

that the boxes contained neither plate nor jewellery. We have not connected the idea of books and money hitherto," she added comically, "so they were put up here, and it is only lately that I have looked into them; and it was quite an accident that Mr. Leigh saw one."

"A very happy accident," said Mr. Styles, as they descended to the sitting-room.

The sequel is soon told. Mr. Styles and Norbert went through the books again, and compared them with a catalogue they found in one of the chests, then they conveyed them to London, where, as soon as the book-hunting world could be made aware of their

discovery, and curiosity sufficiently awakened by the history of their temporary seclusion, the collection was brought to the hammer, and realised a sum sufficient to prove a real dowry for the happy Milly, who speedily became the wife of Norbert Leigh. She kept the book that had first attracted the artist's attention, and made ornaments for the pretty hall of their house in Chelsea out of the old dower-chests which contained the legacy. Brancepeth Ryan's fame is still a thing of the future, and he continues to walk up and down the little domain of the "Eyrrie," while the restless waves beat an accompaniment to the soulless rhymes he flings on the air.

M. R. L.

## DRESS FOR COLD WEATHER.

WHAT TO WEAR. BY OUR PARIS CORRESPONDENT.



**D**ECEMBER, the month of family reunions, of cold and fogs, snow, and general mistiness and dreariness in England, as well as clear, bright, frosty days—all the more enjoyable for their rarity—demands some attention in the matter of dress, and chiefly with regard

to warmth. The portion of the community who devote themselves to sanitary clothing advocate the wearing exclusively of woollen garments. It is not likely that all the world will fall into this plan, but people with a tendency to rheumatism would certainly find the comfort of it. I saw a really pretty and becoming night-gown the other day, made in woollen cloth. It was of a grey tone, long and flowing, with a Watteau plait at the back, and a cascade of lace down the front. It was becoming, and very soft and comfortable. Another new idea under this head is knitted woollen stays. They have bones enough to be a support, but are so elastic that it is quite impossible to unduly compress any vital organ. We are apt to feel cold in the arms, and it is a good plan to tack inside too thin sleeves, a silk or woollen stocking, with the worn foot cut off. It can be so tacked as to be invisible, and saves many a chill. That a stitch in time saves nine is true of more than needlework. Many an illness is brought on by a chill caused by insufficient clothing, and many a one saved by an advisable addition at the right time. Warm stockings, thick boots, an extra

vest, will save a winter's cold and cough; and two vests, even when thin, are generally warmer than a single thick one. Pretty gowns for evening wear are being made for young folks, of tulle, either covered with large silver or steel spots as big as peas, or white or coloured tulles, with tassels of white or coloured pearls all over them. For older people, brown, green, and dark red tulles are worn, indescribably draped at the back, but mostly with front breadths of contrasting colour and material. For example, with a brown tulle there would be a pink satin front, covered with chenille drops, a mixture of pink and brown; while for a dinner-gown I have seen the front of a leather-coloured silk covered with drops of amber crystal, which was so brilliant that it seemed like a blaze of light.

The winter day-gowns are unusually pretty, and I think—if any of my readers are willing to try—easy to make. There is little change in the cut of the skirts; the back is straight, twenty-seven inches wide; the front breadth, twenty-seven at the hem and fourteen at the waist, united by a gore, the slanting side next the back, and this gore is seventeen at the hem, and at the top twelve inches. These are safe measurements for foundation skirts, but many dresses are now made without any foundation. Merely a plain skirt of a distinctive material, and then a few inches might, if desired, be added to the back breadth. There are striped plushes and striped woollen stuffs, and an immense choice of striped chenille silks, all of which look best in panels or as plain skirts; all the beauty of their design and colouring would be spoilt if they were festooned, gathered, or, indeed, in any way draped. But they combine easily and well with plain fabrics, and the one shows the other off. Sashes are extremely fashionable, and so wide that they form a trimming in themselves, the two ends covering the back. Astrakan and beaver are used a great deal on dresses, as well as on cloaks and jackets. The grey astrakan looks peculiarly well on dark blue and dark green serge, and I have seen some charming



THE MISTLETOE BOUGH.

costumes made thus, with hat and jacket complete, for skating and rough winter weather.

I find in England that no sooner does any want arise than every possible effort is made to meet it. French demoiselles are content with few gowns. But in England wealth is much dispersed, and in some way or other girls find more difficulty than formerly in making their allowance suffice. They naturally begin to see where they can retrench, and the weak point appears to be the dressmaker's bill. Cheap and good-looking stuffs are always to be had, but it costs more to make them up than the original outlay. It is to be hoped that most girls can use their needle, and I think experience shows they can, though all may not be expert in button-holing, sewing seams over, and other details of dressmaking; still these, with a little common sense, and practice, are to be mastered. The fitting of a bodice is a difficult matter.

I strongly recommend lessons being taken wherever it is practicable; if not, get an old bodice that really does fit, unpick it, and lay each portion out on stout brown paper, chalk the outer edge and the seam marks, then cut out by the outer line, and define the other with pin-pricks, or a snip here and there, or, better still, use a tracing wheel, which makes a straight row of pin-points. Thus armed with a good pattern, lay it on the new lining, and cut carefully by it. But do it slowly, with due consideration; be sure that the material is in no way wrung—that you have a straight line by a thread down the back. There will doubtless be many failures, and a great deal of useless discussion on the matter; but it will end in ordinary women mastering the difficulties of dressmaking ere long, and the tradespeople are realising that this is so. A company has recently been formed in London for selling cut dress-linings, and they are a valuable aid. It is simply necessary to send the bust measure, and you receive a lining cut ready for using, which, if you follow the simple directions appended, will fit you admirably. But with all attempts at dressmaking, be careful to see that both sides of the bodice are alike—that you stitch exactly at the tacking threads, and be liberal with these. By not doing this, you may save a little time at the outset, but you will have double trouble in the end.

Braiding can very well be done at home, and there is no trimming more fashionable this winter. A great many ready-made trimmings in braiding are sold with the braid set edgeways; they are to be had in many widths. More original is a sort of cane-work pattern of half-inch-wide braid, laid over a colour which shows up—with black over red, for example. Panels of this are often used.

Dress bodices are still made with full fronts, and with cross-cut vests put on in such a way that no fastening shows: as, for example, with a velvet front, the bodice cross-cut folding over it. Many whole fronts, and most side-seams in the front, are cut quite on the cross. Jacket bodices, with wide revers, are made, merely fastening at the waist, showing either the same sort of vest, or a changeable waistcoat, which gives a variety in dress at little cost. Some of these changeable waistcoats are fastened into the bodices with a double row of buttons and button-holes, one on each side. If you are going on a round of visits, and do not care to take much luggage, this plan is a boon.

Shawl-dresses are new, by which I mean veritable shawls, with or without borders, and always with a fringe, cut into tunics and vests. For example, a green velveteen skirt and jacket, with a light leather-coloured shawl, cut into a pointed tunic in the front, edged with the fringe; the back draped with square ends, and a vest of the same. The green velveteen or corduroy—a good serviceable stuff, very much in fashion—is trimmed with beaver, which is allowed to hang down in ends in front as a boa. Boas are most fashionable, and the arrangements in fur this winter are really comfortable. A new make of fur cape has one end longer than the other, so that it crosses in

front, covering the chest doubly, and the shorter end disappears in the waistband. Then a new kind of fur cuff has been brought out, which no longer necessitates a struggle to get the hand through, for it opens with a patent fastening like the fur-lined gloves. The round fur capes have considerably lengthened, and are either bordered with fur tails or fur ball fringes. The muffs are not by any means comfortable, for the newest are mere airy nothings, apparently all black lace—pretty to look at, but utterly unfit for the original purpose, viz., to keep the hands warm; plenty are happily still made of velvet bordered with fur.

Opera-cloaks are once more sold. For a long time for evening wear people have been content with velvet plush or Indian fabrics, which served a double purpose. Now, however, small bewitching garments, in white brocade, beaded sicilienne, or red-and-gold brocade, cover the shoulders, have sling sleeves, button well over the chest, and descend barely to the waist, the only trimming being a bordering of thick cord. They do not crush the skirts, and are really pretty. Sling sleeves obtain in most of the wrap-cloaks. Though it is said that very few coats are worn, I note that the English tailors in Paris, as well as in London, still make the long close-fitting ones of thick cloth, which fit perfectly, are full in the skirt, and bordered with astrakan on the front, cuffs, and collar, and are also richly braided.

The old-fashioned black silk aprons are coming in again, trimmed with lace and beads, having a dainty but useful pocket at the side. For bazaars, the plain but clear cream muslin is used, with a wide bordering of lace, and lace insertion. The prettiest part of these, however, is the bib, which is a mere point in front, widens out on the bust, and is attached to braces on the shoulder, where a large ribbon bow is displayed, matching the knot of loops in front of the waist.

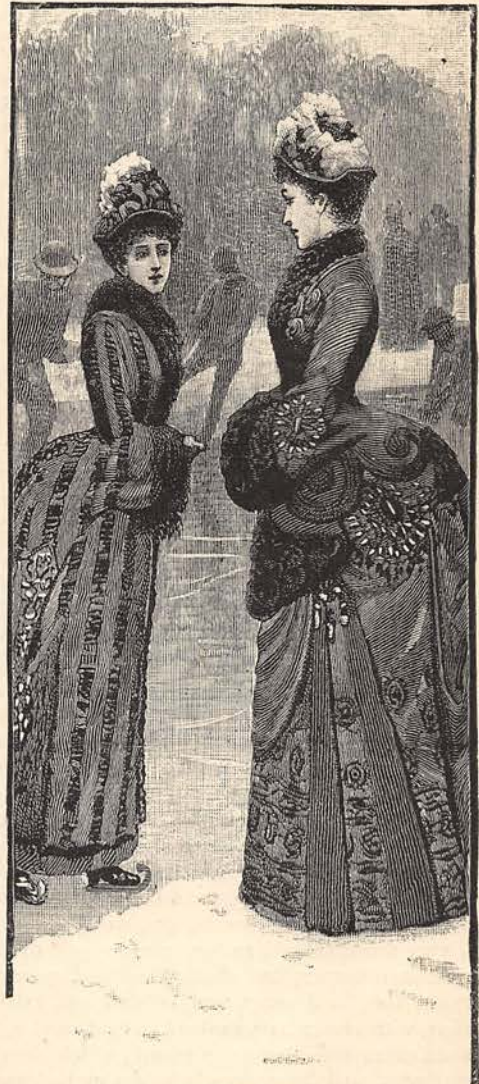
What impossible colours Englishwomen will adopt for gloves! Grass-green to match a grass-green gown, and red silk gloves so close-fitting, and so much a part of the hand when on, that they are uncomfortably suggestive of a raw red palm. Still, when the tone is not too vivid, it is best to match the dress, and the merino-lined and silk-lined gloves do this, and are really a comfort to the hands in cold weather; they come well up the arm. Suèdes, too, are dyed in a large range of colours, and seem to hold their own, though they are but poor wear, and do not suit slender purses, if being well-gloved is a consideration, as it should be.

I must tell you about a few stylish country dresses that are being worn at a gay party in a French château. Silks and satins for morning, however large the company, do not obtain—tailor-made gowns are adopted in preference. Looking round at the breakfast-table, you see nothing but heather mixtures—brown, red, blue, and green marbled cloths (they call them "crocodile" cloth)—so indescribably mingled, it is difficult to tell where one colour begins and the other ends. Only in a few instances are the fine, smooth-surfaced cloths now worn. In choosing take care that the material is light in weight as well as

warm, for skirts unduly heavy are cumbersome to wear. Checks, if they are very large, are fashionable; the gun-shot check is the newest—brown, red, and blue the favourite mixtures, but these are more popular for jackets and ulsters than for dresses.

Serge is by no means out of favour. White serge costumes are braided in red or blue, and sometimes with both. Blue serge has white serge panels, white waistcoat, and cuffs, or you may substitute red for white. Narrow braid is better worn than wide. Spanish jackets are often seen over serge costumes, and are edged with buttons. Red dresses are worn again in serge, cashmere, and in soft silk for evening, but more perhaps in France than in England.

In the illustrations will be found examples of the materials and trimmings I have described above. The ladies in the skating scene are wearing fashionable mantles; the long pelisse on the skater is striped



ON THE ICE.

brown plush, trimmed with beads to match, and brown marabout; the stripes are Escalier Plush, which is woven to represent steps or ridges; the lining is striped amber and brown satin. The bonnet is brown felt bound with plush, and ornamented with shaded feathers and birds tipped with orange, for which red might be substituted if more becoming to the wearer.

The shorter mantle is of Kyrle cloth trimmed with silk astrakan and beads, which are tastefully made up into shaped ornaments combined with embroidery in wool. The principal trimming of the plush hat is

at the back, which is the new French style. The skirt is a combination of plush and figured shaggy woollen, for rough surfaces are in favour.

The standing figure in the other illustration wears a velveteen dress of the new Ocean-blue, which is darker than turquoise and lighter than peacock—a lovely tint recalling both shades. The silk is combined with woollen lace embroidered in the same colour—the vandyked tablier, cuffs, and revers being of lace. The second dress is dark red plush and satin, with marabout bordering of the same rich colour.

## OUR CO-OPERATIVE EVENING PARTY, AND HOW WE MANAGED IT.

BY HENRY FRITH.

### CHAPTER THE FIRST.



ABOUT the middle of the month of August last past, three young ladies and their mother were seated in the "morning room" of a cheerful, if somewhat old-fashioned, country house, at work. Occupation of the fingers in no degree interfered with the movement of the tongues of the young ladies, who chattered merrily together. Their indulgent mother smiled occasionally as the conversa-

tion reached her sense of appreciation, for her thoughts were occupied by more serious subjects than anticipated parties or the local gossip in which her daughters were, for the time, interested.

The three girls were as different as any three daughters of the same parents could be in the same house, and under the same kindly influence. We will glance at them in turn, beginning with Caroline, the eldest. Miss Robertson was tall, slim, dark of hair, with handsome features; a wide, low forehead, and large brilliant "Irish-grey" eyes which sparkled with merriment at times. Lucy, the second daughter, was fairer than her sister; shorter, and slightly fuller in form, very sensitive and rather retiring—apt to yield to exterior influence, but wholly kind and generous. Georgina, the third sister, was as slim and lithe as Caroline, with brown hair, dark blue eyes, and a determined expression about the mouth, which denoted a strong will. All three were lady-like and pleasant-mannered girls, proud in their way, but gentlewomen

in the truest sense of the term. Caroline was the artist, Lucy the musician, and practised the violin assiduously; while Georgie contented herself with lace-making and wood-carving in-doors, and riding, looking after the fowls and dogs, out of doors. She was peculiarly independent in speech and manners, and required to be "understood of the people" before she could be appreciated.

The day was wet, and after a pause in the conversation, Lucy said—

"Mother, I wish you would give a party."

"A party, my dear?" echoed Mrs. Robertson. "It is impossible with our means to do any such thing. We must be content with our little social meetings this winter."

"But I do not mean a dancing party—not a great ball—only an evening party; a nice, quiet, sensible, 'jolly' evening party."

"Jolly, Lucy, is hardly the term," remarked Miss Robertson; "but I dare say it could be managed."

"Of course it could," said Georgie, firmly and shortly, as was her wont when speaking.

"There now, mother, you hear what Georgie says. We must have a party, and here comes Eleanor to discuss it."

Eleanor was Mrs. Mowbray, who had lately come to the neighbourhood, and had taken a great fancy to the Robertson girls, for she was young, good-natured, and musical as they.

"I've come to lunch if you will have me," she said. "Tom is away at some stupid meeting, and I hate a wet day. So I've come to inflict myself on you."

"Delighted you *have* come. We want your assistance. We are trying to persuade mamma to give a party."

"Quite right. I highly approve," replied Mrs. Mowbray. "I hope you intend to ask me—I'll play for you."

"Nonsense!" replied Mrs. Robertson; "I cannot afford it. An evening party, such as we *must* give, if we give one at all, is an expensive affair. We must not spend so much in mere amusement."

"Then I'll tell you what we'll do," exclaimed Mrs. Mowbray, laying down her work in her lap and looking

*tempo.*

O bird, up - on the leaf - - y spray, I

*pp* *p tempo. 1mo.*

drink the mu - sic of thy lay— I drink the

*rit.*

mu - sic of thy lay! lay!

*1st & 2nd verses. D.C.* *Last verse.*

*Sva* *pp*

Ped.

## WHAT TO WEAR: CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.

**J**ANUARY is never a very active month in the matter of dress. Winter garments are provided, and it is too soon as yet to think of spring ones; still, I have plenty to tell you about, for each month dress is more varied and becomes more of a science. England depends more than she used to do on herself for modes, as well as fabrics. Dressmakers and milliners come over from London to Paris and make their purchases, but they seldom present them to their customers in their entirety, and the alterations they make prove more becoming to English forms and faces.

Skirts for morning wear are seldom more than two and three-quarter yards wide in the foundation, but when finished they appear far wider, for they are

draped stuff upon stuff. A silk skirt first, in a good gown is considered essential, and certainly is an improvement, then over that comes the wool, even if the wool appears only as a full plain skirt. It is no longer considered essential to have either a ruche-kilt or box-plaiting at the edge, though they often appear, and for evening gowns a silk ruche is both becoming and well worn. Perhaps the kind of gown most decidedly the fashion of the year is the woollen skirt with coloured chenille stripes, wide or narrow, woven either horizontally or perpendicularly, with plain material draped over it. Sometimes panels are introduced, of plush, or as often of embroidery, in which the wooden or rosary beads play an important part; these are either carved and varnished of a natural colour, or

they are black and unvarnished, and are also to be had in colours to match all shades in the fabric.

If you have many dresses, by all means invest in this class of trimming; it is new and fashionable. Should you, however, require to wear the same gown for a season or so, I must give you Punch's advice to those about to marry—don't. The wooden beads are too general to last long and continue thorough good style. A useful trimming is made with them threaded singly on a narrow gimp, which can be placed inside the edges of jackets and cuffs, so that it is invisible, and leaves the beads only visible. It is used on *Senorita* jackets and for other purposes. A dressy addition to a gown for dinner wear is a *Senorita* jacket of cloth-of-gold.

A great deal is said about expenses and the cost of living in our day, but I cannot help thinking that,

what with sewing machines, good patterns, and cheap materials, it is much easier to preserve a decent appearance in dress now than it was some years ago. A good stuff gown will carry you through almost anything in the winter; in country houses, even where people dress smartly, nothing is so much worn for useful occasions, and in town also.

