thoroughly comfortable wear that I dare say you will be glad, as I was, to hear that they are to be worn as much as ever this year. They are slightly longer, fitted to the figure at the back, high on the shoulders, and fall in two lappets in the front, and are bordered with fur tails, or balls of fur. Natural fur is most fashionable. Astrachan and Persian lamb, black and grey, are perhaps the most worn. The list includes musk, sable, skunk, beaver, wolverine, and marten.

Umbrellas now have natural wooden handles, the quaint and more eccentric the newer style.

You must have a shawl, they are absolutely necessary, but select one with an Indian name — Dacca, Kashwah, or Dharwar; they will be soft, well coloured, and of English manufacture—made at Bradford, possibly; and there is just a chance they may have been to India and doubled their price before they came back again, but to all intents and purposes they are Indian, and camel's-hair. It is very curious if you are able to get behind the scenes and find out the history of many articles in which the credulity of us poor buyers is so cruelly played with. Happily what we know nothing about troubles us but little.

Gloves are always an anxiety, but I have discovered one or two good-wearing, good-looking, cheap ones, viz., the Pompadour, or Italian lamb, to be had very long, without buttons, in tan, black, and white, at a low price; and the Tyrol, which are wash-leather dyed a tan colour, and which fit well and stand hard wear; and the English chevette, piqué sewn, in tan colours, a thick kid, but yet a durable one. Trimmed gloves

are much worn by many people. The difficulty with the long gloves is that, being made large enough to slip over the hands, the tops are frequently too large to adhere closely to the arms. To get over this, they have ribbon run through slits at the top and tied in a bow, with sometimes the addition of lace at the edge, while occasionally the glove from wrist to elbow is composed of lace, either sewn in rows or woven to the arm. A good idea this, and well worthy of adoption in the case of gloves which are not quite long enough.

People who study economy wear silk gloves the shade of the dress, but Suedes are always more popular, and fashionable in grey, white, and tan shades. For country wear, there has been brought out a new gauntlet with a long hook, which is raised on a lever, at the wrist and top, and a reversible cuff to a lined kid glove, the band of fur being so made that it may be put inside or turned outwards if desired. I do not see much in it, but novelty is ever sought after.

Black, white, and tan are what the hosier would call the leading things in gloves, but there are three shades of tan, be it remembered, viz., tan proper, drab, and fawn.

The style in which fashionable Englishwomen wear their hair is illustrated in our engraving. The coils and plaits at the top of the head, as adopted by Frenchwomen, are found ungraceful on the smaller Anglo-Saxon head, therefore a medium arrangement of basket-plaits on the centre of the back of the head has been adopted and with great success. The style is shown on the figure wearing an in-door costume of soft cream cashmere, trimmed with the new woollen lace.

The two promenade costumes can be made in any of the materials mentioned above. The braided example is in gull-grey serge, and the striped model in prune velvet and Bengaline; the hats in both instances corresponding in colour.

One of the new shot silks, of soft supple quantity, or the still popular nun's veiling, might be substituted for cashmere in the in-door costume, and a touch of bright colour be added in the kilting round the edge of the skirt. This kilting is always sewn to a foundation of either silk, alpaca, or twilled cotton. The reason of this underslip is, that it serves for the introduction of steel springs, always more or less worn now, to hold out the back of the skirt. These steels would be visible and unsightly were they sewn in the skirt proper, especially as there is a general tendency to abolish draperies, consequently foundation linings are necessary.

Whilst on the subject of linings, it occurs to me that there is a change in mantle linings. Plush is abolished for the purpose, and has been succeeded by quilted satin in such gay colours as poppy-red, terra-cotta, dark orange, &c. Down is used for stuffing when feasible, but cotton wadding is cheaper and more general. The quilting is lightly done in parallel lines, an inch or more apart, as this makes a more flexible lining than when quilted in squares or diamonds, and all contrivances—even minor ones—that conduce to the well-fitting of mantles should be attended to.