give him your sympathy and to adapt your conversation to his tastes.

But two exceptions must be taken to this rule, and the oft-talked-of mystical line to be drawn must be recognised in this. Show none when the Christian faith is cavilled at by Freethinkers, and divine things spoken of in a profane and flippant manner. Show none either when evil speaking and scandal are made a form of social entertainment. Turn the conversation if you can; or, if addressed, endeavour to throw a charitable doubt on the truth of the report; or put a more kindly construction on some objectionable speech repeated by a still more objectionable person. An old and high authority observes, "As in robbery, so in scandal, the receiver is as bad as the thief."

Lastly, one word on the subject of conversing with those of a different sex. Conquer any silly shyness that arises from a vain self-consciousness. Let there be no flippant bantering. Be pleasant in manner, but always maintain a certain degree of modest reserve; an unostentatious yet quiet dignity, which cannot be confounded with conceit nor presumption. It will prove a safeguard against intrusive familiarity on their part, and undesirable comments and surmises on that of any spectator. S. F. A. CAULFEILD.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

"Whose every fold and line in all their dresses
Something refined and exquisite expresses."
—ARTHUR CLOUGH.

WITH "chill October" comes the assurance that winter is on its way; and, in spite of cosy fires within and warm clothes without, we have plenty of reason to regret "the joy of our vanished summer"—especially the present one, which has been quite of the old-fashioned kind. Of course, there is much to talk about in the way of changes in dress and fashions this month, although, really, the changes are not very great.

In the way of dresses, everything that is worn will be worn—braiding tucks, plain skirts and long tunics, and kiltings and short tunics, bodices pointed and round, and full ones, as well as plain. So, in doing over old dresses, there is no anxiety about much alteration, as but little will suffice—for the bodice can be completely changed by the addition of a "Fédora" puff, and the skirt by an extra flounce or a kilting, put on in a different way. Many girls are very busy reconstructing their last winter's dresses, with braiding, waistcoats, plastrons, cuffs, and bands for the overskirts. Waistcoats being quite one of the features of the new dresses for the winter, very handsomely embroidered and braided, are within the reach of all people with clever and industrious fingers, as they can make them for themselves. Braiding patterns—which may be transferred to all materials by simply ironing them off with a warm iron—may be purchased for next to nothing at any fancy-work shop; and thus the first step is easily taken, even by the most inexperienced worker. The braid may be either of silk or mohair—I prefer the latter for wear. All worsted braids should be scalded with boiling water and then hung up, without wringing, to drip dry; and to ensure their neither shrinking nor turning green, a handful of salt may be added to the boiling water also. The stitches taken in braiding should be firm, and all corners must be carefully and neatly turned.

THE NEW STYLE OF HAIRDRESSING.

Cloth and other thick materials are frequently employed for plain skirts, and finished with a few tucks at the edge of the skirt, or rows of braid or velvet. With this style of making a long overskirt is requisite, so that the lower skirt may be at least three-quarters covered. With a short tunic it is very ungraceful. Dark green is unquestionably the most fashionable shade of the autumn; and if the right green be chosen, it is an excellent wearing colour. The newest and prettiest is called "amazon" green, another is *purée de pois*, and a third the blue-green tint of a turnip leaf, a charming colour, but perhaps not so fast and durable as could be wished.

The two new braids, called "old" silver and "new" silver, the one bright and the other

AUTUMN BONNET.

dead, are more used to trim these pretty green dresses than gold; and navy blue serges, which are more popular than usual, have poppy-red or Turkey-red braid, or else silver braid with threads of colour in it. Pale primrose-coloured ribbons are also used for navy blue serge, and also striped satins, in two or three colours.

Amongst the new colours are "watercress"-green, *souris-agitée* (I hope my readers will be equal to translating this funny French name, which is a kind of mouse-grey), and moss-green. Iris and other shades of violet have been very popular during the autumn, both in wool and silk, and will continue to be so. Iris velvet has been most popular as a trimming for white felt hats, as well as straw and leghorn. It has also been used as a trimming for white dresses, both of cashmere and nun's veiling.

Black grenadine polonaises are very popular for quiet evening dresses, which sometimes are embroidered with black or coloured spots. The bodice can be either open or closed; and either a black or coloured silk skirt is equally suitable. This is a most useful fashion, and is very economical also; and the same may be said of the lace polonaises, both of black and white lace.

In the way of patterns and designs, I think checks have nearly had their day. Velvet ribbon is the fashionable trimming for them, when they are worn; and the bodice is of plain cloth, not of checked material. In the thin soft silks that have been so much worn all the summer, checks are still fashionable; and those of my readers who have a dress of the kind, will find it a useful autumn or winter evening dress by trimming it with a little lace

and a good deal of velvet ribbon, and replacing the checked bodice by a velveteen one. Stripes, shot materials, ribbed ones, spots, and heather mixtures appear to be the novelties for the forthcoming winter. The spots are far apart, small, and unobtrusive.

And now I must endeavour to give some account of the changes that have appeared in the making of dresses. Bodices are shorter in the basques, fronts, and backs, the fronts often having double points, and sometimes rounded ones. It is asserted on authority that short waists are to return to fashion now that the belted dresses have been so well received; but I do not think that people inclined to be stout will give up long waists and pointed bodices so easily. For although belts may be becoming to slim figures and young girls, they do not suit older ones.

Polonaises are a very popular revival; no modern fashion has ever been so useful and so generally becoming. The very new ones are full at the waist in front, but both they and the plain ones have a kind of belt formed by ribbons fastened into the seam under the arm, and the ends either lightly tied or fastened with a buckle in front.

The sleeves of the new dresses are not perhaps gathered so much on the top of the arm, and they are rather looser; but below the elbow they fit tightly to allow of the long gauntlet or kid glove going over them. There is a new French sleeve, too novel as yet to enable one to say how it will be liked. It is cut in a point up to the collar of the dress, and has no seam on the shoulder.

The great rage of the season is undoubtedly for the "Fédora"—or, as it is otherwise called, the "Molière"—plastron or bib-puff. One of its great attractions is that it can be added to any dress which may have grown a trifle old-fashioned, and may be of any contrasting colour, either a plaid or striped material, and thus applied its appearance will be altered completely. Even night-dresses are made with these bib-plastrons, and straps of work buttoned across them, as well as lace and ribbons.

In our large illustration this month I have been very careful to give the last ideas of the cloaks or pelisses which have now taken the

WATERPROOF AND TRAVELLING CLOAKS.

place of the old and unstylish "circular waterproofs" and even of the "ulster," which has lasted so long. There are two distinct sorts at present—the *tight-fitting* redingote, or polonaise cloak, which was illustrated in our last number, and these pretty, roomy-sleeved cloaks, under which any dress can be worn, and wearing which one does not look quite such a *guy* as in an ulster or waterproof. For all kinds of travelling they are more comfortable than any other form. The two shapes illustrated are the newest of the autumnal season. That represented at the left hand has one large bunch of pleats, with a buckle into which all the back fulness goes, and from which the sleeves originate. It is made in *green waterproof* tweed, with a thread of gold-colour and red in it. The hat worn is the fashionable "Henri III.," or "French hat," as it is sometimes called. The opposite figure wears a similar cloak with a different sleeve and back, the back being shaped to the waist, and the pleats and buckles at the sides. The sleeves, also, are open, lined with silk, and gathered round the hand in a frill. The high frill at the neck is much the same in both cases, being box-pleated and very full, so as to be stiff enough to stand upright round the throat.