I am happy to see, too, that even bridal dresses are now and then made inexpensively, and yet they look good. I have seen two or three worth description, for some of my readers may be contemplating matrimony, who do not care to spend £20 at the lowest for the one special dress. The first, then, was a soft *Sicilienne*, made quite plain, but draped with China crape, caught up with orange-blossom and myrtle; the bodice, of course, high; a full vest of the China crape. Another was quite a pure white muslin, very skilfully draped, and trimmed with machine-made Mechlin, while a still less costly one was made in canvas trimmed with worsted lace run with silver. Many brides marry and go at once to India or one of the colonies, when a very rich silk or satin would possibly spoil in the transit without great care; and certainly in the West Indies, and many parts of the East Indies, would suffer from climate; and simpler bridal gowns would answer the purpose better.

*Apropos* of suffering, now all the world would seem to be martyrs to rheumatism, seeing how many introductions there are to alleviate the pain; many truthful folks speak in loud praise of the Osterode wool, which can be had made up into combination garments, knee-caps, socks, stockings, and even sheets and blankets. It is generally of the natural colour and beautifully soft, but a material for tennis dress is made from it which is a marvel of lightness, and pure white. It certainly drapes with peculiar grace. The Osterode Wool Wadding is a capital invention; the ordinary wadding is cotton, and soon hardens; this maintains its softness always. The wool is taken from sheep living in a pine-wood country, and is supposed to be imbued with some of the properties of the pine, which is universally acknowledged to be good for all rheumatic affections.

The Jersey bodices have been brought out mightily improved in the cut, and many young girls anxious to avoid a dressmaker's bill, are wearing red ones made with three box-plaits back and front, which when well put on look moulded to the figure. Many also buy the skirts ready-made first, and have the Jersey dyed to match. Some of the smartest out-door jackets, too, are made in this fabric, elaborately braided all over, or only all round, but the cut is so good that few cloth jackets can equal them.

The Melton cloth jackets, like covert coats, in the "brown bread" shade, are a good deal worn by girls, an example set by the young Princesses of our Royal House; they look well with black gowns. Plush jackets as well as dresses are worn, but it is better for this purpose ribbed; the richest plushes cannot possibly become permanently flattened, but on contact with another fabric they have the appearance of being so. It is a well-wearing material, notwithstanding this



TRYING ON THE NEW DRESS.

drawback, and does not show the dust. The colourings in vogue are exceptionally beautiful; browns of a reddish tint, and electric blue, are for the moment, perhaps, the most fashionable, including in the list a rich ruby-red. All these look well with the dark natural furs now worn. And a close make of plush, in all appearance nearly allied to sealskin, is in a measure taking its place. There are three shapes, however, worn in sealskin, viz.: a short, close-fitting jacket; a mantle, with caped back, and long ends in front, bordered either with squirrel-tails, or a fringe of sealskin balls and cord; and a jacket shape at the back, with short sleeves and long front ends.

Beaver is for the moment the most fashionable fur, especially upon dark green. It is used for vests and panels on dresses, and as borderings on muffs, bonnets, and hats.

Capes and muffs are often now made in one, and muffs for each hand nestle in the ends of some of the short mantles.

If I were, however, to recommend you what I consider quite the smartest thing in short mantles, it would be a plush one coming below the waist, having sling sleeves in front, lined with satin of a contrasting tint.

In the way of fur-lined mantles, I saw a capital pattern the other day—a long cloak of cashmere bordered with fur, defining the figure slightly at the back, but quite a jacket in front, so that the arms were free and well covered, a consideration for cloaks of the kind. Brown, with beaver and grey, lined with red, having collars and cuffs of a darker grey velvet, are smarter, if smartness be required.

The trimmings used for dresses are various. Some skirts have the lower portion composed of interplaited half-inch-wide braid, like the cane-work of a chair-seat; laid over a colour, and narrower, it serves for vests, collars, and cuffs. In some gowns, threads are drawn, and a pattern formed by the introduction of a few stitches. The design is arranged in lines, and a further fraying of the material makes the fringe, often tied in or tipped with wooden beads.

Buttons are simply enormous; none smaller than half-a-crown, and many as big as a crown-piece. Some are of carved wood, some of engraved ivory, but most of them of perforated metal-work. They are liberally used too, so that they will assert themselves, but certainly they are opposed to good taste. Wooden beads and beaded *passementerie* are used a great deal for epaulettes, which are coming in again, and on mantles they are often formed in fur. Happily, seeing that English climate in winter is not the brightest in the world, you are beginning to discard perpetual black gowns, and to admit a dash of vivid colouring here and there. I have seen several dresses for Englishwomen, made in brown, and worn with hats trimmed with orange, which is not allowed to be glaring, but sufficiently prominent to be seen and to give its full effect of colour; it is a shade, too, that harmonises well with grey.

If any of you are riding this cold, damp weather, you would feel the comfort of a new introduction, the



A MORNING CONCERT: LATE ARRIVALS.

covert coat, to wear over a habit bodice, and the registered apron fastened to it; it is just cut to the shape of the knee, and being waterproof, really does protect the habit. Every tailor would seem to bring out a new cut for the habit skirt, but when you come to wear them there is not much difference. Some do away with the inside strap, certainly a benefit. To my mind, if properly cut, the skirt ought to keep down without it, and it is always a source of danger in an accident.

The young people are, I expect, hoping for some skating. I have seen lately several pretty suits made for this amusement. One was entirely composed of grey astrakhan; skirt, jacket, and hat, the last relieved by a large red wing; while with another astrakhan skirt, a black cloth jacket was braided in Hungarian fashion, and worn with a red velvet toque. High hats are fashionable, but evidently they are not considered the right thing on the ice; they would be stiff and

hard to fall on. Frenchwomen, or at all events the women who skate over French waters, and buy their dresses in Paris, consider nothing too good or costly for the occasion. A black dress and tunic, both richly braided, were relieved by a red velvet petticoat; and a greyish-blue cloth petticoat, braided in silver, was worn with a dark green redingote. Last year in Paris when there was skating by night, one fair dame appeared with an electric light in her hat, and another wore a crimson cloth coat made with a hood and trimmed with silver fox. By-the-by, a favourite fur among the Danes is coming in here, viz., the blue fox, which is soft, delicate, and most becoming.

Instead of a muslin balayouse, pinked-out silk is worn, and proves more solid and lasts longer.

The crush bonnet is a capital novelty; it is made without any foundation, shape, or stiffening, in plush, but is so cleverly cut, that when on it looks like any other bonnet, and is particularly smart and becoming. One that pleased me most was made in dark seal-coloured plush, lined with cardinal satin. Another convenience is the muff bag, which can be either hung on the arm or used as a muff. At the same time it is capable of keeping the hands warm and holding a great deal, and we all know how often small purchases, memoranda, card-cases, &c., will prove troublesome when loose.

Some comfortable winter boots are made high in the ankle, lined and bordered with fur. One fact is certain, we are discarding high heels. The flat heel is the thing now, and I note that Englishwomen have adopted a new style of walking with this heel.

Cork soles are so inexpensive and so comfortable, and if chosen with care, take up so little room, I wonder much that they are not more generally slipped into boots and shoes; they would save many a cold, the foundation of so many ailments.

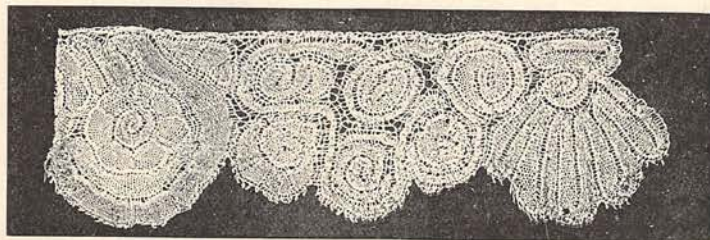
They say—the “they” representing certain members of the medical fraternity—that many of the neuralgic pains so prevalent now in the head are due to the

strain on certain nerves, by the hair being turned upwards. Frenchwomen very generally adopt this style, but in England there are quite as many patrons of the basket-plaits.

In all the most costly makes of silk, we borrow our designs and colourings from those of ancient days. The beautiful old brocades at Fontainebleau and Versailles are being reproduced. Large figures are in favour, huge laurel-leaves, feathers thrown one upon another, and interlaced circles. These silks and velvets are used for trains, and are neither trimmed nor draped.

A curious notion is a silk with a frisé pattern in semicircles, the idea of the pattern borrowed from the inside of a cabbage when cut in half; all the twistings and curlings are faithfully represented, but the cabbage would have been the very last thing the design brought to your mind.

“The New Dress” is the subject of our first illustration, and an excellent type it is of current fashions, both in colouring and design. Brown veloutine (a soft ribbed silk) forms the bodice and skirt; the revers and collar are brown velvet, the under-skirt is pink silk striped with velvet, the turned-back panel is pink silk broché with brown, and the plastron is also pink. The beads are wooden. Brown and pink are a popular combination. The friend on the right who is criticising the new dress is in olive-green broché velvet, and plain velvet of a darker shade; the front is plain satin. The little maiden on the other side wears a dark red plush and woollen costume, with stockings to match. The out-door costumes at the morning concert, worn by the two late comers in our second illustration, are very seasonable; one is a long ottoman broché mantle trimmed with beaver fur and rosary ornaments, the other is a short plush and broché mantelet with rosary beads at the edge. The skirt is striped plush, corresponding in colour with the mantelet, both being a warm chaudron red. The plush hat is ornamented with birds and beads—the favourite trimmings of the season.



A BIT OF FLEMISH LACE.

### ONE STAR.



ONE star upon the brow of Night—  
One star, one only gem—  
Gleams like a jewel rarely bright,  
Upon a queenly forehead white,  
In royal diadem.

One star upon the brow of Night  
Is all that greets mine eyes,  
As, from a lonely mountain height,  
I sit and watch the crimson light  
Of sunset leave the skies.



## WHAT TO WEAR: CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



EBRUARY comes round year by year all too quickly: the month of valentines, when the tender spring begins to assert itself ever so little, and winter receives a gentle intimation to quit.

It is an admirable time in which to select a new bonnet, and the choice is a large one. As the short days lengthen and the dark days brighten, the winter ones begin to show signs of wear, and nothing smartens up the whole toilette so much as a new one. But be very careful in your

choice, and study your own physiognomy, and see what really suits not only the form of the face, but the expression.

Nothing denotes the kind of woman so much as the choice of the head-gear. There is plenty of scope now for individual selection, for all kinds are worn, large and small, plain and simple. Fur trimmings need not be discarded even now. Nothing is so well worn as beaver or otter for brim and border, with muff to match, and often in addition waistcoat and collar. Fur looks exceedingly well on new wood and *Suède* kid bonnets. In our search for novelty we have recourse to new materials, and one of the English tailors is making a tiger's head and claws serve for bonnet and trimming. An animal's head surmounting the human face divine is, it would seem, a feature in fashions, whether it be that of a deerhound, a beaver, or a sable. We still keep to the extravagant fashion of a special bonnet for each costume, for children as well as adults. It is rather an economical plan for a black bonnet to have, in lieu of the ordinary strings, a loop on each side, through which any coloured ribbon might be passed and tied in a bow. This, of course, can be frequently changed, as also can the feathers or flowers, thereby securing variety.

A new idea is a crown the exact form of a heart bordered with a slight indentation. Another kind is arched and sunk. Some are like wheels, some graduate towards the top like a comb. And there are just as many varieties in brims. Some of these are crimped, forming a sort of *ruche* round the face; others have a hard line of beads, or are hidden by folds of velvet, resting close to the head, while others again (a style prevailing in Paris) are pointed like a thatched roof. Some of the best-dressed Frenchwomen just now are wearing the *casque* shape, with a bunch of upstanding

feathers in front, and no strings—a fashion rather too suggestive of a troop of Amazons. Englishwomen will be wearing these next year; but they have not disdained to adopt more rapidly the ridiculous French fashion of donkey's ears. In the Parisian capital they wear them of grey felt, as like the real thing as possible; here we modify them, making them of red plush; and, placed at the side of the bonnet, they look merely like a bow of velvet. The embroidery in millinery becomes more and more elaborate, and stones resembling gems are blended with the gold thread and coloured silks.



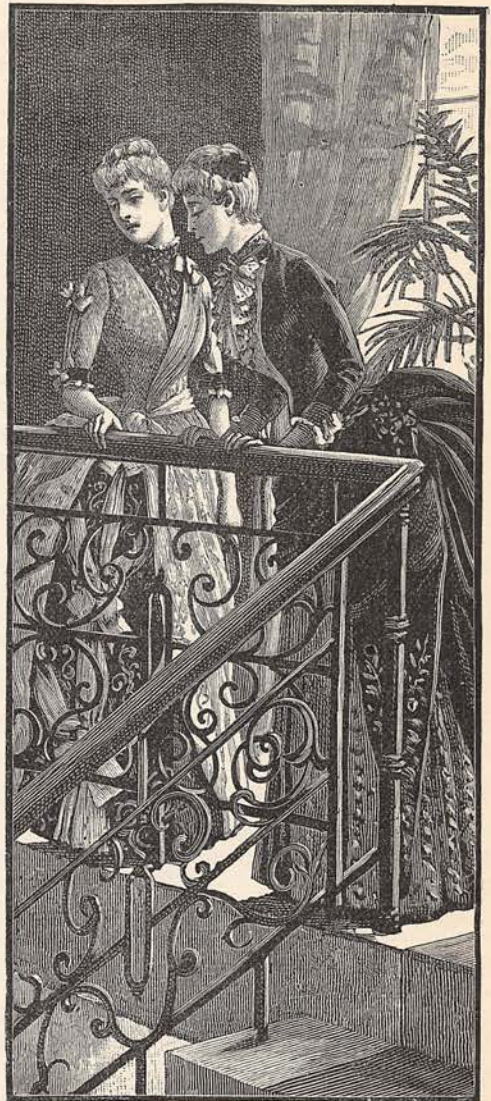
A VALENTINE.

There are several distinctive styles in hats; many well-dressed people still wear the toques, and in these there is nothing specially novel. The most decidedly new are the very high-crowned hats with narrow brims, generally bordered with velvet, plush, or silk astrakhan, and in front it is hardly possible to put too many birds, stiff wings, or single quills; women are wearing a perfect aviary on their heads; poor little birds are sadly sacrificed to this folly of fashion. Occasionally, however, feathers are made of felt and velvet, intermixed with beads; and some very pretty little birds at ridiculously low prices are a combination of small fluffy silk balls and tinselled heads and wings. Otter and beaver fur border many of the high-crowned shapes, and some of the prettiest English girls have been wearing astrakhan Hussar caps with the military cord and aigrette. Many women, however, still glory in the large artistic hats so becoming to some faces.

There are one or two items in evening dresses about which I wish to tell you; many of them are made with slightly pointed waists, a sash being placed carelessly round and tied in front with one loop and two ends. A favourite mode of trimming low and low-square bodices is with a full front of thin material simply gathered down to the point: a suggestion worth a thought for those who lack breadth of figure. Nothing could be more studied than is each detail of dress, even the most minute, yet the one aim of our present attire would seem to be an apparent carelessness of arrangement. No two sides of any skirt are alike, and bodices are beginning to follow in the same lines with one revers or a drapery on one side and not on the other. A famous house in Paris is trying to introduce stockings of different colour, and even gloves. We have long since ceased to wear pairs of bracelets, and, if rumour be right, we are no longer to wear a pair of earrings. Do not think, however, that this will enable you to turn to account any odd ones you may happen to have by you, for though those now worn are not alike, they correspond in some way or other. We are not to be allowed to buy single ones; for example, a diamond may be in one ear, and a sapphire in the other, but the settings will correspond.

Low bodices made in plain velvet and satin have simple draperies forming a sort of festoon of gauze or tulle at the top, the same arranged as an epaulette either above the sleeve or in place of any sleeve at all, and on this drapery appear many quaint and curious brooches, not seldom in diamonds.

High bodies and short sleeves are a fashion which periodically comes to the front, but it seems to have taken a more permanent hold on us this winter. To my mind it looks best when the materials are thin, made up over a low lining, as, for example, a jetted bodice over silk, with no apparent fastening, the beaded net falling into straight folds on either side over a black velvet stomacher, cut low but forming a distinct point at the top. The bodice ends at the back of the neck in a velvet and beaded collarette, wired and terminating in two points bent backwards.



"WHO IS IT?"

The short beaded sleeve is finished off with a band of velvet, and large bows with long ends of black velvet carry out the same idea on the skirt. Some of the bodices are crossed by a belt of velvet or silk from the right shoulder to beneath the left arm, an idea evidently borrowed from uniforms.

The Peasant skirt is a name given to a dress for young ladies, which is made in any soft material, trimmed with a frill of lace round the hem, headed by bands of insertion; a broad sash is tied round the waist in a large baby bow, and the body is simply made full. This looks well in book muslin and in soft washing silk.

A very comfortable novelty is a tea jacket, which is intended to be slipped on with any skirt when the wearer returns from the afternoon walk or drive, preparatory to dressing for dinner. It is made in the Louis XV. style, with large sleeves and revers, cuffs,

flap pockets and cut steel buttons, a full vest of lace, and more lace on the basque and sleeves. It defines the figure and is perfectly loose; it can be made in old brocade or black merveilleux.

Flannel has been a great deal worn by young people this winter in the country; the style of these gowns is so simple that, I think, if I describe it to you, you will be able to carry it out at home; and they have found great favour in large country-house parties. A full plain skirt, quite three yards wide, and positively short—I mean by that, short enough to be worn in comfort in muddy lanes without detriment. They should be striped, and bright in colour; blue and white, red and white, orange and black, white and brown, have all found favour; over these is a draped tunic of black, or some solid colour to match—red, brown, or blue; there is a jacket bodice of the same with revers, and the waistcoat to match the petticoat. If the wearer is stout, the petticoat should be made with a deep yoke-piece over the hips, and sometimes the tunic is faced at the side with a revers of the stripe.

Draped tabliers are still worn, only each side must be different, and to bring this about, a box-plait is often laid on one side. The skirts are still distended by mattresses and steels; whether crinoline is to come in positively again, remains to be proved. A Parisian maker is trying to bring in the side hoops, but they are so preposterously absurd, and so inconvenient, I am glad to think he has had few followers in the matter.

Generally anything introduced by a good house finds favour in the long run; next year possibly we may be wearing the long pointed hanging sleeves, reaching to the ankle, which Edward III. affected, and now to be seen on some of the new Paris mantles, made in material quite distinct from the rest of the garment. Certainly anything bizarre is liked. A new way of trimming woollen garments is to draw the threads and so form a pattern, lining it with a colour—brown with red, and so on. Bands of piece velvet let through straps of material cut in the skirt itself form panels; corners of tunics are turned up both in the back and front, and it is quite impossible to lay down any fixed law as to what may or may not be worn. The newest waistcoats are made to resemble as closely as possible the shape of the front displayed in a man's evening dress.

Coloured linen collars and cuffs are coming in again, and nothing is so well suited to tailor-made gowns.

Opera mantles are now made principally of plush, quite short, with sling sleeves; and women are to have opera hats like men, the only difference being in the shape; those intended for the fair sex are collapsible, with springs cleverly arranged not to crush the trimmings; they are sensible in that they are likely to prevent the wearer catching cold by protecting the head while she is leaving a building.

Some very comfortable felt over-boots have been brought out, bordered with fur, well covering the calf of the leg, and large enough in the foot not to crush the bows and trimmings on the shoes.

Should any of you be starting for the Continent, as many do at this season, be careful not to be beguiled by any delusive ideas with regard to warm weather; there is no month more trying than February; you should start armed with all the fur you possess: a fur-lined cloak which can be easily slipped on and off, fur-lined boots, and one of the fashionable boas will be found exceedingly comfortable for long night or day journeys. Just now fur is rather cheap, and they are applying squirrel and rabbit as linings to a variety of garments.

Our chapter opens with a seasonable scene, which illustrates some features in fashions. The lady posting her valentine in the still snow-laden pillar-box, wears a useful cloth mantle, bordered with wooden beads; her woollen gown is trimmed with plush. The high-brimmed hat has an osprey aigrette, interspersed with several ostrich plumes; if she were caught in the snow the curl would quickly disappear; that is why the heads and wings of other birds have found more favour this year. The young girl facing her wears, you notice, a stiff wing on the side of the silk-beaver hat, with its tapering crown; the brim is turned up on one side, and shallow on the other. Her dress is a mixture of brown velveteen and stone-coloured wool, the latter being applied as a vest to the Figaro jacket, which falls in graceful folds. The two ladies who await the arrival of their friends at the top of the staircase are more elaborately dressed, the first wearing a home dinner gown of embroidered velvet and soft printed silk. The bodice is high, with a straight collar and vest of the embroidered velvet, and shows no fastening; the silk falling in a diagonal fold from beneath the right arm to the left shoulder, with a bow of ribbon at each point. The sleeves are cut in a new fashion, with four kilt-plaits on the outside of the arm, and bows of ribbon, ending at the elbow in a band of velvet. The skirt is of a walking length, and opens at the left side to show an under-skirt of the velvet, divided down the centre by plaits of the silk, two-looped bows of velvet across, a very graceful style. Her neighbour wears a rich black silk trimmed with jet, worn over a diagonal serge, also beaded; a white silk waistcoat embroidered in jet, and finished off with a bow and cravat of lace, makes it trim and dressy-looking. The back of the bodice and the skirt are cut in one, the drapery at the side being secured by an ornament of jet, and a handsome jet galon edging the basque. The sleeves are somewhat shorter than heretofore, giving space for the bracelets to be seen. Either of these gowns would be suitable for all but a very large dinner-party; this winter specially, many people wear high bodices on these occasions.

The hair is still dressed, brushed up from the nape of the neck, and in loops and coils at the top; the only innovation being that very often it is turned up over a cushion in front, so that the short curls still rest on the forehead. Very little is worn besides; a simple rosette suffices, as in our illustration; but with low dresses this is sometimes replaced by a feather aigrette.

with living in wattled huts or mud forts, roofed over with straw and grass, and there is of course great danger from fire. By means of the railway the State could at once transport about a dozen iron stations; and there would soon be erected houses, churches, and schools, all of iron. Then the native chiefs, seeing what the Europeans were doing, would build iron houses, and would likewise require iron warehouses for their goods. The Chief of Kintamo, for instance, already keeps all his goods in iron boxes; while the Chiefs of Old Calabar live in iron houses which have cost from £1,000 to £3,500 each. Then, again, there would be many steamers to be transported in sections, to be put together on the upper side of the cataracts. On the Upper Congo there are at present only seven steamers, mostly steam launches, but to carry on the enormous trade of the 7,000 miles of navigable water-way of the Upper Congo large and swift steamers will be required, capable of stowing cargo and carrying passengers in comfort. Again, there would be a large trade in timber, and saw-mills would be required to cut it up, which mills would have to be taken up-country by railway. Enormous quantities of powder, and large numbers of flint-lock guns, would also be in demand. All this is without counting the almost limitless trade to be done in cloth goods. I should say that within a reasonable number of years after the making of the railway, there would be a trade of about £10,000,000 annually with the natives of the Upper Congo—all in barter."

Pausing here, Mr. Stanley went on to say that there was a sentimental side to the whole question which was worthy of reflection. "We have been enabled," he continued, "with our own modest enterprise to secure something like 1,000 carriers a month to serve us in a country that, when I began work there, absolutely

refused to have anything to do with us. Already we have some 400 native soldiers—all of which proves that the natives are friendly and willing to lend their services to the white man for his purposes. When the State can better afford it—which will be not long after the railway is finished—it will be able to enlist 3,000 or 4,000 native soldiers for the protection of the country against the slave-traders. Those stations which are to-day so modest and unoffending, and dare not take arms in their hands against the organised slave-traders, will, in a few months only after the opening of the railway, be in a position to take the offensive and absolutely prevent them from ever setting foot in the Congo State."

"That indeed would be worth working for," I remarked.

"It will be the death-blow of the slave-trade in all western equatorial Africa," said Mr. Stanley with animation. "The slave-trade put an end to throughout a region over 2,000,000 square miles in extent, and all done on a commercial basis and without a drop of blood being shed! No need for launching out into armaments, for employing guerilla warfare, or for putting into force the offensive powers vested in the riveraine Governments by the Berlin Conference. Indeed, the desire and the temptation to commit these atrocious deeds upon these quiet and unoffending tribes will have been taken away from the slave-traders by the constant increase of white men among them, each of whom will be a deadly enemy to the slave traffic. In place of the terror and dismay that I witnessed in December, 1883, along 140 miles of the Congo banks, will be seen the effects of the nobler and milder influence of those Christian missionaries who are to-day so bravely pressing on in the almost hopeless warfare against barbarism."

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## WHAT TO WEAR: CHIT-CHAT ON DRESS.

I.—FROM OUR PARIS CORRESPONDENT.

**P**ARIS has been busy preparing a large variety of woollen fabrics, which, doubtless, will be brought out later at a much cheaper rate in England, losing, however, in their reproduction, some of their original perfection, both in the looms of Germany and of Great Britain.

The new stuffs are characterised by brightness of tone and a novel and happy combination of colouring. The *pentes*, which erewhile were few and far between, now flood the market, and nearly every woollen stuff has been arranged with them. There are a few horizontal stripes, and some checks, formed by interwoven or rope cords, but *pentes* carry the day by ten to one. *Pentes*, in connection with dress, consist of horizontal stripes of a distinct kind from the ground, and of varying widths, set round the hem of the skirt, to the depth of half a yard or more, some-

times placed in front, sometimes at the sides, and now, in this season's goods, occasionally all round the skirt.

Canvas is the dominant idea in all the new woollens, only the varieties are so diverse, it would puzzle all but the caterers of fashion to decide why some of the stuffs are considered canvas at all. They are thin and thick, sometimes in diagonal lines, and sometimes brocaded, but their chief originality this season is in the *pentes*. Some of them are open-work, like a particular sort of curtain muslin used to be; and this is divided by stripes of irregular widths, either of plush or velvet. Biscuit and tones of brown carry all before them. When I was looking over these stuffs the other day, there appeared to be six tones of brown at least to one of every other colour.

One great comfort is that skirts will be made up at the cost of but little trouble, and no expense for trimmings—a remark which applies to another class of materials with interwoven border-

ings, chiefly of cashmerian designs and colours. The canvases are generally forty-eight inches in width, the pentes at least half a yard deep. I was particularly pleased with a coffee-brown, having six rows of stripes, each of a different shade: dark brown, red, green, terra-cotta, blue, stone. Mignonette and beige also blend well.

I dare say you have all, at one time or other, used corded muslin for petticoats; the idea has been greatly employed in the new materials which have rope stripes, viz., stripes formed of an intertwisted cord not coarser or wider than that in corded muslin. These congregated together in red and white on blue, say, or other mixtures of colour, form the fashionable pentes.

A Parisian leader of fashion has just ordered a diagonal canvas in string-colour, with stripes of red and green, and a helmet-shaped bonnet of the dominant tone

in velvet, the green and red carried out in metallic wings and small birds placed on the front. Brown, blue, and green woollen stuffs are also being ordered, with the pentes of velvet of exactly the same tone. Frenchwomen always like the soft beiges, only made in neutral tints; plenty of early spring and travelling gowns are being ordered of them, with just a touch of colour in vest, cuffs, and collar, to make them more becoming. Tweeds for spring are half their usual thickness, and so metamorphosed, I was not inclined to admit the so-called article was really tweed at all. Some of them are brocaded, others are covered with close-set stripes having fluffy white flecks on the surface here and there, and also with the rope stripes, which stand up boldly. Some of these cords form checks all over, as if a sum, or the game of "tit tat toe," were to be played upon them.

The cheviots are also striped and diagonal, and are exactly the sort of stuff to order for immediate wear—light and warm; these have, many of them, a speckled or marbled appearance; the colourings are decided and conspicuous.

More original than any of these, and better adapted to a later time in the year, is the *Drap de Saxe*, which is smooth, though woven with coarse threads, looking far more like linen than wool; it has mostly broad perpendicular stripes, brown on cream, and so on. Sometimes the stripes are bright in colouring, and cashmerian in design.

It is affirmed that many of the cottons which are brought out to the world as Parisian, first saw the light in English mills, and are taken to London *via* Paris. Anyway, there is a plethora of choice in the French capital. I will content myself with giving their leading characteristic; there is some time yet before they will be worn.

Satines are going out; the printed cottons on light blue, pink, and green grounds display designs of distinctly Japanese origin, save now and then, when they are floral and Pompadour; the colouring is excellent. Most of them look like silk, and few would be worth much after washing.

Cotton crape I can recommend as having a good appearance without much outlay; the puckered stripes are of two or three colours blended on a cream ground. These do wash well. French dressmakers are making them up over velvet, also with large conventional flowers in the cashmere shawl patterns, apparently darned. The new zephyrs have a cord check on white thrown upon them.

Then there is a large number of cottons with frisé and plush stripes, which give great substance and importance to the fabric, which requires to be handled to be sure it really is cotton; and, if it does not crease, it will maintain a good appearance.



"TUNING UP."

## II.—FROM OUR LONDON CORRESPONDENT.

Do you know that nowadays many of the best-dressed women in the world—Russian, American, and Hungarian—come to England for the fashions? So it is but fair that the readers of CASSELL'S MAGAZINE

should be instructed as to what their own country-people have prepared for them as well as the Parisians.

For materials we seem to go first to Paris, and then, having seen what is there, to set our looms to work on something of the sort; but we no longer require the men and women milliners of the French capital to make all we wear. Some most beautiful dresses, after the Incroyable period, with the plain, full skirts, and smart double-breasted jackets with revers, have been arranged in London for full-dress occasions, the skirts a mass of embroidery, the bodices generally velvet, to match the most decided tint in the skirt.

Some of England's best-dressed women are wearing bodices of elastic silk, made with three box-plaits back and front, and a belt round the waist; they fit perfectly, they save a dressmaker's bill, and are worn by those who frequent what is called "the best society." A red or black one can be made to answer for several skirts; and the out-door jackets, braided, of the same material, are as trim garments as you can well have just at this season.

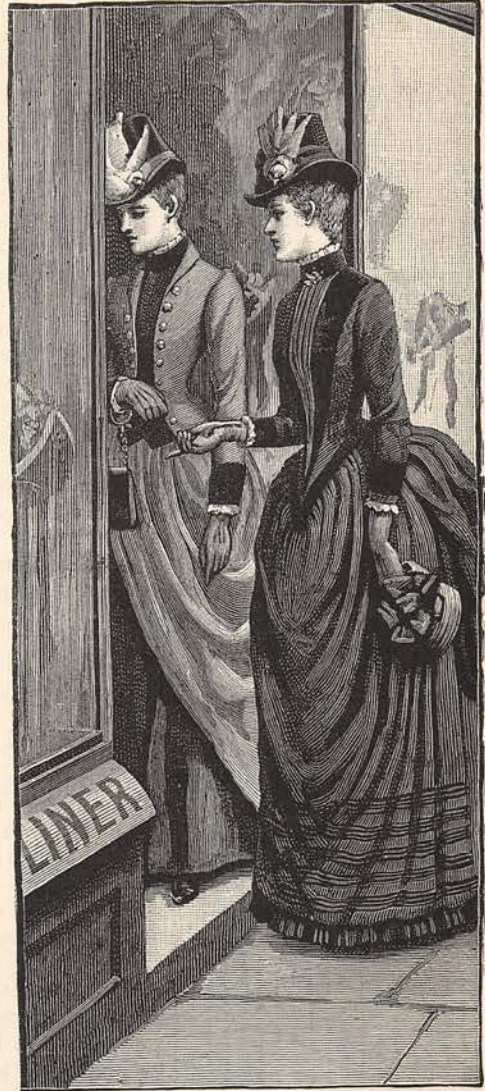
The advocates of woollen under-clothing are adapting a new make of elastic woollen stuff, particularly soft and smoothly woven, to night-dresses, dressing-jackets and gowns, and combination garments, trimming them with torchon lace, cream, or cream and a colour, and the material has great merits.

Children are to wear this spring some revived granny bonnets made in drawn muslin, coming well over the face, with a baby cap inside, of lace, and loops of narrow ribbon, a frill of embroidery sewn to the edge. They are becoming to young faces, and they have another merit: they are entirely hand-work, and very fine hand-work, too, which keeps alive the best of all industries for women—the use of the needle.

English folks in their fashions are trying to do something for Ireland. The Royal Family are wearing poplins; and their loyal subjects follow a good example. It is a good-looking stuff, and shows up rather better than most others against velvet and fur. Try a peach poplin with violet velvet and sable; you will think as I did, when I saw it worn by the Princess of Wales, that it was a worthy garb for so beautiful a woman.

The friezes and the embroideries which Ireland is sending to us are good-looking and cheap, and, best of all in these hard times, wear well. All gentlewomen should now, in choosing articles of dress, keep well in view how long the particular thing is likely to last, for money is so valuable that it should be spent with a view of securing things that will wear well, and good lace, good fur, good silk and velvet come within the category. Knowing how to spend money wisely is often as good as the acquisition of an extra hundred or so a year, and many a fortuneless girl by her good management may prove to be really and truly a fortune in herself. Buy well, and take care of what you buy, are good and wholesome maxims.

Englishwomen are beginning to give up high-pointed heels to their boots in favour of low, flat ones, which enable them to walk farther and more grace-



"THE LAST SWEET THING."

fully; if they diminished the sharpness of the points of the toes of boots and shoes, they would be doing a still further good. Such points press the feet unduly together, and originate corns in unexpected places.

High, straight collars to dresses are almost universally worn in London now, generally made of velvet, and neat and trim they look. Fur bands, put on separately, have been in vogue; and "dog-collars," with both high and low dresses, trimmed with jet and many other kinds of beads, as well as with diamonds and other gems when the occasion warrants.

If any of you are going to a smart wedding, do not in March discard a muff; cover any small old one you may have with a piece of material like the dress you intend to wear, and the front with real flowers; it is the most dressy and the most elegant way of wearing such blooms, for the muff is suspended round the neck by a cord, which leaves the hands free, and it gives a capital finish to the toilette.

If you live in the country, or in any place where real flowers are not too great a luxury, learn to mount them into aigrettes. The great art is to wire them only enough to keep them firm without stiffness, to let them fall with as much natural gracefulness as possible, and place an osprey tuft to match in colour in the centre, and an artificial butterfly or beetle, if you will. Wrap the stems in moss, and cover with a bit of oil-silk. Thus treated, roses and hard-wooded leaves and flowers will last well without any appearance of being faded. The newest fans, too, are made in the shape of a palm, of the intertwined stem of a rose, the flowers laced in and out. I often wonder, seeing how women love flowers, that they do not better acquire their manipulation. Everything depends on the arrangement; if this is clumsy the whole effect is marred, but a few blooms will achieve all that is desired if treated with skill.

By-the-by, those who practise home dressmaking may like to hear of a new thimble, that cuts the thread when needed by means of a tiny knife at the tip.

The spring stuffs will be easily made up into skirts, but they require a foundation; and do not bind this

with a broad band of velvet, so that the skirt is short enough to show it; the fashion is coming in, but it dwarfs the figure, and mars the grace of any but a very tall woman.

The dresses in our illustration, "Tuning up," will prove good guides for making evening toilettes for a musical party. The matron at the piano has selected veloutine and broché velvet worked with beads, both materials in shades of red.

This embroidery appears in the panels, on the epaulettes, cuffs, and on the plastron both in front and at the back of the bodice. The more youthful violinist is in moss-green plush and faille—the pante on the left side being moire and plush—gold embroidery ornaments the top of the bodice and terminates the sleeves.

The two promenaders admiring "the last sweet thing" in bonnets, in the other illustration, are suitably attired for a walk. The more attentive observer wears a costume of claret plush and brown canvas, with gilt buttons outlining the jaunty jacket. The darker figure is in the ever-popular Guards' colours—blue and red—canvas, with plush trimmings. Both ladies, alas! wear birds in their hats.

## BY MUTUAL CONSENT.

### CHAPTER THE FIRST.



THERE was no doubt that the Messingers were fortunate in possessing so charming a house as the Ness. It was built at the head of a narrow valley shut in by two hills, and beyond the sloping lawn stretched a wide expanse of sea.

Mr. and Mrs. Messinger were simple, unaffected people, devoted to their children, and to Nancy, Mr. Messinger's young step-sister. They treated her with a

kind of reverential tenderness, chiefly due to the fact that she was entirely dependent on them. And, in her turn, Nancy filled the place of a loving elder sister to the tribe of little ones, and of friend-in-chief to her gentle sister-in-law.

One sunny afternoon in early summer, Mrs. Messinger sat at the open bay-window of the drawing-room, reading. She was a placid little lady, seldom ruffled in mind or temper, and her sweet face and soft

blue eyes were pleasant to contemplate. The door opened presently, and Nancy came in rather slowly. Her expression was as sweet and gentle as her sister's, but her great dark eyes and firmly-cut mouth and chin bore evidence of much greater strength and individuality of character. She came over to the window, and seated herself in a low basket-chair with an air of constraint.

"I have had a letter from Jim," she said.

"Yes; I saw it on the hall-table," replied Mary, laying down her book. "Does he say when he is coming?"