The figure at the back wears a skirt of plaid, trimmed with three rows of velvet, a cloth coat bodice, to match the darker colour of the plaid, and a sailor's hat. This bodice may be made in velveteen, if preferred. The new shape of sleeves is shown here, being rather looser in the upper arm than they have been, and tight enough below the elbow to allow of the gloves going over them.

The small and stylish bonnet shown is one of the new shapes, short in the back to allow of the hair being dressed high; the lattice-like crown is composed of black jet beads, and the trimming is simple in the extreme—only a long bow and two ends on each side, and a tiny cluster of feathers in front. The original was all black, and was made in Paris.

The seated figure wears one of the new striped dresses in gold-colour and black, and a high double frill, or Bernhardt ruff, of black lace. The hair is dressed in a roll and plait, while the front is curled. This dress might be copied in any striped material, or in blue serge and striped silk. The bodice is very short, both in front and on the hips, and there is also a gathered "Fédora" plastron in front.

The new fur capes are pointed at both back and front, and made high in the shoulders, like the present style of dresses; but just now little is known about furs, for no one has thought much about them. The favourite fur-lined circular cloak has had sleeves put to it, which is a great improvement as regards comfort, as well as in appearance, and hats and bonnets of seal to match the seal capes have been introduced by some of the leading furriers.

The autumn jackets worn by young girls are very plain, as we have illustrated. They are generally in grey or brown cloth, not black. But for everyone, excepting very young girls, the favourite garment is the "mantelette," which is made in all kinds of material, Paisley shawling, Indian cashmere, broché, cloth, silk, and fur. These "mantelettes" have short backs, and long ends in front, and are very elegant and graceful.

The tight "redingote" has returned to favour for young people this autumn, especially at the seaside, and they are often made in dark red cloth, with a small cape, and are trimmed with black velvet, or else with half capes, or those which look like a cape in front and over the arms, but are joined into the side seams at the back, so that there is no cape at the back. There are also some tight pelisses that are made in thin materials and have belts round the waist, but these are as yet too new to talk about, and they are not useful enough to suit my fancy.

Grey hats and grey feathers; black velvet hats and white feathers; and cream felts, trimmed with iris or violet velvet, are the usual afternoon hats this autumn. For the winter, I believe that we shall have quantities of felt hats, the "Henri II." being still popular, only with a much narrower brim. There are also hats of this same shape, made with wider brims, which are turned up, and are thus rendered less trying.

"By the sad sea waves," the Bowler hat, and the limp tennis felt hats are worn. There is nothing new to notice about the former; but the latter, instead of being embroidered with insects, birds, and reptiles, have the brim fastened up in front with two large rosettes of narrow ribbon of two colours, and pieces of the same ribbon carried across the crown of the hat from one rosette to the other.

In spite of the return of polonaises, no one need think that bodices and tunics are going out of date. Indeed, tunics appear in so many shapes that they are difficult of description. They are sharply divided into short and long; as regards the method of draping them, and as to shape, they are called by several names—shawl, puffed or panier, Watteau, or scarf. The first-named are arranged in either one point or two, the points always hanging on one side. Puffed tunics have one deep puff, or three, each deeper than the one above it. Panier tunics are crossed in front, like a window-curtain. The Watteau tunic is the newest, but is not suited to the very stout. It is gathered into the bodice so as to be quite full at the waist, and is caught up below, once or twice, so as to hang in festoons. I have said but little about the much-worn waterfall, or straight tunic, because I do not consider it generally a successful shape, and also because it appears to entail a larger dress-improver or crinolette than I regard as becoming to any one; and so I do not advise its adoption, and prefer the puffed backs to the skirt. These give all the full effect, but without hard outlines.

My last note must be taken from a letter in the columns of the *Times*, written by a well-known doctor of experience on the subject of the very strong effort now being made to put an end to the practice of tight-lacing, and the recommendation to use braces, and thus to throw the weight of the clothes on the shoulders instead of the hips. This he considers a grave mistake, and braces as having an evil effect both on men and women. In the first place, he says that braces will destroy a fine carriage amongst women, as they generally do amongst men, by placing a constraint on the movement of the shoulders. The truth seems to be that the great aim in dress lies midway between all these opinions. Reduction of weight, and of the number in petticoats, wearing only one, if possible, and the adoption of the long-sleeved and high-necked "combination" garment of sufficient warmth. An even heat may be thus secured. I have not mentioned that the nicest "combination" garments that I have lately seen have been made of Turkey-red twill instead of white calico. I think the material is an excellent one, for it is soft, warm, and thick, and washes very well.

VARIETIES.

Luther's Daughter.

Luther conducted the religious education of his children himself. His daughter, Magdalen, was an unusually interesting girl. A picture of her, with large, imaginative eyes, by Cranach, is still in existence. Luther saw in her the promise of a beautiful character; she died when she was fourteen, and he was almost heart-broken. When she was carried to the grave, he said to the bearers—"I have sent a saint to heaven; could mine be such a death as hers, I would die at this moment." To his friend, Jonas, he wrote:—"You will have heard that my dearest child is born again in the eternal kingdom of God. We ought to be glad at her departure, for she is taken away from the world, the flesh, and the devil; but so strong is natural love that we cannot bear it without anguish of heart—without the sense of death in ourselves. When I think of her words, her gestures, when she was with us and in her departing, even Christ's death cannot relieve my agony." On her tomb he wrote these lines:—

"Here do I, Lena, Luther's daughter, rest—
Sleep in my little bed with all the Blest.
In sin and trespass was I born,
For ever was I thus forlorn;
But yet I live, and all is good—
Thou, Christ, redeem'st me with Thy blood."

St. Cecilia.

St. Cecilia is generally regarded as the patroness of music. She is represented in sacred art as singing, and playing on some musical instrument, or listening to the performance of some angel visitant. This last circumstance is in illusion to the legend that an angel was so enraptured with her harmonious strains as to descend to earth to visit the saint. This has been happily touched upon by Dryden in his "Ode for Cecilia's Day."

"At last divine Cecilia came,
Inventress of the vocal frame;
The sweet enthusiast from her sacred store
Enlarged the narrow bounds,
And added length to solemn sounds,
With nature's mother-wit and arts unknown before.
Let old Timotheus yield the prize,
Or both divide the crown;
He raised a mortal to the skies,
She drew an angel down."

Handsome Wives.—He that hath a handsome wife, by other men is thought happy; it is a pleasure to look upon her and be in her company; but the husband is cloyed with her. We are never content with what we have. *Selden.*

The only way to regenerate the world, is to do the duty which lies nearest us, and not to hunt after grand, far-fetched ones for ourselves.—*Rev. C. Kingsley.*

That household is nearest the Christian ideal where are studied most minutely those delicate offices and interchanges of kindliness which, like golden threads, run through the warp and woof of every-day life.—*McDuff.*

The First Lesson.—Let thy child's first lesson be obedience, and his second shall be what thou wilt.—*Quarles.*

The Past and the Future.

Two paths hath life, and well the theme
May mournful thoughts inspire;
For, ah! the past is but a dream—
The future, a desire!

—*From the Arabic.*

Gentlewomen and other candidates desirous of becoming probationers should apply to Mrs. Elizabeth Carberry, the lady superintendent, at the Royal Free Hospital, Gray's Inn-road, W.C.

NEW BONNET, WITH OPEN FRONT.

Girls who have not the physique for nursing, or to whom the education necessary for the practice of medicine would be too costly, or the duties too onerous, may earn an honourable living and follow an interesting calling, if they study chemistry with a view to maintaining themselves by it as a business.

By the *Pharmacy Act of 1868*, women were admitted to the examination, which legally qualifies them to practise pharmacy; and the Pharmaceutical Society admits women as students to the lectures at their offices, 17, Bloomsbury-square, W.C., for which the fee is four guineas; but they do not admit women to their laboratory, and as practical knowledge of chemistry, dispensing and pharmacy is absolutely necessary, it would be better for a student to take the course at the South London School of Pharmacy, 325, Kennington-road—secretary, Mr. William Baxter—which is at present the only place where a woman can qualify herself to pass the examinations, which the law requires, before she can open a shop or style herself a dispensing or pharmaceutical chemist. The course at this school extends over a year, and the fees amount to about £15.

A class for technical chemistry has also been opened by the City and Guilds of London Institute for the Advancement of Technical Education, at low fees, particulars of which may be obtained on application from Philip Magnus, B.Sc., B.A., director and secretary of the Institute, Gresham College, London, E.C. Before admission to examination, candidates must pass a preliminary examination in Latin, arithmetic, and English, unless they possess a certificate of having passed the local examination of the Universities of Oxford, Cambridge, Durham, or Edinburgh, or the examination of the College of Preceptors, or any other legally-qualified body approved by the council, provided Latin and arithmetic be included in the subjects. Candidates should be thoroughly conversant with fractions and decimals at the outset.

At the Hospital for Women, Marylebone-road, girls are taught dispensing at a premium of £5 for six months; they should possess a slight knowledge of Latin, and be familiar with the medical weights and measures.

Desirable as pharmacy is as an occupation for women, a certain difficulty lies in their way, owing to the fact that since 1877 it has been insisted on as an indispensable condition that the year's technical training shall be supplemented by a three years' apprenticeship to a chemist and druggist, and it is very difficult at present to find druggists who are willing to take girls as apprentices; but the following passage from the *Lancet* suggests the hope that this difficulty will soon pass away:—"There is nothing in the process of education or in the business of a pharmaceutical chemist that would be unbecoming to a woman. For purposes of neat compound she is a serious rival. The success of a pharmaceutical chemist turns largely on the way in which dispensing is conducted, and the natural handiness and neatness of a woman would find ample field in it. Doctors are only waiting till dispensing can be done at reasonable prices by chemists, to hand over the whole of their prescriptions to them. Perhaps the introduction of women into the trade may hasten this desirable arrangement."

A NEW BONNET.

STRIPED EVENING BODICE AND OVERSKIRT.

The implied suggestion that the introduction of women would probably assist in lowering the prices of chemists—in other words, diminishing their profits—may perhaps neutralise the effect of this recommendation. Work should always have its fair price, by whomsoever it is done, and women will never take their proper place as workers until it ceases to be considered that their work can be had at a lower price, for this almost necessarily implies that their work is inferior. We must hope that, before long, chemists may be found who are willing to take girls as apprentices. If some great firm would take the initiative and admit, say, half-a-dozen girls at once—as was done with marked success by two great Bond-street hairdressers—they would be conferring a signal boon on girls, and would, we venture to think, be securing for themselves able and trustworthy assistants. Meanwhile it is to be mentioned that Miss Isabella Clarke, who is practising as a certificated pharmaceutical chemist in Spring-street, Paddington, is willing to take outdoor apprentices, at a premium of £100, for three years.

It is satisfactory to know that dispensing is one of the trades approved by the City and Guilds of London Technical Institute, and in paying the apprentice fees for which they are willing to assist. Particulars can be ascertained from Miss Gertrude King, secretary to the Society for the Employment of Women, 22, Berners-street, to whom all arrangements are entrusted.

DRESS, IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

"That monster custom . . . is angel yet in this,
That to the use of actions fair and good,
He likewise gives a frock or livery,
That aptly is put on."
Hamlet. Act iii. Scene 4.

THAT dress is certainly a great index of personality there is no doubt, but it is pleasant to believe, on Shakespeare's authority, that we may even go a little further than this, and believe that "actions fair and good" have a livery of their own. How blessed are we if we may "aptly put it on."

November, dark in London, and generally very dreary, shows itself of late years particularly in the gradual filling up of the streets until it becomes nearly as difficult to cross Regent-street as it was when May and June brought us the whirl of gaiety and fashionable life. Everything has changed within the last few years in this way, and November has become one of the brightest of months so far as more serious things are concerned. Galleries opened, lectures given, and there is enough music and quiet gaiety to make life cheery, though the skies weep and the blue heaven shows us the "grey side of the blue."

Perhaps there is nothing I am so glad to welcome again as the bands of fur for trimmings of dresses and cloaks, for nothing looks more elegant or ladylike, without being too costly for a moderate depth of purse. Indeed, furs altogether promise to be a great feature in our apparel this winter, and the fur cape is again a most fashionable garment. Many of them are made high on the shoulders and pointed; but the others are just as much used, and no one need feel unfashionable in them.

The large illustration gives an excellent *résumé* of the fashions in the skirts, redingotes, bodices, and cloaks of out and indoor dress. The figure on the extreme left shows the prettiest style for making cloth and serge dresses, which may be trimmed with fur or feather bordering, and turned into a complete winter dress. The next dress is a tight-fitting redingote of ottoman broché, faced with velvet and wadded for warmth. The dress worn by the lady of the house is of silk and velvet; or, if in cheaper materials, of cashmere and velveteen. The underskirt is of silk or cashmere—the first overskirt of velvet, and the second of silk or cashmere. The bodice is of silk or cashmere, with a Fedora plastron of velvet. The back breadth is in stripes of velvet and silk, with an upper back-drapery of silk.

The visitor at the back, sitting down, wears

[AFTERNOON CALLERS.

a dress of serge and striped material, which may be copied in silk, satin, or cashmere, or may be used as a model for retrimming an old dress of a past fashion. The young girl standing up shows the fashionable "visite"-shaped mantle for walking, and also for opera and carriage mantles. The model is made in a checked melton cloth, with bright threads of colour. They may be trimmed with bands of fur and feather trimming, but the most ladylike way of finishing them is to put on a wide band of plain velvet, to match the cloth in colour. The model shown is made with the new "sling," or "Bernhardt sleeves," which fall from the neck like a pair of bags. It will be noticed that in this illustration I have carefully avoided giving the too-much worn "Henri III.," or "French hat," but have selected instead felt, or smooth silk plush, like a riding-habit, turned up at the side and placed upon the head—not at the back of it—as the French hats are now worn. To tell the truth, now that young girls have donned their fur capes, if they wear the hat at the back of the head, and do not hold themselves well, the effect of the figure is shocking on all sides except the front. Very few girls hold themselves as well as the young lady on the extreme left; but there is generally nothing but laziness to prevent a girl holding herself as erect as a Greek goddess.

Winter jackets are both pretty and moderate in price. The prettiest are perhaps those made in ottoman cloths, in indigo bronze, and dark crimson, with collars, cuffs, and flaps for the pockets in velvet. The edges of the smooth cloths are often scalloped and bound. Dark crimson jackets, mantles, visites, and jerseys are quite new, and look warm and comfortable. The jerseys have a thick rib, and may be worn as out-of-door jackets, and they have cords looped across, from shoulder to shoulder in front, and interlaced cords behind. Cords are used in the same way on redingotes of thick serge, matelassé and ottoman; but I must not forget to say that they are not used this winter in velvet or brocaded silk, but they are nearly always of a woollen material, which may be fur or feather-trimmed, or have bands of velvet. They are not opened at the back, but have lots of fulness added by pleats, and the sleeves are large and open. There is usually a cape to them, but this is quite optional.