"Yes; he came by the same steamer as the letter. He will be here to-morrow, I suppose."

"Nancy! *really?*" asked Mary, looking almost excited. "Are you not *delighted?*"

"I—I—have a confession to make," said Nancy nervously, looking out over the sea. "I thought I loved Jim when he went out to India five years ago, but I was only seventeen then, and did not realise what love meant. We had known each other all our lives, and I mistook our friendship for love."

"When did you make this terrible discovery?" asked Mary, in distress.

"I have felt it dimly for a year or two, but what made it all clear to me was Jim's last letter, saying that he was coming home. It filled me with dismay and fear. I felt that I simply *could* not meet him as his betrothed wife, so I wrote last mail, and asked him to release me from my engagement."

"And what does he say?" Mary asked anxiously.

"He is delighted," said Nancy, brightening. "He says that *his* feelings have changed too."

## WHAT TO WEAR: CHIT-CHAT ON DRESS.



BRIBERY.

I.—FROM OUR PARIS CORRESPONDENT.

**P**ARIS has declared itself in the matter of spring fashions with its usual decision. It is the year of roses, which abound in hats and bonnets, in the floral decorations of evening gowns, and in the several brocades, now only made of the most elaborate kind, and generally frisé on a satin ground. This means that the pattern stands up boldly in an uncut velvet pile, and I also note that most of the largest and boldest designs have a chain effect running through the flowers.

For early spring there was a wave of yellow over

Paris, but I am inclined to think the particular colour is mauve, which has a great variety of tones—begonia, exactly the tint of that delicate flower, being the newest of them. Parisians no longer trim tulle gowns with large bunches of ostrich plumes, or with a flight of birds, but overload them with flowers and petals of flowers, especially rose-leaves, which look as if they had descended in a shower. The satin or brocaded panels on such gowns are bordered with beads; indeed, it would seem to be hardly possible to have too many beads of all kinds: wood, glass, and metal. Amber is to the fore again, which is natural as long as shades of yellow obtain. Bodices distinct from the skirt are holding sway: black velvet for evening, with



a bright yellow skirt; cardinal plush in the morning, with black. Blue, black, and primrose is another new and happy combination.

Steels for skirts are completely out of date in Paris; but then Parisians understand the subtle art of petticoating in a way that no Englishwoman would ever seem to compass. They have a good substantial mattress, and to this they tack the folds of the train, thus insuring their graceful flow. At and above the hem there are a multiplicity of muslin frills tacked in.

There is a fashion here which I do not think for a moment will reach England, or, if it does, will obtain much favour, viz., coloured mantles. I will minutely describe a few that you may see what is worn, but they are not at all suitable for wearing with all kinds of dresses, which is what English people expect of them. Imagine a sort of dolman reaching but little below the waist all round; the piece from the shoulder, which forms a sleeve, is of brown Indian cashmere, the ground completely hidden with embroidery of the finest beads, silk, and larger wooden beads, the back and fronts ruby velvet; the whole bordered with black lace, over which falls a beaded fringe. Another is of the new blue-black—much more black than blue, and covered also with metallic iridescent blue beads.

At the present moment the hair is worn high, but the fiat is gone out that it is to be low, so the backs of our gowns will be once more disfigured. High Spanish combs of tortoiseshell, coral, and diamonds, are often now placed at the side of the head, not at the back.

Fans are frequently made entirely of real flowers, or of the most transparent gauze exquisitely painted; both are pretty, but utterly useless for the original purpose of producing a current of air.

There are pretty dog-collars worn just now, both with low and square-cut dresses. These are useful for young girls who have not a plethora of jewels, and they are particularly becoming. They consist of a broad band of velvet or satin for a foundation, studded with beads, and bordered often with a deep pendent fringe. They are sometimes all pearls or all jet, or all ruby beads, and are as often as not sent home by the dressmaker in order that they may match the beading used on the dress.

Some of the best gowns I have seen of late have been made in grey velvet and trimmed with cut beads, matching exactly in tone. These are applied as panels, or as tunics, a quarter of a yard deep. The mantles are often made to match; they are either short dolman-visites or long redingotes; the bonnet is also a piece of the stuff, and with the beading, that matches the tone of the foundation, is interblended silver or steel thread; and sometimes a touch of becoming colour is given by a tuft of pink flowers nestling in a rosette of grey lace—for coloured lace is the particular fancy of the moment, and it can be had to match almost any desired shade.

Until the season is more advanced, velvet is the favourite material worn by Parisians on all full-dress occasions.

Suede gloves are still worn both for morning and full dress; for the latter they reach to the elbow and often over it, and then even they are almost hidden by bracelets. Aigrettes, blending so well with jewels, are almost the only headdress that finds favour.

A useful plan for converting a low dress into a high one is the wearing of pretty little capes, made in jet, pearls, or lace, which moreover are most becoming.

The skirts of all gowns are decidedly fuller and more important-looking, and the draping is very high. Whether for morning or evening wear, dresses, bonnets, and mantles are not to be seen without beads. They glitter and glimmer on anything, and are costly because they are good. They are not now just laid on flat, but much in relief, and cut with as many facets as possible, and are accentuated by several pendent tassels and drops of all shapes—the spear-head, the pear, the circle, the crescent, and many more.

In our engraving, "Bribery," the figures in outdoor apparel show French styles. Let us look at the mother with her two daughters, one seventeen, the other nine years of age. The elder young lady standing by the mantelpiece wears a costume of spring homespun; it is dark moss-green striped with fine red and white lines, the material so arranged that the stripes are straight on the jacket and diagonal on the skirt. The waistcoat is buff plush; the tall hat is covered with homespun, and has a plush brim and upright bow. The buckle at the waist, and the large buttons that fasten down the revers, are carved wood.

The mother wears a long redingote of striped plush, and twilled silk spotted with plush, all in the deepest shade of olive-green. The under-dress is a rich brocade in several tones of brick-dust red; the revers, waist-band, and cuffs are plain olive plush. The colours of the dress are repeated in the bonnet, the crown of which is dark green velvet, the bird and strings matching the brocade.

The little girl's costume is brown and pink; the frisé cloth jacket is brown, likewise the bonnet, the frock being canvas with a lace-like pattern upon it; the full blouse front is supported by a brown moiré sash terminating in long loops and ends. The bonnet is both lined and trimmed with pink, for little girls as well as their elders wear headgear made of the same materials as their costumes. This is a somewhat costly fashion, as it necessitates a hat or a bonnet with every frock, but then the effect quite repays the outlay, and if the mother is "clever at millinery," she can easily manage the hat or bonnet "out of the pieces."

## II.—FROM OUR LONDON CORRESPONDENT.

It is no secret that Lyons is often busy on many varieties of silks exclusively for English firms. I have just seen a large importation to one of our leading houses, which will, I think, exactly illustrate what is now being worn, and likely to be worn during the forthcoming spring and summer. Brocades will only be really fashionable in very costly kinds for Court dresses and occasions of that kind where expense is no object, but

otherwise they have yielded the palm to twill silks, plain silks, veloutine, Bengaline, Sicilienne, and all the corded class, and also to striped silks. We are likely to be tired of stripes before we have done with them, though some are specially pretty. The most fashionable are equal stripes, 1 inch to 1½ inches wide, in plush and velvet, and generally in contrasting colours, and the combinations are particularly happy. There are many new colourings in silks—Serpent, which is a remarkable green; Opal, a new translucent grey; Pistache, a rich yellow-green; Sèvres, a greyish-blue; and Bagdad, a brick-dust pink. Satin is to be more worn in the evening than day-time, and has much decreased in price. Failles will, and do, carry all before them, which is good for the public, for they wear well. They are blended frequently with *crêpe de Chine*, either plain or brocaded, and are both reduced in price and improved in fabric; their great virtue is that they drape well.

The chief novelty in silk is a stripe thrown on a corded ground, the stripe being a fac-simile of the trimming used in railway carriages. Call to mind the strap with which you pull the window up and down; you know the series of loops of which the stuff is made. One of the prettiest mixtures is a brown Sicilienne ground with this fabric reproduced in opal, red, and yellow; and, though you may not think so by description, it is a charming novelty, especially for use as panels.

You may safely invest in a twilled silk; it is likely to be in fashion for a long time, and moreover will wear well—the texture has so greatly improved. Last season we were promised a permanent return to Bayadère stripes, but the promise has not been fulfilled; there are a good many horizontal stripes still, but they are chiefly used for panels or for false under-skirts, with draperies above—an effect, by-the-by, produced by a breadth let in here and there. One more novelty: stripes arranged like the keys of the piano, the black notes and the white, and carried out in such mixtures as slate and grey; red and brown; beige and red; *mode* and copper-red, graduating from light to dark.

There are marvels this year in the way of trimming; even the ordinary poppy-heads have been turned to account, and an extremely handsome fringe is made of them by attaching them to a bead gimp heading, and adding tassels of beads below; brown beads blend best. The new buttons are made to resemble a piece of stick cut off a branch, with the bark outside and the heart in the centre.

Canvas reappears in many new phases, and a mode of trimming is to draw the threads horizontally and work them into a design, with a few stitches here and there, lining with a colour. Dark tints are to be worn, relieved by touches of light colours peeping out, as linings, pipings, and bows. Wool remains an all-important fabric, and is made up a good deal with velvet and silk, but is also considered quite sufficient without any other combination.

There is but little change in the cut of bodices as yet; the shoulders are high. Side seams are in vogue again, and the variety of vests is legion. The *basques* are still short in the front and sides, and at the back they form a short postilion. Sleeves are narrow, and reach to the wrist.

In tailor-made gowns, wide braidings in floral designs will be thrown on contrasting tints; for example, on a dark blue gown the braiding would be in blue on a red ground; or on a black gown, black on white would be used as a vest or panels; over this the looping of the draperies is exceedingly high. Tubular braid, with a gold thread run through, is new and fashionable, both for jackets and dresses. A favourite style of making gowns among tailors is as a *polonaise*, fastening on one side with a wide band, graduating to the waist, the band being Astrachan or any other fur or velvet.

For the front of evening dresses one of the most fashionable arrangements is tulle, covered all over with large drops in the shape of spear-heads, made of jet or of the exact colour of the tulle on the dress. These glitter and shake at every movement. Many of the new cashmeres are elaborately embroidered with chenille and plush, and sometimes, as the French call it, with "*Broderie anglaise*" in open-work, like Madeira embroidery. Embroideries on thin materials are often now accentuated by the addition of artificial blossoms; for example, a poppy and leaves are embroidered on tulle, while an artificial velvet poppy is tacked on to the top of the embroidered one.

Some really pretty spring jackets have been brought out by our leading English firms for young girls. They are made either in elastic, *broché*, or corded cloth, and on them appear large wooden buttons, sometimes elaborately carved. The jackets, as a rule, fit the back closely, and are loose in front, showing occasionally no fastening, or at other times fastening diagonally. Many of them have velvet collars and cuffs braided in gold cord and twist, and the pockets are legion, mostly with flaps, and placed two on a side, one above another.

The two ladies in our illustration, who are in indoor costume, are wearing English evening demi-toilettes. The elder one (who is seated) has chosen a dark red dress enlivened with stripes of brocade in a Persian pattern displaying Eastern colouring. The skirt is striped velvet and brocade, edged with wooden beads exactly matching the velvet in colour. The tunic and bodice are of twilled silk; the revers are velvet outlined with beads, the Persian brocade being introduced as waistcoat, cuffs, and throat-band as well as in the pointed waist-band, thereby giving a pleasing touch of cheerful colouring to the sombre red dress.

The younger lady's toilette is grey. The skirt is trimmed with two flounces of grey lace worked with grey beads; the full front of the square-cut bodice is also lace; the rest of the dress is soft grey veloutine studded with plush dots of a darker shade.

## WHAT TO WEAR.

CHIT-CHAT ON DRESS: BY OUR PARIS AND LONDON CORRESPONDENTS.

## I.—FROM OUR PARIS CORRESPONDENT.



STRANGERS in Paris at present will, I am sure, be struck with the remarkable mixtures of colours which hold good when French dames appear in full dress. Pale pink and green are a fashionable combination. Every evening dress is veiled in lace, covered

with pendent tassels of beads, and the pink in this case is softened by cream lace; sometimes maize ribbons are blended with the pink and green. Pink is likewise mixed with heliotrope, and also with blue; violet with pearl-grey, claret, and blue; but the French understand the science of harmony so well that the combinations are always pleasing to the eye. The embroidery on crêpe lisse finds special favour for bonnets and gowns, on the latter only where not much wear is needed, for the foundation is so thin; but never has anything been discovered which shows up the beauty of the embroidery so thoroughly, the groundwork being all but invisible.

Young girls wear white, but there is white and white, indeed there are four whites—the bluish white, or dead white of our childhood; moiré, between ivory and cream; cream, and straw, which last has a positive yellow tinge in it. Then yellow, the colour peculiarly nature's tone in spring. There are three shades worn in that—straw the lightest, the fuller tone of the buttercup, and Tuscan; for Tuscan straw and Tuscan colour have come to the fore again. The best bonnets of the kind are made of wide Tuscan straw in fancy plaits, mixed with green of the mousse tone, with bunches of flowers placed perkily above, so that they stand up some five inches at least over the face. There is only one step from the sublime to the ridiculous, and the latter will be too easily attained in any effort at home millinery which has not mastered the art of placing these bouquets, or the fans of plaited lace, now used in Paris to give the idea of height. The bonnets I have seen are by no means high in front themselves, but were rendered gigantically so by the trimmings, through which large-headed gold pins were thrust. Among the newest notions are bead bonnets strung on wire so that they can be easily bent to form, and which are quite transparent. Many are made in black jet and in blue oxidised, and also in garnet. They are bordered either with wired bead lace with a scalloped edge, or with a thick row of beads, and have box-plaitings of velvet often under the brim, as well as the superstructure of plaited lace and flowers.

The ribbons have all picot edges; some are striped and a few brocaded; some have fringed edges; in others the edges are slightly scalloped, with a tassel at short intervals, while in a few the picot is gold.

For early summer milliners seem to be principally using a soft ribbon with an unobtrusive picot, covered with small pin-sized spots in the form of dice, black on maize, white on blue, and so on.

Dark navy blue finds much favour in Paris, especially with large bunches of poppies. There is a new kind of straw, bright and glistening, coarsely plaited—more like willow, in fact, than straw—and this Frenchwomen greatly affect. Some most curious hats and bonnets have been brought out for children, just like fruit baskets, as far as the material and plait are concerned; the latter at least six inches broad, and apparently very loosely united. They are by no means pliable, so are best adapted to high-crowned hats and bonnets; they are picturesque, and, when well treated in the matter of trimming, are most becoming to the fresh faces and flowing hair of children.

Pink is a fashionable colour, chiefly affected in the new shades; the most worn is the so-called "Venus," which has a mauve tinge.

Sky-blue is always worn, and it is often blended with pink; but the newest revival is a deep sapphire dark blue, which we used to call "Alexander" blue; in Paris it is now "Orleans" blue; and there are newer tones with a grey tinge in them, which may be considered either blue or green, though they go by the name of "sphinx" or "serpent." There are any number of greens, and for evening wear Nile is very general; myrtle and cypress for day wear.

There are several fabrics for evening gowns, but the most thoroughly Parisian are the piece laces—"all over" is the trade term—with the pattern carried out in a wide width, with no lace edge. Wonderful are the improvements in the make of laces. It requires the eye and touch of a veritable lace connoisseur to distinguish the Chantilly and Spanish machine laces from the real, especially when a real pearling is tacked at the edge. The newest and most fashionable make of the season is a heavy guipure; there cannot well be anything richer. The Dentelle Roubaix, having point d'Alençon patterns on a silk ground, is the lace the French mostly employ for trimming light gowns; the silk ground much enhances the beauty of the design. There is a feature in the beaded materials which is worth noting, viz., that they are mostly worked in stripes, so that they can be used either as a whole breadth, twenty-seven inches wide, for panels, &c., or cut into strips for bordering. Cotton embroideries on net find far more favour in France than in England, and many of the prettiest washing dresses are made of them.

There has this year been a panic in Calais, which has considerably brought down the price of lace; it has this advantage, that it will possibly clear off the extra production, and flood next year's market with more decided novelties.

Crêpe and aëroplane, with crêpe de Chine in all colours, are used on some of the best gowns of the season.

The crowns of bonnets to be seen in the Champs Elysées and elsewhere are quite a study. Most of them are sunk, some are horse-shoe, some heart-shaped, others bordered with beads. Many are made with two wing-shaped pieces of jet on wire placed side by side, with a puffing of velvet plush or some other material between. The crowns, like the end of a sack standing up square, cannot be recommended on the score of grace or beauty, but they are fashionable, and with some people that is everything. What would women not wear if it were the mode? There was a time when they did not disdain to stick black plaster on their foreheads, in the form of a coach and horses!



THE MAY NUMBER.

In our illustrated group on the next page, three distinct styles of dress are shown—a matron in a handsome grey faille costume trimmed with dark crimson velvet, and rich grey and crimson brocade, the latter forming panel and waistcoat; the clasps at the side are oxidised silver. The bonnet is of garnet beads trimmed with velvet and an osprey aigrette. The

young girl is in Tussore silk, the skirt being striped, and the bodice plain; the skirt has a frill of pinked-out silk to match round the edge. The hair is tied with blue satin ribbon. And lastly is a young lady wearing a demi-toilette of pale blue striped plush and plain faille, the two materials combined with much skill. The waistcoat is of striped blue and pink silk, and the same forms the cuffs. The tucker round the throat is blue plush edged with gold beads, the most becoming and durable style of throatlet that has appeared for some years.

## II.—FROM OUR LONDON CORRESPONDENT.

YOU will be wanting to know how to make your dresses. Well, it is easily told. Dresses are now made as simply as possible—yes, as simply as possible—*apparently*, but the simplicity is not inexpensive. The skirts, when you come to investigate them, are, in fact, three. One, an under foundation; make this of silk or satin if you can; a good old silk answers perfectly; or, if impossible, use sateen or alpaca, but they must be good and firm. Over this comes mostly a kilt-plaited skirt, the plaits an inch wide, or arranged in box-plaits eight inches wide; and lastly, long straight draperies opening at the sides to show the kilts only, or sometimes handsome panels of embroidery or material. I am sure I have seen some sixty dresses this past week, in cotton, woollen stuffs, silks, velvet, and gauzes, and it was curious to note how in all of them this was the key-note of arrangement. For dinner and more dressy gowns than ordinary day ones, the front is often distinct from the rest: just a deep lace put on very full, often worked in gold, caught back with a gold or beaded girdle. Short dresses are very much worn for dinner and full-dress occasions, the older matrons and tall and more stately young ones, it would seem, affecting long ones; but long or short, the back is nearly always straight, full, and plain, occasionally slightly caught up to form a puff, and sometimes sufficiently so to show a good deal of the under-skirt, but this is the exception. The variety in skirts lies mostly in the panels and the modes in which they are shown.