Stripes are the most fashionable design in woollen materials, and they are of rather uncertain outlines, but in silks and in skirtings for petticoats they are very well defined and marked in colour; blue and dark-red, and yellow and black being favourite mixtures. Large spots, or "wafers," are also new; and then there is a pretty uncertain-looking cashmere, with palm leaves and pines, called (I believe) Lackmé. Cashmere and satin-cloth are both popular, without any trimming except feather bands to match. Cross-stitch embroidery cloth, the patterns of which are carried out in that stitch, woven in the material, are very pretty, and should be trimmed with a plain material of the same kind.

By this time I must say a little about colours. For this winter they are more popular than they ever have been, and they are certainly prettier than we have had them for a long, long time. Green is the most fashionable hue; but this month I notice a great evidence of feeling in favour of the new smoky greys, which are called by most of the first-class drapers "London smoke;" a very elegant colour, becoming to most people, and likely to wear satisfactorily, and look well for a long time.

Many yellows are also worn, both in dress and millinery. A deep yellow called "Mandarin" is very handsome; and so is another called "*flamme de feu*," which is really an orange, with the deep-red firelight-hue on it. The list of greys which I have seen shows how fashionable this colour is likewise in all varieties, as well as "London smoke." "Wrought iron," "flint," "poppy-seed," are all names that explain themselves, as they are very descriptive. "Devonshire earth" and "tomato red" are both warm-looking, and pretty; and there are several new browns, such as "chamois," "Norwich pippin," and "dun-colour," which will be useful in winter wear.

I must give a few words to ladies' umbrellas, which may be seen in endless varieties as to handles, but the coverings are usually of black or dark brown silks. Large balls are much used for handles, in onyx, carnelian, or painted porcelain. "Barbotine" painting is, I fancy, the latest introduction. Then there are silver balls, and crooks of considerable size; and a large ring-handle in silver, which is very popular, and worn on the wrist.

The newest dress-buttons are very tiny, and are made of bone, pearl, or metal. If black buttons be used, they should be dull in colour, and of the size of a pea.

Gauntlet gloves are still very popular, but the gloves most generally worn appear to be the long stout chevrette gloves, in tea-colour and yellow. Slate-coloured *gants de Suède* are worn very extensively with black costumes. In general, the gloves are drawn over the dress sleeve, and the most fashionable ladies have their gloves of silk and suède to match the dress in hue, grey only being worn with black dresses.

In stockings there are mixtures of various colours to match the dress, and these are in wide ribs, or else quite plain. The checked stockings to match the dresses in the new plaids I do not fancy at all, nor do I think they will be popular. For the evening, silk stockings to match the shoes are worn, or if the dress be white, then both must be white. Bronze silk stockings are worn with bronze kid shoes, and long bronze silk or Suède gloves may go with them. However, white kid gloves seem now to be universally preferred at night.

In my two small illustrations I have endeavoured to give an idea of bonnets which should be a little novel, and out of the usual "princesse" style. The figure with her back turned to us, and wearing a fur cape, wears also a straw bonnet, which I have had drawn more especially that our girl-milliners may make bonnets easily from it. The newest straw bonnets for the autumn and winter are shot, and these are trimmed, like my illustration, with dark velvet of the same colour as the darkest shade of the straw. The brim is lined with plain velvet, and the outside edge may be plain, or fulled-on in box-pleats. Two or three small coloured tips are placed at the top, or else some of the new velvet leaves may be used. The other bonnet, with the open front, is lined with black or coloured velvet; the bonnet itself being of felt. The crown is of velvet laid in folds, and the strings are of velvet also. The only extra trimming consists of the three feather tips. The seated figure shows a striped evening bodice and overskirt; with a full plastron, and *ruche* of black lace.

We find both velvet and velveteen are very largely employed this year for mixing with woollen costumes, as bias trimmings laid on flatly, or as entire costumes in all colours of the rainbow; but in the best shops I notice that only "London smoke" and browns are being made up; with the exception of a few greens, not even black being liked for making up into a whole dress.

And now my last lines must be devoted to the home dressmaking, which is sure to be going on very largely this month; and I must try to help it on its way successfully by various suggestions which may be of use. The new dress-skirts are much easier to make than those that preceded them, as the stuff is used much plainer and is not puckered nor *plissé*. The skirts in general are simpler than they were, and hang in longer and more graceful lines—many of them being made up quite straight, without any foundation; others have box-pleats at intervals; others are plain all round, save at one place at the side, where they are opened to show several box-pleats beneath. Some skirts are made with three box-pleated flounces, others with four; but a great deal of skirt is shown however they may be made, as the overskirts are very short and the polonaises are draped high at the back as well as at the front. Neither the folds nor drapery of any skirts are full or bunchy, and the back drapery hangs down, in some instances, quite straight, in others in loops of simple form. Kilted skirts are still worn in stripes and plaids; and for some light and thin woollens I have seen three bias flounces made, which were edged with velvet. Ribbon-velvet is still run on in rows along the edge of deep kilts; from three to five rows being used, and placed very closely together. The same style is adopted for the edges of polonaises, which are made of woollen materials. The last-named article of dress is increasing greatly in favour, and there is an immense variety of shapes. Those with plastrons, and those without; those with waistcoats, "Fedora bibs," and cross-cut fronts; and there are some raised very high on the hips, like a Watteau tunic. All bodices are cut very short in front, and very short also over the hips; and there is very little back-drapery—merely a habit-back. In the first figure in the large illustration the basque is put on at the waist, and extends from the back nearly to the front points, and is finished by two narrow ribbon sashes, which are tied in front in a loose bow and ends. Braided serge is in high favour for walking and travelling dresses, and when braided the bodices are quite plain, otherwise not full in front, nor made with a waistcoat. Sleeves are still worn rather short, not less than two or three inches above the wrist. They are cut in a plain coat-shape, and are small at the wrist.

Most people are glad to find that time brings no increase in the size of the crinolette; and that they need not fear the introduction of the full-blown crinoline. From the first the use of an outrageous, or "loud" crinolette has marked the person as vulgar and extreme in taste; and lately, two steels only have been put into the top of the dress-skirt by the best houses; and at the top, under the basque, a small pad, or mattress of horsehair, is added to lift up the weight of the dress-gathers. Few people who care for their looks wear the ordinary "dress improver," but have the steels put into their dresses, or in their petticoats.

To my mind, dress was never more elegant, or less obtrusive and extreme, than at present. Whenever we see extremes, we may set their ugliness down to the lack of taste of the wearer; not to the fault of Dame Fashion, if rightly and modestly followed, and at that distance which ensures self-respect, and a due regard for our circumstances and positions in life.

COMMON ERRORS IN DAILY LIFE.

By James Mason.

II.—Errors in Spelling.

Many of us, girls, otherwise well educated, are decidedly weak in our spelling, and experience much the same difficulty as the old lady who declared that she knew her letters well enough, but it was the putting them to-

DRESS; IN SEASON AND IN REASON.

CAPE LIKE THE DRESS, WITH FUR TRIMMING.

"Never in your dress altogether desert that taste which is general. The world considers eccentricity in great things, genius—in small things, folly.—*Bulwer-Lytton*, "*Pelham*."

EVEN the chilliness of this chilly winter may be made less by the appearance of the things around us; and so we are adopting, with quiet thankfulness, the rich, bright hues which are presented to us this year for dresses, mantles, and millinery, and feel the brighter ourselves for the change from dark dulness, and from the sickly light colours and the flimsy look of summer garments. This new liking for colour extends even to our ulsters or travelling cloaks, and some of the prettiest are made of red, reddish brown, or that shade of blue called "Gendarme." In fact, I think that these long cloaks, quite concealing the dress, are the most popular as well as the most useful of any recent introduction; they are more stylish and dressy than the long-worn ulsters, and as they can be made of woollen materials, and even of materials matching the dress beneath, they are not too expensive.

One of them that I saw lately was made of blue ripped ottoman woollen, with large, round red spots on it; the lining being red. The dress beneath was of plain blue, and the spotted material mixed with it. As to shapes, there is a very large choice, but the two mantles given in our illustration of November, page 41, vol. iv., are excellent examples. Some of the backs are a little less full, and rather more defined; and the sleeves may be more closely cut, but little change is made. Some also have capes so large that they make the lower part of the mantle look like a skirt.

The *redingote* for the winter is made warmer by having fur bands added to it, and a large fur collar; a cape trimmed with tails, and wide hanging sleeves, with wide fur bands. The huge fur collars are not pretty, and are certainly not becoming; while from a hygienic point of view they are a mistake, and render the wearer liable to colds and coughs, and all kinds of bronchial affections. In fact, a doctor of my acquaintance considers that many of the worst bronchial affections of the throat disappeared with the old-fashioned fur boas of long ago; and supposing that he be right in his opinion, we have reason to be glad that the effort to re-introduce the fashion was not successful a short time ago. These wide open sleeves—"Belle" they used to be called, as I remember—have made their appearance at a very unhappy time, just when they were not wanted—in the winter season; for they are most uncomfortable and chilly, and even a long glove or fur cuff seems to be no defence against the stream of cold air which they admit up the arm.

The newest sealskin jackets are quite tight-fitting. Sealskin dolman capes are also used, edged with some other kind of fur. The tail fringes of fur, to which I have already alluded, are quite new, and so are the balls of sealskin, which are used for fringe and as tassels to muffs.

Capes of the same material as the dress, wadded, warmly lined with flannel, chamois kid, or fur, are more fashionable than anything else for young people, and for all, indeed, who care to preserve an appearance of youthfulness in their dress. Fur capes, and capes of feathers matching the dress in colour, with cuffs and muffs of the same in fur or feathers, are also worn. One of our illustrations shows a cape like the dress, trimmed with fur, and the centre figure in our large engraving representing the decoration of a church shows a fur cape of smooth fur edged with a long-haired fur, the cloth dress being trimmed with the same in an entirely novel manner. The "waterfall" back, as it is called, is still much worn for thick dresses, and so I illustrate it, although I consider it far from graceful, as it is usually accompanied with a large and ungraceful dress-improver which wags "like a discontented kitten," our artist-friend complains.

The other two dresses in this pretty sketch are very elegant and girlish in their appearance. The figure standing on the bench wears one of the new French blouse polonaises, made of spotted woollen material, over a plain kilted skirt. The "Fedora" puff in front may be made of the colour of the spots on the polonaise; the small collar and band at the wrist are of velvet. The other figure wears one of the new brocaded velvet jackets, with a satin waistcoat, intended for outside wear, or for wearing underneath a feather or fur cape. The thickness of the velvet and its lining should be sufficient for some amount of cold weather. The jacket is a valuable addition to the wardrobe when there are any skirts to be worn out, which are good enough for walking in, but not good enough to provide with new bodices. The skirt worn is of thick nun's cloth, with silk embroidered bordering at the edge of the flounces.

As a useful garment the polonaise has no compeer, and it adds elegance to its other good qualities. In the newest style the draperies and folds are rather scanty, as represented in our sketch, but this implies all the more care in the cut and fitting. Ribbon

NEW STYLE OF HAIR-DRESSING FOR YOUNG GIRLS.

OUT-OF-DOORS JACKET OF CLOTH.

bows for looping them are much used, and they hang in graceful loops and ends at the back and sides; but the back draperies are less bunchy, and the side draperies are becoming enlarged in proportion as they shrink behind. Dresses have more fulness in front than they had—in fact, the tendency of fashion seems to be to increase the gathers at the waist, and consequently the width of the petticoat. Short skirts continue to reign supreme in the house and in the street, and in evening dress the same holds good, for the demi-train and the train are rarely seen—and when seen belong to a dowager with a dress of very handsome material.

Almost all bodices are pointed in front, and made at the back with short coat-tails. Evening dresses for young people, now the festival season is approaching, must be alluded to, as everyone expects some extra brightness in the holiday time. They are cut out both in front and at the back in a pointed, or, more properly, a heart shape, and are thus high on the shoulders. In some dresses this space is filled in with a black or white chemisette of lace, made of sprigged net, lace tulle, or a spotted lisse. But when left open, the edges have neither ruche nor frilling, but only a white or black lace turned over the edge of the dress, after the manner of the "Langtry" collar.

The "Fedora" bibs, which are so much used for the evening as well as the morning, are made of the lace called "Spanish," but really, I fancy, owing its origin to Nottingham. These bibs are easy to make, and form a charming addition to the toilette in the evening; they hang in one fold from the neck to the chest, and may be finished there with a flounce or puffing and a "flot" band of ribbon, or they may be in one long loose bag from the throat to the edge of the bodice, only caught in at the waist by a fancy ornament.

In Paris this plastron has the lower edge draped like a scarf across the skirt to the left side. Waistcoats are popular, the newest being made of folds of satin laid closely together all the way from the throat to the point of the dress. One advantage of this is, that when one edge of the pleats is worn out, they can be turned to look like new on the other side.

I have mentioned the dresses trimmed with fur, but I have quite omitted to say what furs are to be used. Otter is generally liked for all the many and varied shades of brown, unless feather trimming be used, which looks, I think, even prettier. Natural opossum and racoon are used on everything, without distinction, and the same may be said of silver fox; while I notice chinchilla fur is only liked for green and the "London smoke" colour that I mentioned in my last.

The neckbands of all dresses are made very wide, and the same fancy still exists for showing no white at the throat, or merely an edge where the band is of velvet or fur. Many young ladies use gold lace at the neck for evening wear, and a wide velvet neckband for the evening would have a single row of wide lace standing up round the throat.

All the bonnets worn are small, but the fronts are open, and not close round the face like the "Princess," which has been so much worn and so universally liked; but the open fronts are decidedly becoming, and the style of laying the velvet quite smoothly over the frame, and having velvet bows, gives an elegance and style which I much admire. It is like a frame to a fair face, and reduces the plainness of the plain. Reds and yellows are the favourite colours in millinery, and this bright patch of vivid colour is very enlivening to the costume worn out of doors. And now I am on the subject of bonnets and hats, I cannot help expressing my regret that the poor birds are again called on to pay tribute to the follies of fashion. Follies they really and truly are, for nothing so horrid has yet been seen as the miserable deformities we are asked to admire, and, what is worse, to wear, as birds in our hats and bonnets. They are positively painful to look at. Worse still is the number of wings needed to garnish a fashionable hat; on *one* alone the other day I counted six or seven. I do hope our girls will avoid encouraging this needless persecution of our poor little winged neighbours, and choose velvet or ostrich tips for a trimming.