Tailor-made gowns in thin fine cloth, and slightly checked tweeds, are often now trimmed with waistcoats, collars, cuffs, and panels of the finest embroidery in good gold or silver cord and braid, after the order of what appears on uniforms, but it makes the dress costly. Still, a good tailor-made gown cleans well in the dry-cleaning system, and wears so well, never a stitch coming undone to the very last, that they are the cheapest in the end, and nothing is better wear for even summer mornings.

Tuckers to dresses are quite going out, but linen collars and cuffs are worn with the tailor-made ones. For others, a bias band of silk is considered sufficient.

I saw the other day a useful and, at the same time, smart little dress for a young lady, made of black woollen stuff with a coloured waistcoat of the Pompadour velvet, grey stripes with pink rosebuds, a tiny

cuff of the same, and bias bands of pink silk at neck and wrists, with a coquettish rosette of pink ribbon on the left side of the throat.

All the striped materials in wool, which I have described to you in a former paper, are being utilised for panels and waistcoats and plain skirts, with over-skirts of the soft wool; the chief novelty in gowns is the fabrics and the extra fulness of the skirt. The bodices are not very different from what have been worn for the last six months, save that epaulettes are coming in, the *passenterie* ones standing up very high. Occasionally the bodices are trimmed like a Zouave jacket to match them. No bodice would seem to be made now without a waistcoat, single or double-breasted, plain or full, and some show no fastening at all.

The new buttons are large, some being made of wood, and others of *repoussé* metal. The newest are of vegetable ivory painted in Pompadour sprigs, the very things for cotton gowns.

Banded bodices are not as yet much worn, but a great many clasps have been brought out, which are placed at the waist to confine the fulness of the vests of jacket bodices. These have mostly habit basques at the back, and are quite short in the front. Young girls wear laced corselet bodices, and the Louis XV. coats are being brought in, but they are too masculine-looking, and require to be so well worn, they are not to be generally recommended.

You will want to know what parasols to choose. By all means have an *en-tout-cas*; our weather makes one most desirable; and in cardinal they are quite the fashion. There are two new shapes in the more ordinary kinds, one square and one star-shaped. The squares have eight points, and are really two squares, one laid over the other, so that the points of one square come between the others; the stars have very deep falls of lace, which, in my opinion, make them too transparent; indeed, it is a most difficult matter to get a substantial parasol. All the new ones appear to have been made by the milliner, of lace or muslin. Black parasols are going out, and the majority are lace or muslin, which in a shower of rain would be ruined. The handles are very wonderful—balls studded with gold, hooks and crooks, animals' heads and tails, &c.

The stockings match the dresses most exactly, and where money is no object, are elaborately embroidered, but, as a rule, they are simply ribbed.



BEARING THE PALM.

The point in dress now seems to be to discard dowdy darkness of tint, and to trust to a return of gayer colouring and sunshine. We are likely to have, so say the weather prophets, a very hot midsummer to make up for the dreariness of our winter and its intense cold. Washing dresses are to be a great deal worn, or rather materials that ought to wash.

Tussore and its kindred fabrics have been wonderfully improved upon. This year they are brought out printed, brocaded, and striped, with bright colourings, and they make cheerful serviceable dresses, which young girls who have to dress well at little expense should take care to invest in. Moreover, they will wash and clean more than once. They need no trimming but long flat bows of ribbons.

The spring mantelet illustrated on the opposite page is made of the new beaded lace canvas, which is both silky and strong in texture. It is black, and lined with crimson silk; but the material being somewhat thick, the bright colour only shows through in certain lights. The trimming is a silk ruching. This lace canvas is the newest fabric that has yet appeared for mantles. The straw bonnet is edged with the new straw balls; a bird, and an upright bow, or rather a cluster of crimson ribbon loops, form the trimming. The short strings are tied at the side just beneath the left ear.

## WHAT TO WEAR.

CHIT-CHAT ON DRESS: BY OUR PARIS AND LONDON CORRESPONDENTS.

I.—FROM OUR PARIS CORRESPONDENT.



TRIPES or not stripes," that is the question of the moment in Paris, and though the manufacturers have prepared them by thousands in all kinds of stuffs, cheap and dear, the best-dressed people appear somewhat to have decided against them. Notwithstanding this, however, there are many beautiful striped gowns, and a happy combination is yellow and pearl-grey. Any shade of grey is well worn in Paris, favourites being the delicate looking-glass, the lead, and the still darker tones.

A little fashion which pretty women will appreciate has found a great deal of favour here, viz., the wearing of a piece of ribbon tied round the throat, the bow on the left side, which just peeps over the collar or tucker. With black and greys, and the neutral tints which are very certainly worn, this gives just the coquettish touch of colour needed. Brunettes affect yellow; blondes and medium complexions, blues

and cardinals, of the tone that suits them. Like all these additions, they require care, taste, and nattiness; for badly or unbecomingly put on they would be disfiguring.

Among our best milliners, there is a modification in the very high hats and bonnets worn; but they nearly all describe a point above the forehead, and are narrow. You may distinguish an English bonnet from a French at a glance by the breadth. Some of the prettiest simple dresses I have seen of late, have been made of soft woollen Vigogne intermixed with Surah—both, if carefully selected, good-wearing. The Surah is used as a plaited plastron or vest, and plaited panels on the skirt. Large bows of either material often appear on the back of the skirt; and the tunics, generally long, and but little draped, are fastened with large buttons.

A simple make for a silk skirt—plain poul de soie, blended with brocade—is to have these fabrics arranged in alternate box-plaited panels, with only a *soupeçon* of drapery at the waist.

Fichus are worn again, but small and very elegantly arranged over either low or high bodices, and they only just cover that part of the neck which in a low bodice is left uncovered, but they are becoming and convenient. Crapes as well as muslins are employed; some are trimmed with lace, some with beads, while others have simply the edge embroidered. Epauettes of all kinds; beads, material, passementerie, and lace, are introduced on mantles and bodices, the natural sequence of the high full sleeves we have worn so long, and which English people adopted thoroughly as their own. A new material in such trimmings is the *jais-bois* (jet-wood); in England last year a little of it appeared in the form of Indian beads, but in truth it is wooden beads of a dull black tone, lighter and less glittering than jet, and differently treated; besides the positive beads, it is cut into shells, sequins, acorns, and fringes and galons are formed of them; whole panels, fronts, and vests are made of these *jais-bois* ornaments. It looks well applied to the fashionable mantles made of Chantilly lace over silk, and not longer than a jacket, and just so far fitted to the figure that the back is quite close. For dressy occasions, short mantles obtain; but for the country and travelling, and for evening, many are made to entirely cover the dress—of a woollen lace-like fabric, *epervier* by name, lined with silk; the



ON THE CLIFF.

newest are drawn in to the waist with a girdle of ribbon.

Many dresses, too, now the summer has come, are made of transparent woollen stuffs lined with silk. I think, however, if you were to consult me as to the very best and most useful fabric for a dress in hot weather, I should say, foulard. Manufacturers are wonderfully improving the foulards this season, both in colour and design, and the printed ones are made up combined often with plain colours. For evening wear and fête gowns, dressmakers here are copying the dresses of the Medici period, and Louis XV. and XVI., so there is a diversity of choice; but for morning wear the draperies are quite indescribable; they are abundant and varied, but no words would present them to you in such a manner that you could copy or realise them. One point is noticeable: most of the skirts over which these draperies are arranged, are bordered with pinked-out flounces of poul de soie embodying several tints in the foulard and the designs upon them. Pale pink and green is a favourite mixture, with a touch of either cream or biscuit.

Though neutral tints are most worn for the foundations of gowns intended for daily wear, still they are relieved by brilliant touches of colour in the panels and trimmings, of which sashes are now an important part.

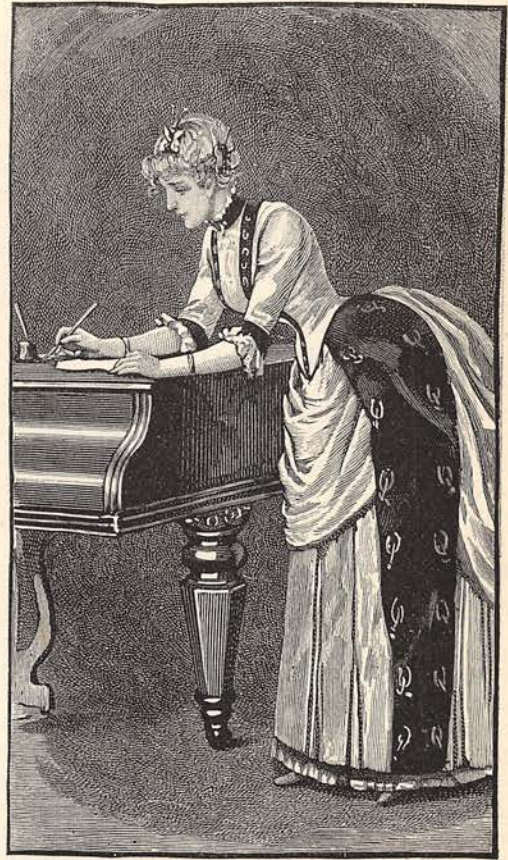
A convenient fashion is coming back to us, viz., the skirt and bodice attached, so that they can be slipped on together. Linen collars are often worn with woollen gowns, but the embroidered muslin is made an excuse for further dashes of colour at the neck and cuffs; sometimes it is merely a bias band of the soft silk, which best blends with it.

I am inclined to think that in many points dress is simplified, and that great neatness and care in carrying out all the details having been carefully studied, many difficulties are got over. Bonnet-strings for young girls certainly are often conspicuous by their absence. Pearl-grey and Suede untanned gloves are frequently worn instead of white, in the evening. Frenchwomen are most anxious to have all the minutiae of the toilette to correspond. They do not admit, as Englishwomen do, black embroidered shoes to be worn with half a dozen evening gowns; they have them to exactly match for each, but they limit the number of the dresses, having a few only, quite perfect in their way, which are set aside when done with.

The hair is still dressed either very high or very low, but the latter only in the evening, and it is a style with few supporters.

Real lace is better appreciated than it has been for some years.

The two visitors to the seaside, in our illustration, are wearing simple zephyr costumes, made without much ornamentation, as Frenchwomen have the happy art of dressing suitably, or, as they express it, *convenablement*. The elder lady wears a bège-coloured zephyr dress, the over-skirt prettily draped at the right side, to display a panel of the same colour in embroidery; the remainder of the skirt is box and kilt plaited. The



THE FINISHING TOUCH.

mantelette is of canvas grenadine, with jetted epaulettes and plastrons, back and front, the long ends terminating with jetted lace. The bonnet is bège straw with an upright bow of picot-edged ribbon, and a cluster of poppies in front. The brim is lined with a dark shade of bège velvet, and the strings match the lining.

The younger lady's costume consists of a claret sateen skirt bordered with a box-plaiting of the same, an over-dress of cream zephyr checked in irregular lines with claret. The sash, cuffs, and hat are of soft claret silk, and the parasol is lined with claret.

## II.—FROM OUR LONDON CORRESPONDENT.

Englishwomen dress now with a far greater regard to fitness and harmony of colour than they did some years back, but a collection of portraits ranging over some thirty years will show at a glance how very little the costumes of our century are suitable for being perpetuated by art; and I want to say just a word or two about how to dress when a portrait is taken. For a photograph, evening dress generally shows the wearer off best, otherwise I was almost about to recommend a fancy costume, the idea borrowed from classic times, or from the dresses which Reynolds, Gainsborough, and Sir Peter Lely have brought before us, and always in

a manner that pleased. For a brunette a Spanish mantilla will disguise a passing fashion in hair-dressing which possibly before the rising generation are grown up will look ridiculous in their eyes; and a well-draped shawl or soft woollen stuff is likely to produce a far more pleasing picture for posterity than one of a fashionable costumier's most costly and successful creations. If you have plenty of hair, let it float about your shoulders; the knots, coils, frizzings, and curlings, so successfully accomplished now, will look absolutely ridiculous possibly ten years hence, just as the high coronets and huge chignons of only a few years back look now.

What phases of ugliness have the middle-aged of to-day lived through! Think of the puce and tea-green gloves that used to be worn just short enough in a fat person for the flesh to bulge well over the edge at the wrists; the spoon bonnets; the crinolines distended to the utmost wearable width, making a turn in a fully-furnished drawing-room absolutely dangerous to the safety of its bric-à-brac.

Dress is an art and deserves study, in order to learn what kind is best suited to the age and to the occasion. The sense of fitness is one which women should certainly cultivate. By-and-by we in our turn shall be ashamed of the aviaries of birds with which we cruelly load our bonnets and hats. In the latter just now a moderate style is a black straw with the brim bound with black velvet, the crown high, encircled with velvet in bands; a bird with wings outstretched, head, tail, and all, nestling in the front. And in bonnets a close shape of dark straw, the crown sufficiently high to stand up well over the forehead, two large wings of a green bird with the edges meeting above the forehead, forming a sort of gable over the face. I have seen a perfect ladder of tiny birds with wings outstretched climbing up such a crown! Women change their birds, to match the colour in their dresses, instead of ribbon or velvet bows, which are also worn. Abroad they have almost given up wearing veils at all, but we are taking to very light grey tulle and black with white spots, as well as the old favourite black in which we imprison nose and eyebrows, and as often as not materially injure our eyesight.

Peach and shades of violet look their best in the bright June sunshine, and are certainly being very much worn. For a fête or lawn tennis gown—I mean a lawn tennis party gown not intended for violent play—a Turkish crêpe is thoroughly to be recommended, being quite simply made. You cannot do wrong with a full banded bodice and paste buckle, a wide box-plaited skirt and draped tunic, the draperies straight, slightly caught up across the front at the waist, with long looped bows. Many of the new cottons are made with bordered flouncings intended to be gathered, three to a skirt, and reaching to the waist, a fashion of over thirty years ago resuscitated. With such gowns, if you do not care to wear a hat, you may have a bonnet with

no strings and just a simple bow in front. You can trim such a one in half an hour. Line it with silk, beginning at the brim, in such a way that it will turn over towards the brim inside and hide the stitches. The bow outside may consist of three three-inch loops, two ends upwards and two ends down, apparently tied; milliners do verily tie them, passing four loops through the centre knot before they tighten it, which requires some skill to achieve well. Most of the bonnets are cut up in the centre of the back, and the hats as often as not have a narrower brim at the back than in the front. Straw and crêpe of most delicate colouring are, I should say, the favourite material for summer bonnets. Tailor-made gowns even in our short English summer are still much worn. I notice, too, the short trim jackets open in front to show a very high linen collar and a white piqué necktie such as men wear, look mightily piquant on a young woman. Fine thin tweeds of light-coloured checks are in fashion. Sometimes they are only used for the plain skirt over which a plain colour falls in long draperies, open almost to the waist, at either side. More fulness in all kinds of materials is now brought to the front of skirts; three box-plaits are often seen in the front breadth.

The square parasols of écru lace and muslin are almost universal, but the red *en-tout-cas* prove useful for general wear. They have been brought out very cheap this year, even with most ornamental carved handles. Quite a new idea is an animal's foot at the end of the stick.

In case the sunshine tempts you to tricycle, I must tell you of a new make of woollen gown for the purpose: a short plain full skirt, over this a tunic which turned upwards l'aveuse fashion and buttoned together at the back makes the dress complete, but if required it can be let down and entirely cover the feet when on the tricycle. Nothing could well be more simple.

The votaries of so-called rational dress (which, being translated in their language, means the legs separately clothed in such a way that the duality is concealed) do not meet with much success. They need well-dressed women among their supporters; those who have hitherto appeared in public as models, have been distinguished by untidiness, unkemptness, and the want of finish which a pretty woman rarely neglects. Whether women will ever "wear the breeks" avowedly, we cannot at present decide, but the wise ones will wear woollen under-garments of the kind when the east wind blows.

Our second illustration shows an English girl in a simple evening toilette, which may be made either in nun's veiling or satin merveilleuse of the new soft quality. The colour is eau de Nil green; the panels, bretelles, and cuffs are of plush of a darker shade of the same green, embroidered in silk of the light tones. The plastron is gathered slightly at the throat, and the bretelles are continued at the back, for the backs of bodices are now trimmed in the same style as the fronts.



## WHAT TO WEAR.

CHIT-CHAT ON DRESS: BY OUR PARIS AND LONDON CORRESPONDENTS.

I.—FROM OUR PARIS CORRESPONDENT.



F there is one feature more than another specially apparent in the every-day fashions of the moment in Paris it is simplicity.

The details are perfect, but there is nothing extravagant or bizarre, unless it be the height of the hats and bonnets. In

the latter, the trimmings are all exactly in the middle and bolt upright, the apex crowned in nine cases out of ten with feathery grass.

Alpaca is very much worn—a good coarse substantial make that wears so well, you wonder we ever let it go out of fashion, for travelling at all events. Browns, greys, and sand-colours are the tones employed, and gowns made in this useful stuff have long draperies. Every Parisian lady has a foulard in her wardrobe, and most have more than one. In July, it is a material I can honestly recommend to the notice of my English readers; it is tough wear, does not catch the dirt, and does not, like cotton, require frequent introduction to the wash-tub, though it will stand cleaning very satisfactorily. A neutral-tinted foulard may be made to display many varieties of appearance, by a change of waistcoats and sashes, for here in Paris very broad sashes are the mode.

Plain stuffs and stripes are worn, but do not for a moment think that checks have been set aside. Some of the best-dressed women at recent out-door gatherings appeared in very ordinary black and white checks, and looked well too.

Everything must of course be *de suite*, and in this mania for harmony, the tops of boots are made of the same pattern and stuff as the dress, and with most gowns birds or flowers are sold to match for the hat or bonnet.

I cannot but think that the very wide stripes which are now being worn will be the means of sending stripes down into the second rank of fashion. I have seen many stuffs which have but two stripes in the width, and others so arranged that they form the top of a box-plait seven, eight, or twelve inches wide. The simplicity of which I spoke asserts itself particularly in the draping of skirts; most of them, however, continue to have some sort of foot-plaiting, which is only really visible as the wearer walks. The long draperies often open to the waist on one side, or perhaps two. The long over-skirt is caught up high on the right side in front, and falls in long full folds at the back. We hear that in England canvas is supposed to have had its day; it certainly has not in Paris. It is universally worn, often of a thin transparent make, and lined throughout with a colour, such as mushroom over pink, light brown over cardinal.