Grey or smoke-coloured felt and velvet is the most useful colour to choose for a hat or bonnet this season, and it will save much discussion as to "What can I wear?" at home, for every colour goes with it. In London, as I have said before, save for very young girls, bonnets are more correct and ladylike than hats, the latter being only used in the early hours of the morning. The veils worn are of lisse, matching the hat or bonnet in colour, and

OUTDOOR AND INDOOR DRESSES FOR YOUNG GIRLS.

they are larger and longer at the back than they were.

A revival of the "jersey" in several forms may be seen at many of the first-class drapers' under various names. They are some of them very elaborately braided, and some of them for out-of-door wear have a cape to match. One of them I most admired was of dark green, and quite plain except for six or seven rows of narrow gold braid on the edge of the basque, cuffs, and collar.

GRADUATES IN HOUSE-KEEPING, AND HOW THEY QUALIFIED.

By DORA HOPE.

THE room in which the cookery classes were held was, on a small scale, like the lecture theatre of a college. At one end was a cooking range, while rows of seats, raised one above the other, ran round the other three sides of the room, the middle of which was occupied by tables. Miss Down occupied a raised seat at one side, whence like a presiding genius she watched and directed; whilst the girls whose turn it might be to practise worked away at the tables or range, with rolled-up sleeves, larged bibbed aprons, and caps.

Sometimes there was no actual cookery done, but Miss Down delivered a lecture, the amphitheatre seats being filled with students, note-book in hand. They were expected to write out their notes in full afterwards, and were questioned on the subjects treated the following morning. These lectures dealt generally with the principles of cookery, rather than with the actual details, and the first one which Narcissa attended was on the important subject of soups.

"It is a useful habit," remarked Miss Down, in beginning, "to reflect before preparing a dish, what your object is in making it." She then went on to explain the various kinds of soup, and their suitability to various purposes. There are thick soups, clear soups, and purées; meat soups and maigre soups, with almost endless possibilities of varying each kind. There are, however, a few general principles which apply to all. Meat, and bones from which it is wished to extract the goodness, must be put on in cold water, and should be allowed to simmer, and not to boil, altogether five or six hours. The reason is that the albumen, which is one of the principal components of meat, will only dissolve in cold or tepid water, and hardens when boiled, just as we see to be the case with the white of eggs, which is the same thing as the albumen of meat. Therefore, if we have a joint of meat to boil, we put it at once into boiling water, in order that this albumen may immediately harden and form a kind of coating, to prevent the other valuable parts of the meat from escaping. For soup, however, our aim is to extract all the juices—therefore, the albumen must be dissolved. After it has dissolved, it will coagulate again, and, with the fat, rise to the top of the water, forming a scum, which must be skimmed off at once, as it brings the impurities in the stock to the surface with it, so clearing the soup; but if allowed to remain, and the stock allowed to boil, it would partly dissolve and partly sink to the bottom again, so making it almost impossible to clear the soup. As I said before, white of egg, which is commonly used for clearing soup, is albumen too, and collects the impurities in just the same way as the albumen in the meat.

Hot soup has great restorative properties and is easily digested—hence the favour in which it is held as a preliminary to the more solid portion of the dinner. For this purpose, when not intended to form an important part of the meal, clear soups are generally preferred. When intended to supplement a somewhat plain or scanty meat course, purées or thickened soups are more useful, though the lighter kinds of thick soups are used alternately with the clear ones, and if there are more than a few persons to partake, it is usual to have a tureen of each of the two kinds on the table. For hungry boys or for the servants' table, a more substantial soup of a nondescript sort is made by adding to the stock any pieces of meat, bread, vegetable, or anything else the larder contains, cut up into small pieces and served in the soup.

Maigre soups—that is to say, those made entirely from vegetables with no meat stock—are generally used as clear soups, for an invigorating commencement to a dinner. Many persons who dine late prefer to take no meat in the middle of the day, but take strong soup. For such purposes, a nourishing maigre soup can be made, which would be too substantial for dinner, by putting into a purée of lentils or haricots, a little milk, and a quantity of finely chopped vegetables.

There are a few other general principles to remember about soups. The stock, of whatever kind, must never be allowed to remain in the saucepan after it has been sufficiently cooked, or it will certainly have an unpleasant flavour, and probably go sour. It must be turned out at once into an earthenware pan, and left in a cool place till wanted.

The thickening, whether flour, tapioca, or whatever it may be, must be mixed smooth in a basin with a very little cold water, or stock, and only added to the hot soup a few minutes before it is wanted, after which it must be stirred all the time.

It is no use trying to make good soup from bones unless they are well broken up, as the gelatine, the valuable part of the bones, is only dissolved in the outer portion of the bones, that with which the water comes in contact. Therefore the greater extent of surface exposed, the more gelatine you will obtain.

Gelatine, though very useful, has no flavour, therefore soup made from bones alone is very tasteless. The portion of the meat which supplies the flavour is called ozmazome, and the object must be to obtain as much of this as possible, therefore remember that freshly killed meat yields more than that which has been hung some time, that veal and lamb contain less than beef and mutton, and that brown meats in general supply more than white.

Stock must not have the vegetables or other flavouring added to it till shortly before it is served. If put in when the stock itself is made, a day or more before it is used, they will lose their flavour, and the vegetables become discoloured.

These were a few of the main points of Miss Down's lecture, which was illustrated by experiments. Some bones, unbroken, were set to stew in one saucepan, and an equal weight pounded in another saucepan, which proved her theory of the importance of chopping up the bones. The necessity of using cold water to dissolve the albumen of meat was also triumphantly asserted by the superior strength and clearness of some stock made from a pound of meat in cold water, which one of the elder girls had been carefully skimming, while another saucepan in which a pound of meat had been set on in boiling water presented only a muddy-looking and comparatively tasteless fluid.

"Now, before we leave the subject of soups," said Miss Down, "Miss St. Adrian has kindly promised to enlighten us a little about German soups, which I believe are rather different from ours." So saying, Miss Down vacated her raised seat, and sitting down amongst the girls, motioned to Narcissa to take her place.

Narcissa looked dismayed. To deliver a regular lecture in this way was an ordeal she was not at all prepared for, and though she had made a few notes beforehand, it was only with the idea of assisting her memory in a sort of confidential chat with a small class of girls. However, there was no help for it, so after an appealing glance at her aunt, who persistently looked the other way, she ascended the steps into Miss Down's high seat, and, trembling with nervousness, began. It being her first essay at anything of the kind, her language and manner of description were neither fluent nor clear, so we will give the substance of her remarks in a few words.

She explained that soup is used at least once a day in all German households, frequently twice; but though they often use meat stock flavoured with vegetables, such as is common with us, in many parts of Germany meat is scarce and dear, while milk and fruit are plentiful almost everywhere. Therefore, necessity being the mother of invention, they make a great deal of their soup without either meat or vegetables.

Milk soup, which is served almost daily in country houses in Germany, is a general name for any kind of soup of which milk forms the foundation. Narcissa said that on first going to live in Germany she had asked a native how to make milk soup, and the reply was, "My dear, you ask me how to make milk soup! It is as though I asked you how you English make pudding. We make it every way."