Looking round at any large assemblage, it would seem that every bodice worn in the morning has some

sort of fulness in front; and a most dressy plan, and almost universal, is the introduction of a *crêpe lisse* or India muslin vest made full and coming from the neck to the edge of the basque, well below the waist. Such additions no longer end half-way down the bodice.

Do you remember the three Miss Kenwigs of Dickens's creation, and their three large Leghorn hats? Just such, with the same broad brims, are in fashion now, but they are tortured into varied forms, and some of the velvet and material hats are lined with Leghorn. Another return to old modes—the sleeves are distinct in pattern and colour from the bodice. The hair is turned up tremendously high, and rolled on one side, the other being filled in with a large tortoiseshell comb. Combs of many kinds, shapes, and sizes are often introduced into the coiffure. This season many of the woollen gowns, especially the steel-coloured ones, have been embroidered in steel beads; these are admitted as very full morning toilettes, so are the soft shot silks, in such combination of tones as blue shot with strawberry, or apricot shot with white.

Some of the new parasols are covered all over with puffings of net, while others in gauze have horizontal stripes of mixed Oriental colouring carried all round. If you are preparing for the autumn, which will be upon us next month, you may introduce a bunch of fruit on the parasol and on the hat or bonnet; an *aigrette* of currants or cherries is the acme of fashion. If I were asked to define the newest and most stylish make of French mantle, I should say a large and glorified habit-shirt, for they cover the back and front of the dress bodice, have no sleeves, and are loaded with beading and lace, which fall just below the waist.

I have purposely abstained from detailing some of the most expensive modes which obtain for full dress here. Guipure, embroidery in gold and silver covering all the front of the bodice and skirt, shaded velvets and lace so richly weighted with metal that they are really heavy, are all popular; but bengalines shaded in the breadths from light to dark are new and stylish, and I have seen a few *barèges* brought out this year—a revival of modes worn twenty years ago—treated in the same way with regard to shading.

Painted buttons, painted dresses, painted medallions on parasols, are novelties which open out opportunities to the artistically inclined. A few hours' work, and a very simple material becomes a costly one. Watteau scenes and Watteau *motifs* are the most popular. Many of the mother-of-pearl buttons have the monogram or family device wrought in gold. We are all seeking something new, something different from our neighbours and the common herd, so we turn all kinds of things to account. Among others a species—there are many—of coral, which is found in the Bahamas, has been made into bonnets. I think the idea originated in England, but it has been eagerly adopted in Paris, and brought to perfection. It is a very delicate lace-like fabric, which resembles rather

more sea-weed than anything which we have hitherto called coral. It is capable of being dyed, its natural tone is a pretty *écru*, and it bends easily. It is made up with aigrettes, of the same shade or in contrast, and is laid on the shape as it will go most naturally; I think it looks better off than on, and that it is more curious than beautiful from a millinery point of view.

We give two illustrations on the opposite page of toilettes that Parisiennes are wearing at their châteaux, or at their favourite spas. The elder lady's costume is one of the new embroidered cottons, that look as though made of silk, so rich is the effect. The embroidery shows well on the skirt, which is bordered with a kilting of a dark shade of brown, for that is the colour of the costume. The small paniers also display it, likewise the pretty mantelette with hood lined with shot-brown and red silk. The bonnet is brown crape, with red beads and aigrette. The square parasol is brown cotton net, with lace to match, both worked with dots of red chenille.

The younger lady, standing on the steps, wears a shot alpaca costume—pink and grey, with velvet bows of the latter colour. But this style of make, with its simple pointed tunic and tucked bodice,



ROSES.

would also be suitable for zephyr or any other cotton material.

The straw hat is lined with dark grey velvet, and has a velvet bow with a few roses in front.

#### II.—FROM OUR LONDON CORRESPONDENT.

If we ever do have hot weather, we certainly have a right to expect it in July, but even now people are wearing tailor-made gowns. I was looking on often this week at Vanity Fair disporting itself in Rotten Row, and certainly those soft grey beiges, and other woollen costumes of a light tone and texture, carry the day.

Fashion-books tell me that *écru*, sand-colour, string-colour, and kindred tones are the most worn, but judging from my own experience I should say light tones of grey carry the day. Woollen dresses may be inexpensive in themselves, but not so when you come to have them well made and trimmed as they are now with velvet collars and cuffs. In having such dresses—indeed, any dresses—made, I should recommend a jacket bodice that can be worn with movable waistcoats, which can be arranged to give so much variety. Some of the prettiest girls in London simply provide themselves with some very large soft silk handkerchiefs in different colours, and put these on and cross them in front before they don the jacket bodice; this style of waistcoat is very becoming. Soft silk spotted and figured shirt-fronts are worn by young ladies, and gentlemen's scarves in white and colours, thrust through with a manly scarf-pin, form a striking addition to a young girl's tailor-made gown, though by no means universally admired.

The washing dresses are simplicity itself: a full plain skirt, long over-drapery cut up to the waist, trimmed with long looped bows; either a full banded bodice or a jacket and waistcoat. Sprays of natural flowers worn in the front of the bodice, and also on the hat, look well too, but to be made quite *à la mode* they should be put on the back, not the front of the hat. For country wear rush hats are fashionable, plaited coarsely, and trimmed with flowers, over which puffings of coloured net are so placed as to almost cover the entire hat. Buttercups are the favourite blooms, and eucalyptus is the last new green. Jewelled safety pins are a capital invention for millinery, especially at a time when flowers are meant to be movable, and by their aid bonnets can be adapted to many dresses.

There is very little that is new in riding dress. Low-crowned silk hats with neither veils nor trimmings; short untrimmed habits; these are correct. But tailors have introduced waistcoats into habits, false ones sometimes, represented by a bias band of a contrasting colour meeting the scarf and pin, and a bouquet of flowers pinned at one side. Thick cloth trousers have given place to thin diagonal cloth and washleather ones for riding, and now we hear of people replacing these with spun silk, the stockings woven in one; they are light, and do not spoil the set of the skirt.

Young girls are wearing hats, even in London, almost to the exclusion of bonnets I should say, only it is really difficult always to tell hats from bonnets where, as is mostly the case now, no strings are worn. By

degrees there is no doubt veils will be given up too. It is very doubtful if they are becoming. I think many who see the effect in a concert-room or at some long distance will decide against them on that point, and they are most detrimental to the sight, as may be clearly proved when first the eyes begin to fail, when the critical "forties" have come and passed, and the powers begin to decline. Many a sight might be preserved much longer with the commonest care and caution. Prevention is much better than cure; we all know it, but few heed it.

If you want a stylish boating-dress, choose a soft woollen nun's-cloth of the eucalyptus shade, with red silk sailor collar and cuffs, or rather turn-back wristbands, making the sleeves just like a man's shirt. No trimming is necessary, but if you desire some, feather-stitch the edge of the draperies with red silk to match. Ulsters are too useful and becoming to go out, though many rivals have come to the fore, but they are made somewhat differently to suit the present style of dress; they have full organ-plaits at the back of the waist, and a movable cape-mantle with no sleeves, but room for the arm, and as many seams as on a dress bodice, and which ends just below the waist.

If you have a taste for dress-making, I will tell you how you may arrange a simple stylish gown. A striped short skirt, full and untrimmed; over it long straight draperies of plain material; a jacket bodice with habit basque made with a waistcoat of the same stripes as the petticoat, cut in such a way on the cross that the pattern forms points down the centre. With the full waistcoats there is often a strap of velvet having a point in the middle laid on at the waist, to keep the plaits in place. One of the modes of the present day is to cut striped materials so that in the petticoat they go round the skirt, and on the tunic they fall diagonally.

Rarely, but it does happen sometimes, the draperies are quite short below the waist, and then they are often turned up at the side in such a way that they show a contrasting lining.

In Paris neither crinolettes nor steels are worn; in England many people adopt the former, and most people the latter.

Beadings and embroideries are quite as much worn as they have been for the past few years, but most of the more expensive kinds have become more and more elaborate. Jewelled stones of all tones often find a place in one dress-front, mingled with gold and silver



AT THE GARDEN-GATE.

and silk of all colours. This style of work is extremely costly and is apt to look theatrical. Too much ornament has always the result of spoiling the general effect. At some of this season's Drawing-rooms, the ladies wore such a blaze of diamonds, you forgot they were real, and the mind floated back to the pantomimes and theatrical queens. Young women with plump and pretty necks as often as not forego any necklace, though a row of pearls is still considered most appropriate for *débutantes*.

Flowers are again much worn on evening gowns, but they are chiefly sewn on to long loops of ribbon, which gives them a doubly good effect.

An Englishwoman wears a practical costume for gardening, as seen in our engraving "Roses." The material is a dark blue zephyr—plain for the skirt, and plaid for the over-dress. And this simple make she also adopts for seaside wear. The plaid shows red and light blue lines. There is a full plastron of plain zephyr both in front and at the back of the bodice; the small revers and upright collar are velvet, both being fastened with unobtrusive silver brooches. The straw hat is trimmed with blue velvet and a bunch of red poppies in front.

these latter alternately, so as to bear in an opposite direction on the shoot. And then, later in the season, perhaps by the end of May or during the first fortnight of June, comes that delicate and cautious process of thinning the fruit. Any roughness, violence, or hurry might be very disastrous in this operation. In June, too, the wood will probably still want nailing and thinning, and the branches may want raising or lowering according to their strength and condition. A little liquid manure in the same month will benefit both peaches and nectarines. But in this month of August any newly-budded trees should be carefully examined, and all portions of growth removed from the stock, and suckers from the root.

And among our flowers we are busy this month taking cuttings, but as to the general stocking of the greenhouse we may have more to say next month. Annuals in pots will want watering and shading, and their dead leaves got away. Those who care to raise perennials from seed should sow it at the beginning of the month, and by the end of October the young plants could be planted out in warmer aspects to acquire strength; but it is better to sow perennials a

month or two earlier than this, and afterwards to plant them out in the spots where they are to flower. And then, again, the carnations and piccotees should be layered this month.

And in the kitchen garden also we have a busy time of it now. Succession crops may yet be planted out: give a good hoeing, and dig well in or clear off all exhausted crops. Tomatoes should be kept well nailed to the wall, and laterals removed; only allow a few to remain on. Spinach may be twice sown this month, the prickly sorts being the most hardy; and August being a great time for the sowing of all biennials, get plenty of parsley sown, as well as the chief winter onion crop; previously, however, to undertaking this last operation have the land well trenched and manured. As for your celery bed, be especially careful when you give your first earthing-up that you throw no soil on to the heads of the plants, and choose a dry day for your work. For the main spring crop of cabbages sow the first week in this month, and have broccoli in all your spare corners. Potatoes too will want hoeing, and probably earthing up. A very good month also is this for making up an asparagus bed.

## WHAT TO WEAR.

CHIT-CHAT ON DRESS: BY OUR PARIS AND LONDON CORRESPONDENTS.

### I. FROM OUR PARIS CORRESPONDENT.



**M**ARRIVING or giving in marriage is never likely to be out of fashion as long as human beings are on the face of the earth, and I do not doubt that some of my readers are at that golden period of life when they are contemplating taking, in the near future, this all-important step, and will be glad to know the latest fashions in bridal attire. It seems to me, however, that England does not copy very closely French modes in this particular. Satin or silk, plain or brocaded,

is the invariable rule on your side of the Channel; while with us, muslin, soft washing silk, and other unpretending fabrics are very frequently used, a plan which it would be well to follow in Great Britain. Fashionable brides in Paris have the front of their gowns showered over with detached sprays and petals of orange-blossom, as though their friends had pelted them with the same, and the veil is so full and voluminous that it entirely envelops the whole dress.

When the veil is lace it falls only to the waist in front, but reaches to the hem of the gown at the back. Often the train is covered with a long veil of lace, and only a small one placed on the head, very full, however, and quite masking the head. Another new feature in bridal attire is, that the orange-blossom wreath is placed outside the veil, not a becoming plan. Pages bearing the bride's train have found no favour in France, and if all is true that we hear, the plan is not always carried out with wisdom.

Many French brides are wearing large-patterned damask silk outlined with silver.

Cream-coloured coarse woollen stuffs find special favour for young ladies' wear this summer time, sometimes made quite plain, save for large looped bows of ribbon, which, as a matter of course, appear on the shoulders; sometimes there are brown, red, or mousse-green velvet waistcoat and cuffs.

Straw hats are worn with such costumes, generally entwined with gauze. This material plays an important part this year. Many of the best gowns for full morning toilette have the front filled in with a gauze

chemisette, for which it is generally sprigged and closely gathered or plaited.

Two colourings prevail, peach or heliotrope and grey, and the most popular flower even late in the season has been lilac. It seems to be a matter of choice whether bonnet-strings are worn or not, but there are many distinct novelties in their arrangement. Sometimes the actual ribbons are well-nigh invisible and replaced by loops of pearls, while others are hidden by the jewelled stars and crescents which fasten them. Large hats become larger; the trimmings have almost deserted the front to overload the back, and creep on to the top of the crown.

Cloaks made entirely of lace are much worn by our fashionables, and look specially well over grey.

Jet is worn, but is not quite so popular as steel; the steel embroideries are really magnificent. The Figaro jackets made entirely of steel embroidery are slipped over grey and black gowns, and make them dressy at once; and fichus of gauze, covered with steel crescents, are draped about bodices with all the skill of French fingers. The feathers are intermixed with steel drops, and gloves, stockings, and shoes are all embroidered to match. The embroidery on gloves is quite a new industry, and a new feature in fashion, and, alas! costly.

Fruit is more fashionable in millinery now than flowers—white and black currants and wild berries; it wears well, does not crush so easily, but is not nearly so light and pretty. In the Rue de la Paix, the other day, I really lingered some minutes to make up my mind to a certainty as to whether a bunch of field flowers in a black-jetted bonnet was real or not; it comprised buttercups, dandelions in seed, and many lilac blooms and forget-me-nots. They *were* artificial, but true to the life. Yellow has kept its favour all the summer, and is blended with grey, blue, and carnation. I do not recommend it in large quantities to the general public, but a touch of it is not only becoming, but gives better than any other colour to those who adopt it the impression of being well dressed. The cottons this year have shown in favour of the tone, but it glints through checks and broché stripes, giving the advantage of its presence without in any way asserting itself unduly.

Blue, shot with pink, is pretty in silk and cotton, and in the new soft woollen cloths of which many tasteful gowns are made, simply with long draperies and loose open jackets, having waistcoats which to the eye look only like a silk handkerchief laid across the figure in crossway folds. The coarsely crimped crape sometimes replaces silk, and is a favourite material for trimming this year. It is made in all colours, and is exactly like mourning crape, and, be it well remembered, as little durable. Evening gowns are made of it, gilets to day gowns, and trimmings for all sorts and conditions of dresses. Woollens are used to the exclusion of all other stuffs, for every-day serviceable gowns, and in neutral tints.

The costume that forms the initial of our chapter is thoroughly French in style. The material is plain and flowered foulard, both in the new mauve tints. The

jacket bodice that opens over a white waistcoat is outlined with amethyst beads. The bows on the shoulders, the cuffs, and the loops on the skirt are velvet. The hat is fancy straw of the Tuscan shade, the trimmings consist of mauve feathers and ruches of mauve gauze to match the costume.

## II.—FROM OUR LONDON CORRESPONDENT.

August! and the world of London is, as a rule, starting off as fast as it can for the seaside, for the country, and for many scenes of pleasure at the Isle of Wight and other holiday resorts; and for all these clothes are needed.

First and foremost, in every wardrobe there should be a tailor-made dress of the soft thin checks, which are very plainly made, the skirt in folds, the tunic draped but little, but the bodice a habit shape and always fitting to perfection. It should have a waistcoat of its own, one of white piqué, and others if needed, which will suit it well in colour, and it should be so arranged that it can open sufficiently at the neck when desired to show a white scarf necktie, like a man's, fastened with a scarf-pin, a single pearl being the most fashionable. An alpaca is another kind of dress which is generally useful. It looks well with a blue and with a white waistcoat, and a little blue in the hat or bonnet adds to the smartness, and a blue parasol. If a quieter toilette is needed these adjuncts are not necessary, and velvet collars and cuffs will do all that is required. A black canvas, striped with velvet, is a most useful, tasteful gown. An orange-red and white waistcoat, or a steel Figaro jacket, will make a diversity. In cottons, blues and browns are most worn for good seaside wear, and there are some soft Madras cloths in thin wool, speckled, of several distinct colourings, which bear wear and tear.

Hats there are many, but at any large gathering of young-womankind one shape only in England has found favour, viz., high crowns with a brim turning up and cut in three battlements, which are covered with velvet.

Boots and shoes require a good deal of thought for autumn wear. If you are bent on having smart shoes, and will have high heels which are sure sooner or later to damage the foot, and which to a certainty will prevent your walking in comfort, be sure that the soles are broad and that you have plenty of room for the instep. Study your feet and their shape, and see how best you can show them to advantage. Much more ornament, it seems, is allowed on shoes than used to be considered good taste. Some are so far open that the stocking is shown through the lacings; some are sewn with white, the leather perforated as in brogues. But, after all, for every-day useful wear there is nothing like the Cromwell shoe, with its broad flap and large buckle; it comes well up the instep and protects it. I came across, the other day, a comfortable mountaineering boot that is not ugly, though easy and with broad toes; it had plenty of spring beneath the foot.

There is a large choice of useful cloaks in woollen stuffs, made either short—just below the waist—or long

enough to cover the entire dress ; they define the figure at the back, give ample room for the arms, and save perhaps passementerie, epaulettes, and trimmings, as the back seams require little adornment. Brown and grey are the two tints most worn. Waterproofs shot with red and black silk, or covered with brocade, are such really pretty cloaks, the fear is that they will be worn too long, for they never are healthy.

mourning, but for deeper mourning the woollen crape-cloths are being made thinner and more generally useful. Jet is used often now without crape in deep mourning, for many people are persistently refusing to wear crape at all, and widows are giving up the cap. A mantle is often a difficulty in mourning. The Dolman cape is made of the woollen stuff to match the dress, with a box-plaited flounce of the same, and no



ON TRUST.

Lace boas have been a novelty this season ; at a distance they closely resemble fur ones, are light, warm, and becoming. They are made both in black and colour, but look best in black.

After all the pains the manufacturers and milliners have taken to provide parasols of new shape and character, plain red silk ones have been far more used than any other kind. I have noted one or two new ones. First, there was a peach tulle with tucks of ribbon, and a brown tulle of a similar make, but what use they could possibly be, as far as giving shade is concerned, it is difficult to say. Dome shapes are coming in.

There are some new materials for mourning :— Turkish crape, which is striped, and suited to half-

other trimming. Mourning bonnets made entirely of jet have no strings, but a pouf of jet and crape over the face. Crape scarves, with silk gowns, are coming in again ; and crape bibbed aprons are put on with plain gowns. For all but deep mourning, grey gloves are worn instead of black.

For current fashions let us turn to the illustrated group seated in a garden, and consisting of a mother and two daughters. The elder daughter—with a dog on her knee—wears a grey canvas costume trimmed with velvet ; the waistcoat is cream canvas. The little girl of six is in a pink zephyr costume trimmed with red velvet, lace waistcoat and cuffs ; while the mother wears printed de-laine with faille bows. The bonnet matches the bows in colour, and has orchids in front.

## WHAT TO WEAR: CHIT-CHAT ON DRESS.

BY OUR LONDON AND PARIS CORRESPONDENTS.

I.—FROM OUR LONDON CORRESPONDENT.

**T**HIS is, of all months in the year, the one in which woollen dresses are most in demand, and are by far the most comfortable wear.

But besides the usual preparations for this season, both during autumn and winter more woollen dresses will be worn than any other kind.

They are suited to many full-dress occasions. Some of the new fabrics are works of art, and do the weaver and designer infinite credit, but they are in no way allied in ordinary seeming to the serges, cashmeres, and plain habit cloths with which we have hitherto been contented. On the principle of putting the best wares to the front, I am going to begin by telling you of the most notable novelties, though I am bound to say they are costly.

Imagine the finest and softest serge interwoven with a perpendicular stripe of shaded velvet, about a quarter

of a yard wide. By shaded I mean that some of it is dark, and some of quite a light tone. Up these stripes as though trailed round a pillar, are violets, with leaves, in the frisé weaving, and natural colouring. Irrespective of its merits as part of a dress, this is a beautiful fabric, and like all these costly stuffs, is to be used as skirts and panels with lighter stuffs draped above. A dark violet had paler velvet intermixed, and another had crêpe de Chine.

A very large range of woollen stuffs has a collection of stripes in two or three colours, standing up boldly in relief from the groundwork in plush or velvet, sometimes intermixed with a plaited cord, sometimes with beads.

In all cases these stripes are wide and important-looking, most of them sufficiently so to form a side panel of one stripe only, though two would look better in most cases.

Another novelty in autumn goods is the Phantom Stripe, in which close beside the dominant stripes of the material are, as their name implies, shadows.

But where one Englishwoman will buy these more costly and startling fabrics, hundreds will invest in the ordinary stuffs which bear no date and so last a season or two. I will therefore proceed to tell you what improvements and new notions there are in our old favourites.

Vigognes remain in favour, and in all the plain goods navy and petunia will be the favourite tones, veritable navy blue, dark and durable, being in the ascendant. A plaited weaving has been introduced into many of the plain-coloured stuffs, such as Toile Kansas, and Foulé croisé.

The Chuddah cloths are woven with more up-standing hairs visible than heretofore. Serge has been brought out coarser and rougher, more like the kind worn in some of the convents; its wear when made of all wool is pretty well everlasting.

The good-looking habit cloths, or lady's cloths, as they are sometimes called, have a new variety, Poile Montflon, which has no bright shiny face, and consequently is less likely to spot; the Cheviot Vicunas have a herringbone stripe interwoven—and if you do not have a plain fabric, I advise a stripe as the most fashionable. There are plenty of striped stuffs to choose from. Poile Chamois has a double stripe interwoven about half an inch apart; the cheap Astrakhan cloth, like the fur of that name, has a bouclé stripe; and Drap Amélie has a cable bouclé stripe. You have your choice, and as there is no very distinctive novelty in colouring—nothing in fact really new—you will not err much, choose what tone you may. But the newest stuffs show many bright touches of colour in their stripes.



AN APPOINTMENT.

Some of the Chevron cloths have rough diagonal lines of red, yellow, and blue on one neutral tone. Cheviots, tweeds, and serges, all show line-stripes in white, about half an inch apart, and these the best dressmakers and tailors are making up; but the same cloths are also to be had with coloured stripes instead of white, and are largely sold. Though they are not so striking, it is the million who buy them as against the select ten thousand, and in our times the majority carries the day.

Cashmere is always worn, and so is velvet; there is nothing new in either so far as I have gathered yet, but some of our best dressmakers use a double cashmere, which is very durable, and while draping well has much more substance than the common kind.

Petticoats are to be made of tweed, with wider and brighter stripes than heretofore—some of the more neutral-tinted stripes being edged with a narrow thread of gold silk, plain and herringboned.

Children's jackets and dolmans are made of diagonal cloths, and of a soft fluffy kind called Peau de Mouton, to be had in white, grey, and blue. Grown-up people have a large choice of good-looking woollen mantle stuffs, flecked and bouclé and with frisé and silk plaited stripes. Some of these have Arabesque designs eight or ten inches wide.

A demi-saison wrap is always wanted at this time of year before an investment is made in a warm winter mantle. The promenade in our first illustration wears a costume suitable for chill October; the colours are a pleasing combination of red and brown. The skirt is red double cashmere, the lining to the mantle is red satin, and the loops of ribbon in front of the waist are red moiré; but care should be taken that the different materials are of exactly the same shade of red.

There is a kilted panel on the right side of the skirt, crossed at intervals to the waist with a fancy galon in brown and red velvet, and this galon also forms two perpendicular lines at each side of the quille or panel. The bodice (which is invisible) is a Garibaldi in striped flannel, for there is quite a furor for this style of bodice now. The reason is that it is convenient. Ready-made skirts are bought to an almost incredible extent, and dressmakers refuse resolutely to make a bodice only, because there is no profit on it, as the hands that fashion it are paid three times more than those that sew the skirts. They are made by skilled workwomen who have learnt their business. Hence, manufacturers have come to the aid of the public who buy ready-made skirts. They have resuscitated Garibaldis, and smartened them with tucks and silk collars and cuffs; they have made jerseys of elastic cloth, so that they cling to almost every figure, and furthermore, they have made them attractive with braid and beads. The result is that a vast number



MENTAL ARITHMETIC.

of women, and especially those with moderate purses, adopt for morning wear either a jersey or a Garibaldi with a ready-made skirt, and thus avoid a dressmaker's bill, with its dreaded items.

But to return to the illustration. The mantle is of light brown, or rather beige, Chuddah cloth, and has collar, cuffs, and bordering of dark brown fur. It should be longer than shown; but our artist desired to render the skirt so that it would be easy to copy; the mantle really reaches to within a few inches of the ground. The hat is brown felt, trimmed with red velvet and a brown bird. The brim is lined with velvet.

#### II.—FROM OUR PARIS CORRESPONDENT.

The woollen materials prepared in Paris are nearly all checks and plaids—the latter mostly of the fancy kind, allied to no clan. They are interwoven with the material in smooth lines, and also appear as upstanding velvet and plush checks. The colouring is often extremely loud. The V-shaped bodices are fashionably worn in Paris, and the silk, or any material of



which the dress is made, is so arranged that it can be invisibly fastened in, and thus make the dress high and closed at will.

Many of the check and plaid dresses are trimmed with a plain material, which fills in the V-shape. For several, white crape is used for the purpose, or coarse-grained crape of any tone that blends with the toilette. All gowns worn by young ladies would seem to be made not only with sashes, but with shoulder-knots to match; and this is a dressy style, and much enlivens a dark tone of material.

Heliotrope and white in checks form one of the most fashionable combinations of the moment. For evening and also for full-dress morning wear, muslin and lace fichus, square and doubled across, are tied about the chest.

Panier trimmings are finding more and more favour. I note that many of the evening gowns have them, when they are called *bouffants*. They are, in fact, a positive puff, fastened with bows, and these generally are of moiré ribbon.

Redingotes and casaques—survivors of the old *polonaise*—are a style which the leading French dress-makers favour; and antique jewellery being so much worn, old buttons of all kinds have been hunted up, and you cannot do wrong in using any kind, always supposing they are old.

Some of the old and some of the new buttons are larger than our crown-piece. Those of the lightest tone of mother-of-pearl in this size are placed on the woollen redingotes for autumn wear.

Toques have held their own more in France than in England; but the newest differ in the crowns and brims from those worn heretofore—the latter are straw or velvet, the former either silk, with pin-point spots, or made of the same stuff as the dress. The most wonderful novelties in hats are made in bright-coloured straws, in form like a shell, embroidered all over, and with a sort of wing at the side.

Bodices fitting like stays and made in beads are worn alike for evening and morning, but the shapes differ according to the occasion. For evening they are low or V-shaped; for the morning they come up quite high to the throat.

The Garibaldi bodices that used to be worn twenty years ago have been resuscitated, and just now the Paris shops are flooded with pretty striped bodices, red and white, blue and white, black and blue, and a great variety of other colours, made with high silk collars, a graduated strip of the same silk in the centre of the front, and silk cuffs; they are most trim-looking and dressy. They call this class of goods jerseys in England, but they are not made exclusively of elastic cloth, are lined, have side pieces, and are veritable bodices.

Under the head of velvet and silk there is much that is new. *Velours du Nord*, having a short, thick pile, exhibits tufts at the intersections of the many-coloured lines which form the check. There are two shades of blue, and heliotrope, and a coppery red that

appears in this, and the red is often blended with myrtle, having a frisé cross-bar of gold colour through the pattern. A new grey faille has a cameo ground with frisé bars forming stripes, and satin and velvet lines interblended.

There are many chintz and plaid patterns in the new *Siciliennes*. Some of these, intended to be used for panels, have medallions in plush and frisé. I was looking through a long list of colourings in plaids and stripes, and the admixtures most in vogue would seem to be blue and terra-cotta, navy and brown, grey and flesh-coloured, brown and mousse-green, red and serpent-green, myrtle and Havanna.

Dresses of the more costly kind are richly embroidered in gold bullion thread; an admixture of deep amber velvet would seem to be indispensable, especially where the groundwork is cream.

Pompadour brocades upon the thickest silk and satins of a stone-coloured tone are made up with light pink and light blue silks and satins that form the bodices and panels. If intended for evening full dress, they have some softening lace down the panels.

I will describe a useful gown, which was recently despatched to an English Princess. The skirt was of black and white striped silk veiled in black lace, the bodice of black silk, with plaited vest of the stripes, and over it folds of black lace opening just sufficiently to let the stripe be uncovered. The bonnet was black lace, without strings, cut up in a scallop in the centre back and front, but very high and pointed over the face—far higher than, and totally different from, anything generally worn in England. English milliners come to Paris for models, but as a rule they adapt them to English faces.

An illustration will be found in our second engraving of the way in which Parisiennes use the fancy plaids alluded to above. The more prominent figure wears a grey woollen dress with a checked velvet waistcoat; the tunic is turned back, with a revers of the same, and the cuffs and upright collars are of similar velvet, which also reappears in the trimming of the velvet hat. The colouring is dark green and orange, and rows of velvet ribbon combining the same shades trim the kilted skirt. The short jacket buttons slantwise over the chest, and opens below to display the plaid waistcoat.

The second figure illustrates a comfortable yet stylish dress of golden-brown diagonal woollen, dark crimson velvet, and black fur. The velvet appears in wide stripes down the skirt, as deep cuffs, crossed waistband, and demi-bretelles. The tunic is bordered with fur. Notice should be taken of the sleeves, as French sleeves show a distinct departure from the coat-shaped ones so long worn. The lining is still cut of that shape, but the outside is much larger than the lining, and is either gathered or plaited at both ends. These sleeves are a great improvement on the puffed ones affected by artists' wives and æsthetic dressers generally in England about three years ago.

## WHAT TO WEAR: CHIT-CHAT ON DRESS.

BY OUR LONDON AND PARIS CORRESPONDENTS.

I.—FROM OUR LONDON CORRESPONDENT.



THE months succeed each other with such rapidity, that before we have quite learnt the value of summer, autumn is once more upon us. This is perhaps the month of all others when every kind of dress may be worn; for it is often hot enough for the thinnest muslins and cold enough for a warm fur cloak. The gowns made, however, specially for this time of year are of soft

neutral tints; browns and greys carrying off the palm for daily wear, while for more dressy occasions we have light greens, blues, pinks, and cream, the latter especially, blended with yellow. An easy useful fashion for country wear is creeping in, viz., loose coloured Garibaldi bodices—I think they call them shirts now—with simple skirts of a contrasting tone. This is a comfortable fashion; a light woollen skirt is often more useful wear in the country than a cotton, which soils

quickly and wants constant ironing, and the appearance of lightness and freshness is produced quite as much by a pretty washing bodice as by the whole dress. A dark moss-green skirt with a chintz bodice is both artistic and fresh-looking.

There is certainly more variety of colouring apparent in ladies' dresses at country garden-parties this year than I have noticed before; dark navy blue is worn with white and with tan waistcoats, porcelain-blue zephyrs are trimmed with heavy white embroidery; pinks, coral, salmon, and deep rich reds show up well on the grass; and so also do the grey alpacas with their light blue trimmings.

For economy's sake I recommend the wearing of tussore and all that class of silk made from the natural raw silk; it washes and wears longer than any other kind. Great efforts are now being put forward to make the silk culture in India more productive and lucrative; many improvements in the machinery for winding have greatly increased the value of the silk, and there is a large importation to England of the fabric. It looks best with brown or ruby trimmings, if there is any contrast of colour; but to my mind it is a

material that does not require it. This year fancy tussorees are much worn, printed, interwoven with satin and brocaded, but those with gold threads introduced are by far the most successful.

There never was more variety in the mode of making. One pretty style is a bodice with three box-plaits down the front, through which broad bands of ribbon are threaded—say, red or pink on white. The kinds of plastrons and waistcoats worn are legion. The Princess of Wales and other leaders of fashion have a frilling of white muslin just on the front of the open jacket; others gather a strip of lace at the neck and waist, and so form a plastron, black for ordinary wear, white for more dressy occasions. Plain flat waistcoats are buttoned on both sides of the bodice, others are perfectly distinct, but in every case they form the great feature of the costume. Norfolk jackets, viz., box-plaited back and front, are a favourite style for woollen and cotton gowns and are easily made.

For seaside wear it is curious how little variety there is. If you were to make a tour to most of the places where fashionable folk elect to pass the autumn and recruit after the labours of the season, you would find on fine days nothing but cottons worn, some the ordinary washing kinds, but more of the darker tones with broché stripes, which look like wool and



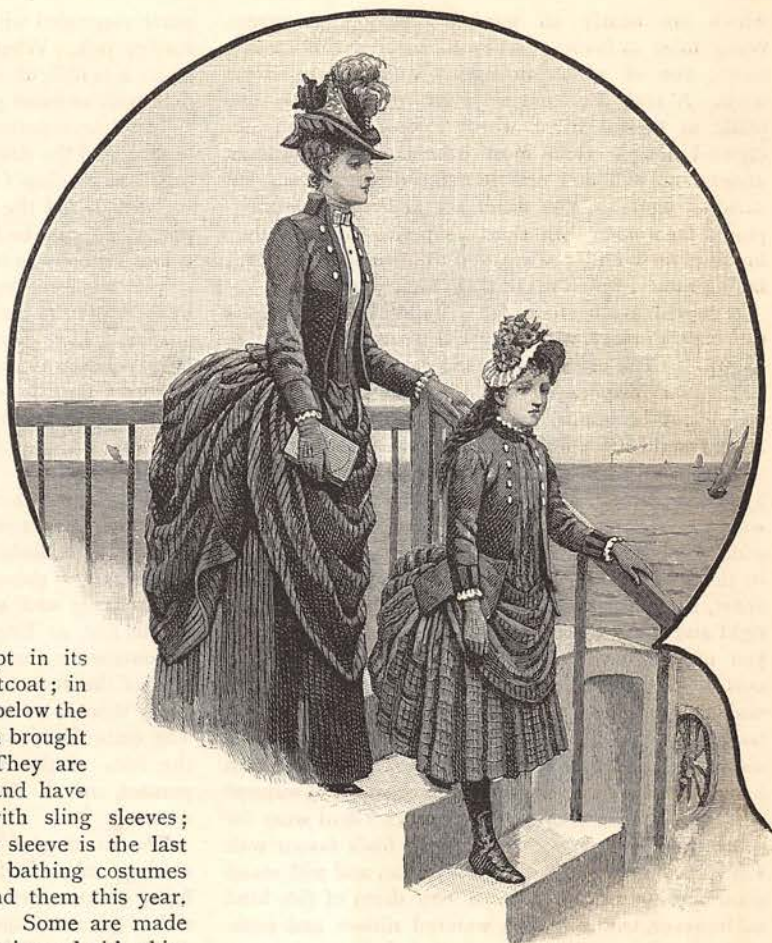
AFTERNOON TEA ON THE GROUND.

keep clean some weeks. On wet or cooler days there would be little else than tailor-made gowns, mostly serge, dark tones trimmed with white, covered with a braiding of the same shade as the dress, or thin striped cloths fitting like a glove and always showing a waistcoat. Happily they are light in weight.

The prettiest tennis-gowns now worn are all striped flannel in bright colourings, and generally the loose bodice matches the dominant tone. Many of the collars and cuffs have long button-holes through which ribbon is threaded and tied.

The smartest thing that has been brought out lately is a new walking-coat, with a tight-fitting waistcoat of blue fancy drill, with white spots. The actual coat opens loosely in front, but fits to perfection at the back, being kept in its place by a band beneath the waistcoat; in front it fastens with one button just below the collar. Riding-capes, too, have been brought out, but have their drawbacks. They are made of thin cloth, waterproofed, and have three capes, the lowest made with sling sleeves; but surely for actual driving a sling sleeve is the last thing people would choose. The bathing costumes have a little that is new to commend them this year. Moreover they are more becoming. Some are made loose, like a Breton jacket, in serge, trimmed with white and red braid, the ornamentation carried out on the knickerbockers. Others have sailor collars worn over distinct waistcoats in stripes. But there is an inclination to use striped flannel, and provided the colours bear the water, it is a move in the right direction. Another idea is knitted suits made like those Italian fishermen wear, with woollen frills at the neck and sleeves; but they fit the figure too closely. Some of the vests fasten on the shoulder, so are not liable to open unduly at the back or neck. Nearly all this year's bathing dresses have the trousers and tunic in one, the drapery attached to a waistband—the less ornamentation the better; imagine tufts of wool made up as rosettes placed down the front of the tunic! One introduction to be avoided is a waterproof dress for bathing. Why should people venture into the water with clothes intended to protect them from that element? Netted bags to place the wet dresses in are, however, a very good idea, as the water oozes through them.