The most common form of it is a quart of milk, with a small teacupful of sago, pearl barley, ground rice, gröats of barley, oats, or buckwheat. Oats must first be washed in warm water and skimmed. For oats, barley, and buckwheat the water in which they are set on to boil must be hot, for ground rice boiling, for sago and pearl barley cold. Tapioca and semolina are not known in country places in Germany, but might be used in the same way as sago. The three first mentioned must boil an hour, ground rice a quarter of an hour, and sago and pearl barley rather more than an hour. When done, the milk is added cold, with salt to taste, the whole boiled up once and served. Each ingredient to be stirred while being mixed with the water, and occasionally while boiling. This is the general principle of milk soups, but other things are added according to fancy. One of the favourite additions is pumpkin, peeled, cut in pieces, and boiled in water; then pressed through a colander and added to the soup at the same time as the milk. Chestnuts are also used. After removing the outer husk they are put in a pan of warm water for a few minutes, then taken out, peeled, and stewed in a little cold water till soft, rubbed through a sieve back into the stock, and the milk poured on to them, and flavoured with mace.

This amount of information would not have been given if Miss Down had not extracted it by means of asking leading questions, the girls chiming in also with questions and remarks, as they were encouraged to do when Miss Down herself was speaking. Narcissa stopped speaking now, and was evidently meditating a descent from her high seat, when one of the girls asked if she was not going to say something about the fruit, which she had mentioned in connection with milk.

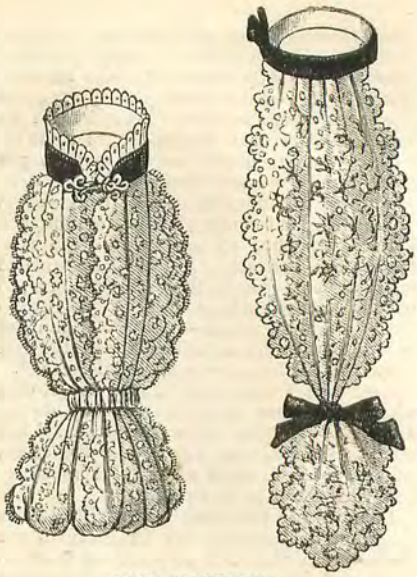
Thus reminded, Narcissa resumed her seat, and explained to them that in districts where fruit is plentiful it is very much used for soup. Apples, currants, plums, bilberries, chestnuts, all kinds of fruit are used. It is stewed in water, then taken out and rubbed through a strainer back into the water. Some kind of thickening has been boiling meanwhile, as for milk soup, and when done enough the fruit stock is poured on to it, as was done with

DRESS: IN SEASON AND IN REASON.

BY A LADY DRESSMAKER.

"The fur that warms a monarch,
Warm'd a bear."
—*Pope's "Essay on Man."*

FUR certainly is one of the *idées fixés* (as our neighbours the French would say) of this winter season; sable, if we be rich, and expensive dress nothing to us; raccoon, dyed and undyed, bear, beaver, otter, and sealskin, if we be less endowed with this world's goods. I must not forget, however, in justice to sable, to say that it is a fur of wonderfully good wearing qualities—better, almost, than any other. Sealskin this winter is not the rich dark fur we have hitherto known it, but it is left undyed, and is thus the true colour of the fur in its natural state, of a greenish hue, with no brown about it. Mantles and jackets will be but little seen on girls this winter, as fur capes are large and ample, and fur cuffs are much worn, so that no other covering is needful. Sable and marten are used for capes for the first time this winter, but the other furs — mink, bear, skunk, and opossum — are quite as popular and almost as handsome.



LACE PLASTRONS.

WINTER WALKING COSTUMES.

Feather borders are nearly as fashionable as fur, and besides marabout and ostrich, cock's feathers and chicken's plumage dyed are both sewn on a foundation, and used as trimmings. The last I do not admire, for it has a rough, odd look, suggestive of a fowl standing on one leg, with ruffled feathers, on a cold winter's morning.

In the last number, as well as in the present, I have illustrated the short, tight-fitting jackets so much worn out of doors, but which are quite as short and in every way similar to the bodices hitherto worn indoors. They are trimmed with fur or feather ruching, and are made single, double, and cross-breasted, with fur collars and cuffs. Vests of fur are also worn with them, made of black or white astrachan lamb, seal, and beaver. Skirts of the new red cloth are made for young girls, and of habit-cloth, in brown, green, or blue, the skirt being either quite plain or else with very slightly pleated box-pleats. In the large illustration of this month I have given a short fur-edged jacket and cloth skirt, the over-skirt being of silk, velvet, or cloth. This figure also wears one of the new large hats of velvet edged with fur, to match the trimming on the jacket. The large cloak of the figure with her back turned to us is made of tweed or cloth. The two figures in the background show the new way of making-up out-of-door polonaises and plain serge dresses for home or school wear.

NEW COSTUMES FOR CHILDREN.

The last figure illustrated wears a charming dress of velvet and plaid, the skirt being of velvet in plain folds, the jacket-bodice and over-skirt of plaid with velvet trimmings. The new "Fedora" plastron, which has a puff half-way, and another at the points of the bodice, will show my readers how capital an idea it forms for doing up an old or half-worn bodice. These plastrons and the tight-fitting vest are seen on nearly all dresses, which are generally draped at the sides *en panier;* the backs being made in very plain folds, and not in the puffs and draperies to which we have been accustomed for so long. Jacket-bodices are worn at all times of the day and evening, and are used in any material. All of them are made short on the hips and in front. Belted bodices are as much worn by young girls as by old ones, provided that they be becoming, which is not always the case. Great care must therefore be taken in selecting them, for, as a rule, they suit thin people better than stout ones, and people with short waists better than those with long. Tunics are made very full indeed, and require some skill and experience to arrange them gracefully, and to prevent their being clumsy and bunchy-looking.

Velvet and velveteen are in such high favour that the "Fedora," or baggy plastron, is added to outdoor jackets of plain cloth for young girls, which will be found an excellent method of reviving an old jacket which has grown threadbare in front, and the buttonholes untidy and worn. "Newmarkets" still survive in a changed form, but they have full pleats at the back to supply space for the "crinolette;" and all of them have capes and large loose sleeves. So far as mantles are concerned, there is but little novelty to record about them, save as regards the large red cloaks with "dolman" backs, trimmed with feather trimmings to match them in colour. Very bright contrasting linings are used for some of these cloaks. For instance, a grey or slate-coloured cloth, with darker crescents on its surface of the same colour, would be lined with bright copper-colour or tomato-red, with dark grey velvet facings. Redingotes are trimmed with feather-fur bands, and have a fur-edged cape; and a muff should

SILK FEDORA PLASTRON.

CHILDREN'S GREENAWAY DRESSES.

be worn to match. Many of these are dark red in colour, and others are of green and dark blue, with bands of feather-fur to suit the colour, whatever it may be. Astrachan, in black, grey, and white is immensely popular as a trimming; and so is chenille, but the wearing qualities of the latter leave much to be desired.

I also illustrate three plastrons of the "Fedora" or "Molière" shape; two of lace, and one of figured silk. The latter may be made of a fancy handkerchief, in check or plaid; or one of the plain Indian ones, in bright colours. It will form a useful addition to the wardrobe, and will turn a black dress into a *demi-toilette* one, without much trouble or expense. The bands across are of black velvet, and the foundation used is stiff net or muslin, on which the lace or silk is lightly and deftly arranged, so as to hold firmly enough. Many girls just now have had evening bodices made of black velvet, pointed at the waist, at back and front; and, while meeting at the throat, have a three-cornered piece cut out below, which is simply piped round, or in some cases trimmed with very narrow quilling or lace.

Many dresses are seen trimmed with narrow braid laid on in flat straight rows of a contrasting colour with the material, such as yellow or silver on green, gold colour on grey and slate, bright red on Navy blue. Cashmere, serges, and tweeds are trimmed in this manner. Plain skirts are increasing in popularity, some of them being only corded at the edge, or having a plain band of velvet or fur as a trimming. Dresses for walking or morning wear are always of woollen, not of silk nor velvet.