Neat and trim, and showing English styles, are the costumes worn by the little girl and her elder sister in our second woodcut. The former wears a canvas dress, plain light brown, and the same with bouclé stripes of red and green, which latter does duty for the skirt, sash, and bag plastron, likewise for the upright



DOWN TO THE BEACH.

collar and deep cuffs. This combination of plain and striped material in the same colour is harmonious and pleasing. The second costume shows a similar style, but in this instance the colour is the ever-favourite navy blue, and the striped serge is used for both skirt and tunic. The jacket bodice is plain blue cloth, and the shirt with its neat white tie is white. The straw hat is trimmed with blue. The fashion of white shirts and white waistcoats under small tailor-made jackets is deservedly popular among Englishwomen, as it suits their figures generally.

#### II.—FROM OUR PARIS CORRESPONDENT.

There is much difference in the cut of the present fashionable bodices in Paris from those worn in England; the waistcoat is made of some striped stuff, so arranged that it forms a series of points down the front, and over this is an open loose jacket, with straps and points by way of trimming. To English tastes, however, I think this style is best suited for out-door wear.

The fashionable world has now left Paris, and the several dressmakers are busy with travelling suits,

which are nearly all woollen—cheviots or serges being most in favour. They all have movable waistcoats, one of which invariably matches the dress itself. A truly Parisian style for these vests is one made in tucked linen, which keeps fresh and uncreased longer than most others. Frenchwomen understand well how best to make dresses to suit individual figures. You never see at French watering-places fat women with short draperies arranged over broad-plaited under-skirts, and thin women with long, falling tunics, which make them look gaunt.

A capital arrangement for well-developed figures is the long drapery with only one seam, the selvedge showing. The use of the selvedge, especially where it has colour introduced, is at the same time an economical and becoming arrangement. If you wish to have a well-cut foundation skirt, make it as follows:—

A front breadth,  $23\frac{1}{2}$  inches wide in front at the top, 27 at the bottom; the back a straight piece 38 inches wide; two gores, one on each side, the top 11 inches wide, the bottom half an inch more. The two steels in the back should be 17 and 20 inches,  $8\frac{1}{2}$  inches apart, 14 from waistband. If you get the foundation right and study a good fashion plate for the draperies, you may achieve a well-cut French gown at little cost. French dresses are better made by dressmakers than tailors; for the latter class of gown fall back upon England. The French dressmakers make use of a much larger choice of materials. I have seen a number of pretty gowns made in canvas and watered silk. The plain cream tones are excellent wear for summer or dressy occasions; blue finds favour with Parisians, but it is the dark navy blue, and will stand good hard wear and tear. Every dress of this kind is, however, trimmed with watered ribbon, and especially stylish are the grey camel's-hair costumes thus treated; no material is softer, more lasting, or drapes better.

Plaids are in favour with Frenchwomen, and they treat them very skilfully, cutting them mostly diagonally. Shepherd's plaid has been used on many of the travelling gowns; with an admixture of blue velvet it is admirable. The travelling hats worn by young ladies are of the coarsest description; indeed, they look as if their wearers had borrowed a picturesque fruit basket, lined it with velvet, and trimmed the front with long looped bows and wings. The most curious part of a young Frenchwoman's travelling outfit just now is the mass of etceteras that hang from her waist: a bag of some kind or other, generally leather, and always quaint and curious; pocket-books of the royal red leather, edged with silver, and sometimes scissors and daggers. Dainty kerchiefs peep out from amid the bag and pocket-book, and the bag has a

purse concealed within; it is all attached to a broad leather belt. Whether the fashion will return to us again it is difficult to say, but these belts went out of date with us some years ago.

The demi-toilettes are mostly made with a V-shaped bodice, and the draperies of soft material are allowed to fall in careless folds on the bust, with no intervening jacket. If the gown is intended to serve a double purpose, it can be filled in for day wear with another colour fastened to a collar-band.

The bonnets show large floral wreaths placed beneath the brim, and the most fantastic ideas as to shapes. Lace bonnets of a brilliant colour are the latest mode, and they are made to glitter with studs of jet of the same tone as the rest of the bonnet. Flower bonnets have given place to bonnets made of leaves, but they are supplemented with wreaths of flowers over the face.

Suède gloves are worn to the exclusion of almost any others, but some are extravagantly embroidered. Orange is a fashionable tone, blended with white, which rather shows off its vividness. Shoes have higher heels and are more pointed; but they do not try the foot as English shoes would under the same circumstances, because the bootmakers contrive the sole of the foot to be brought on a level with the heel; there is consequently no strain on the muscles. The embroidery on these shoes invariably carries out the idea of the whole toilette, as do the fan, the parasol, and all the adjuncts so wonderful in Parisian dressing.

The manner of arranging embroidery on a fête or carriage dress is illustrated in that worn by the first figure in our engraving on page 632. The material is rich Bengaline, the waistcoat and sash being soft Surah, a shade lighter than the colour selected for the dress. The embroidery ornaments the collar, Figaro jacket, sleeves, panel, and cuffs. In the model, the still popular *mousse*, or moss green, is the colour, the embroidery in the same tone and gold.

Lace is a favourite trimming with Frenchwomen for afternoon dresses, and on the second costume (centre figure) it is skilfully managed so as to be effective. It forms a yoke on the bodice, small paniers below the waist, and revers each side of the tablier, the left side of which has a beaded panel. The little girl's costume is simple, but the make is one that admits of variety. The under-dress should be dark—red, blue, or green; the tunic is of printed de-laine, a bright, cheerful-looking fabric, eminently suited for children's frocks. The hat should be trimmed with ribbon to match the colour of the under-dress, which in the model is red, the de-laine tunic being cream printed with red flowerets.



## WHAT TO WEAR: CHIT-CHAT ON DRESS.

BY OUR LONDON AND PARIS CORRESPONDENTS.

## I.—FROM OUR LONDON CORRESPONDENT.

**W**HEN November comes we want all the warmth we can get, and a winter mantle is a matter to be considered. I have made a careful survey of the newest purchased and to be purchased, and I have come to the conclusion that if you would be in the fashion you must have a short, small mantle, not coming far below the waist at the back, and with but slender ends, if any, that fall much below the waist in front. They all come high up to the throat, fit the shoulders, and have a sleeve mostly cut in one with the mantle. They are trimmed, the more costly ones, with fur and jet, but the jet is arranged on a novel plan—as an appliqué of the finest cut beads. Plush and velvet, with the fancy woollens, are the fashionable materials.

I think I shall best bring before my readers what really is worn by describing a few of the newest models. Some are made in such thick plush that they might almost be mistaken for sealskin; the pieces for the sleeves are elongated, come from the neck, fall almost to the knees, and have heavy gold and jet passementerie epaulettes on the shoulders.

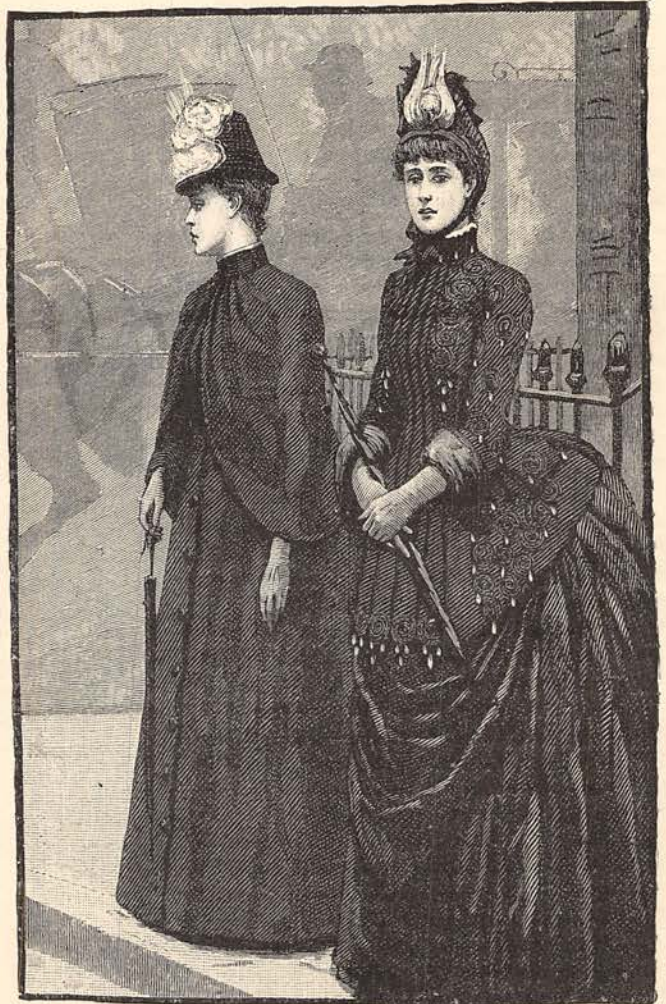
One of the handsomest trimmings is a sort of appliqué in conventional patterns of cloth of gold, edged with gold cord: the sleeves ending in heavy tassels of chenille with mulberries formed of gold thread and silk, presenting a frisé surface. Many of these cloaks have coloured linings. A favourite shape is a sort of elongated habit-shirt, such as was worn in the summer, but with sleeves, and ends at the back like a dress-coat, bordered with fringe; the upper portion of the back has a V-shaped trimming of jet, and bands of jet are carried horizontally across the sleeve.

Occasionally bands of silk are laid down the entire mantle, only a short distance apart, and covered with the beaded passementerie, which apparently has no foundation. In one example three tasselled ends of the plush terminating in beads were sewn to the front ends.

Wooden balls covered with silk and small ornaments, in form like a three-inch muff, are slung on cord for edging mantles or for drops in the front. The

richest mantles are of plain material, and some made on very fine plush have only the bordering of ornaments strung on satin ribbon or cord, and some such addition appears on all the bows. But there are many short dolman-like mantles in fancy cloths—the most fashionable of the beige order. They have a bordering of a new fur or feather-like trimming made of ends of silk braid set closely together and crimped, so that the surface is smooth and soft, and as unlike braid as could be well imagined—and these are stylish and cheap. Feather trimming has been greatly improved, and is really fashionable. The shorn kind spaced in two shades of brown is like some fine, close fur, and shows up well on velvet.

Coats are much the same. We do not call them



COSTUMES.

ulsters now. Some of the linendrapers have brought over from Paris and Berlin uncomfortable new ones, utterly unsuited to the requirements of a garment intended for travelling and hard wear. For example: imagine the trouble it would be, after having fastened a double row of buttons, to have to arrange a cape attached to a full loose vest, which is secured to the coat itself by straps and buckles.

This is only one of many imported to England but not yet naturalised.

Our tailors make such coats with a treble box-pleat at the back and movable capes, fur cuffs, collar, and epaulettes.

Otter and blue fox are the skins most in favour; they form collars, cuffs, and borderings; while black fox, skunk, and sable are also seen on most of the handsomest jet-trimmed mantles.

Long-sleeved, fur-edged mantles, pleated at the back but plain and loose in front, like an elongated dressing-jacket, and finely quilted in the lining, are to be recommended for travelling. For evening wear a simple plush with a box-pleated ruche of the same or ribbon are useful and good-looking. There are a number of new cloths with stripes like silk cord standing well out on the surface, and these are made up in all the new shapes. They wear well, and will be in fashion some time, so are safe to invest in; just as for a rough coat I would abjure all the varieties of glorified flannel, which are of French origin, in favour of honest Scotch Harris cloths and tweeds.

Short capes to jackets and a variety of waistcoats are all the novelties I have seen of late, but the perfection of this garment lies in the fit and cut, and no descriptions will assure these to you. Have few, but go to the best houses for them, for a well-cut tailor-made jacket will last for years. Much care is bestowed on the linings when they are lined, but many of them, as well as the coats, are made of a cloth which is soft and fluffy on the reverse and needs no lining.

We are going back again to the old-fashioned fur collars, tippets, and boas which our grandmothers wore. These are in a measure superseding the capes, which had assumed such proportions, they were really more mantles than capes. Boas are now made with springs, which keep them close to the throat, just as the new Princess veils are made to adhere tightly to the head without crushing it by means of a useful spring, so the often untidily fastened ends at the back are avoided.

It is, indeed, a plush year. Nearly every frock for children is made of it or mainly trimmed with it. The newest trimmings for little people are a collection of coins of the colour of the gown; they are called coins, but they are far more like shells. Jacket fronts are introduced on to most of the frocks, the rest of the dress being cut in one.

Plush hats and drawn satin hats are worn as well as felt, which have brims turned up in various ways, and invariably edged with galoon—a serviceable and economical plan. Velvet surrounds the crown like a widower's hat-band, reaching nearly to the top.

Some of the prettiest mantles for children are of the paletot order, buttoned down the front.

The two mantles illustrated show the styles adopted for fine and wet days. The one for resisting the rain was much worn during the Cowes week. It is of dark red waterproof cloth, the shape evidently inspired by the Connemara cloak which was popular in England about twenty years ago. The other mantle is shorter at the back than in front, is made of black plush, and ornamented with fine jetted passementerie. A border of black fox fur encircles the sleeves. The felt bonnet has a fancy bird in front.

## II.—FROM OUR PARIS CORRESPONDENT.

Certainly the dresses of the year show no signs of a diminution in cost or amplitude. I have just been "interviewing" a large number of beautiful gowns at several of our leading houses, which illustrate the chief novelties.

Sashes appeared on most of them, worn low round the hips, the ends tied at the side and ending in long tassels. Velvet was mingled with woollen stuffs, and most of the best gowns were chiefly composed of this fashionable material. The long draperies of the skirt were generally faced down the sides, so that when they opened they showed a contrast in stuffs or colour. Fur was introduced on many of them. Panels of the new fancy chenille cloths, brocades or braided, showed through the drapings of the skirt, and these were often caught down with very handsome ornaments and secured over the basque at the back with a hook, which gave a bouffant appearance. Some of the bodices are edged with a new ball fringe, the balls plush, but they mostly have a bias band of velvet forming a point in front.

The bodices have either one or two revers, and rarely are the two sides alike. It is fashionable for no fastening to be visible, the waistcoat being formed of some soft falling stuff, that apparently goes as it will. All this gives the opportunity for displaying most beautiful passementerie.

I have in my mind now a light peach velvet, with folds kept in their places by gimp to match, from which fell innumerable balls: very often the bodice and drapery are in one; the sleeves covered to the elbow with an oversleeve. In softer silks, a jelly-bag end forms mostly part of the back drapery, ending in a heavy tassel, for these tassels seem to be an essential portion of all French gowns. Sleeves are beginning to assume new forms, and not always the perpetual close-fitting coat ones, in which it is well-nigh impossible to move; they are often different from the bodice, and sometimes end in a band just between the wrist and elbow, being finished off with a full frill of lace. Sometimes they are cut up the arm and puffed on the outside with a contrasting material.

One point is certain in the French gowns of to-day, all the draperies are long, and it would seem that no two are alike. A good deal of fine corduroy is used in the way of plain full skirts. Frenchwomen show a strong partiality for tailor-made dresses, and in these dark blue and grey mixtures find favour.



UNE CHANSONNETTE.

There were never more beautiful fabrics of which dresses could be made, and stripes are decidedly in the ascendant. But what a variety of stripes there are on the velvet, plush, and fashionable Sicilienne grounds! The Cluny frisés are the newest: the patterns borrowed from the time of Louis XIV. to Louis XVI., and the colourings too: the greens and heliotropes so finely toned down with vieux rose and blue, in close conventional frisé designs, like lace. But, except this particular class of stripes, I think that the striped gowns are more made for the English than French markets, for they affect broad and decided checks in Paris. Some of the plaids in brown, red, and gold are wonderful, but being combined with true French taste they make beautiful gowns. In some of the most successful efforts of weaving, there is an admixture of frisé plush and velvet of one tone, or of two shades of the same.

If you wander about in the Boulevards and the adjoining streets, where pretty tempting trifles are displayed to encourage money-spending, you will, I think, be much astonished at the universal use of tulle in all the adjuncts of the toilette for evening wear. Whether it be flowers or feathers, they are all veiled

in tulle, but manipulated with such true French art, they cannot fail to be charming.

Very pretty dressing-jackets are made in two colours, one forming a loose vest in front. They have hoods at the back lined with the contrast, for hoods would seem to be essential to fashionable dressing; they are worn on dresses as well as out-door jackets.

Feather stitching is not only introduced on flannel, but on silk and satin for the most elaborate dresses.

Buttons appear on most gowns, and are of very large size. Smoked pearl with the patterns in relief find favour; quite the newest variety have a square of plush introduced into the metal, and sometimes decorated with figures in metal appliqué.

French bonnets show many wonderful novelties, and are of a most ambitious character, proudly up-rearing towards the sky. Graduated beads border most of the edges of the brims, but these beads or balls are sometimes made of feathers—quite a new idea; sometimes of foreign seeds. The feathers simply cover a cork foundation, and in metallic greens are exceedingly pretty. Another novelty is a bonnet covered with flat, coin-shaped, filigree buttons. The strings are only about  $2\frac{1}{4}$  inches wide, and mostly have a picot edge.

The new ribbons are silk or velvet, often both, with reversible sides, but their chief variety is in the edge, nearly all being either picot or fringed. Some are striped with thick cords, some with plush, but brocades are few and far between. One point in their favour is that the silk is tough and good-wearing. The heads of birds and even of beavers nestle among loops of this ribbon, and much osprey, for this South African bird is now so greatly in demand that the supply is hardly equal to it. Nothing would seem to be more fashionable, either for bonnets or evening wear, than an osprey aigrette. Ostrich feathers are now forming the entire bonnet, quite a novelty, and seven or eight tips do not seem to be considered too many for the side of what appears to be quite a small bonnet till you see it on the head, when it towers high above the head-gears of a year ago. The shapes are not large; it is the mode of trimming that gives the height.

There are many pretty colours—Mode, which is the tone of yellowish sand, the yellow dominating; peach and petunia have assumed new tones; there is a brilliant yellow called Cleopatra, and a poppy-colour that insensibly makes you think of sunshine; Flame is not quite so brilliant, but admits of most artistic treatment. Faded blues, pinks, reds, vie with Labrador, a blue-grey; Pactile, a faint gold; Lemon, which is Eau de Nil with a new name; Baltique, a not too brilliant blue; Lynx, and all the shades of dust, sand, and mud in which French taste would seem to revel, and no wonder, seeing what a wonderful background they make them for subtle touches of brilliant colourings.

The new sleeves are to be seen in the concert dress in the accompanying engraving. Rich heliotrope silk is the material, and the trimming consists of beaded embroidery carried out in several shades of the same colour. This embroidery also composes the epaulettes which are another feature of the new sleeves.