Children's fashions have not been alluded to for some time in these columns, and I propose devoting a short space to them this month, supplied with a couple of illustrations to give the readers of THE GIRL'S OWN PAPER a clear idea of the reigning styles. Many little girls continue to be dressed *à la* "Greenaway," and the other day I saw in the park a small maiden clothed in black velvet, bonnet and cloak completely in this style.

As the patterns for making all the frocks, mantles, and pinafores can now be purchased at all of the American pattern shops, there is nothing to prevent any mamma from adopting it for a change. I may also observe that it has the advantage of being extremely warm, in addition to being picturesque. Of course, any of the "Greenaway" books furnish models of how the dress is worn, and they are so simple in cut and manufacture that they can be quite well accomplished at home. Some softly falling material is selected—serge, Indian cashmere, flannel, and that soft make of fine thin cloth, also a cashmere, to which extra warmth is given by a thick lining throughout. The outer pelisses are generally made of velvet, but may be of tweed or cloth, or if desired to be more expressive in quality, may be of plush.

The little bonnets can be made at home. There are three shapes now used for little girls—the drawn bonnet, the smooth-fronted and high crowned Puritan shape, and the "poke" bonnet of the Salvation Army. The latter is used for girls of twelve and fourteen; the two former for children under six, who at that age always wear bonnets, never hats. The fronts are small, the crowns very full and high.

The new winter fashion is to have a dark velvet bonnet lined with silk of the same colour of a light hue—red lined with pink, blue with light blue, and brown with a primrose shade. Fur and feather trimmings are used to border bonnets also, and quite little girls wear fur and feather capes like their elders, with muffs to match. All kinds of out-of-door garments have fur collar and cuffs, and the *paletôts* of "the year that's fled" are made fashionable again with a fur cape and cuffs.

Little babies' pelisses are nearly always now made in the princesse shape, the general colour being a deep red. Cloth and cashmere are trimmed with deep velvet bands on the skirt, and velvet or fur-trimmed capes. For those who can afford it, nothing is so much worn this year on babies as white fur, real white astrachan lamb being preferred to other sorts.

Children's stockings as a rule should match their frocks in colour, but black stockings are admissible in all cases, and so are black gloves to be worn with them. Very large collars are more popular than any other kind. They are now made of muslin and lace, and are so extensive that they cover the shoulders.

The ordinary costumes illustrated for children's use consist of a simple style of frock, made with a princesse top, and a kilted flounce for a boy of three or four. The material is serge or velvet. The little girl of the same age is shown both in front and at the back; the material employed is a spotted serge, the trimmings being of either plain serge or velvet, put on full round the little princesse dress and strapped across; a large bow of velvet trims the back and a pleated plastron the front. The little maiden who has not long found her feet, wears a warm pelisse of cloth, trimmed with grey fur, and a grey fur cape. The hood is of the same material, or of velvet, and is trimmed with the same fur. Warm gaiters of whitey-grey cloth are worn on the legs, and thus equipped her small ladyship looks made-up to face any amount of cold. Children are nowadays much more carefully protected against the cold than they were, and in consequence they escape winter evils the more frequently.

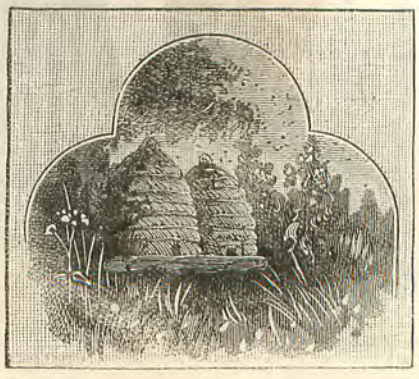
Great interest is now being manifested in the subject of the physical training of girls, and the papers have contained long accounts of entertainments and exhibitions in different parts of the metropolis, where performances have been given of female athletics. The young lady pupils wear short skirts of blue serge, blue jerseys, short trousers, long stockings, and scarlet scarves, and look both graceful and pretty while pursuing these endeavours to improve their muscular development. Several of the lady speakers on the subject go too far in their enthusiastic advocacy of the cause, and speak of the "frequency of liver complaint, and the general condition of ill-health in which women live." But the newspapers, in taking up the subject, consider that this picture is over-drawn, and that the bilious, nervous young Englishwoman is not often found in the hosts of bright girls who play lawn-tennis, boat, walk, ride, and drive; and those of them who fish and shoot as well, and accompany their male relatives on all descriptions of walking tours in almost every part of the globe.

But the movement in physical education is an excellent one, and we must each learn to sift out the tares from the wheat, and to apply what is good in the movement to our own needs. An early training in the proper performance of these exercises would be of incalculable value to everyone, and would enable them to carry out, during the whole course of their lives, a plan for regular exercise in the morning, which I have known practised for years by many ladies, without trouble to themselves or those about them, for five or ten minutes, immediately after the daily bath in the morning, before the stays are put on, and while under the shelter of a warm dressing-gown or light ulster. These exercises may be performed with dumb-bells, clubs, "Indian sceptres," or the "chest expander." They may otherwise be those called "free" or "extension" or "chest" exercises, without the use of any apparatus whatever. The few moments given to them in the morning, in this manner, will be found of incalculable benefit to the general health throughout life, even to advanced age. I have known a man of eighty years old to preserve his beautiful upright figure and youthful walk and carriage by means of the short morning exercises and the refreshment of his daily bath.

I am glad to say that the editor intends to give some space to the consideration of these valuable exercises, giving illustrations, so that my readers may acquire a knowledge of them by a little study of our directions, and perseverance in carrying them out.

As usual, I have something to conclude with, which I have culled from the varied literature of the day, and it seems in the present instance such a useful warning, that I trust my readers will take a note of it. I see that the mackintoshes in question, under various names, are very much used, and attention to the paragraph will probably save the reader many a cold.

"The season has set in for wearing mackintoshes. A caution may be therefore not unnecessary, and let us hope, not unheeded, as to the use and abuse of this serviceable, but when improperly employed, dangerous, article of clothing. When once a mackintosh is put on to defend the body from wet, it should on no account be taken off until the wearer has not only taken shelter, but is in a position to change his clothes. What a covering of oiled skin does for a wet rag in the surgery—viz., convert it into a poultice—the mackintosh does for the clothes of its wearer. The insensible perspiration which finds a way of escape through ordinary clothing is kept in by the waterproof, and the clothes are saturated with moisture. A very few minutes will suffice to render the underclothing 'damp' under a mackintosh, particularly if either the wearer perspires freely, or the weather be what is called 'muggy' as well as wet. When, therefore, the wearer of a mackintosh takes off that article of clothing because it has ceased to rain, he is in the position of a person who has damp clothes on, and if he sits in the saddle, or walks home, or rides in an open trap, he is more likely to take cold than if he had not used the mackintosh at all. If, therefore, we say, a mackintosh is once put on, it should on no account be removed until the clothes can be changed or dried by a fire without reduction of bodily temperature. The use of a mackintosh is to protect a man from a severe storm of rain. His clothes *must* be damp if he wears one of these protectors. The sole gain from using it is to render the moisture warm instead of cold, and to prevent loss of heat by evaporation. If the mackintosh be removed, evaporation commences immediately, with all the consequent risks of that process."—*Lancet.*



DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

STRAW BONNET TRIMMED WITH VELVET.

BLACK VELVET WALKING OR HOUSE JACKET.

"Now the melancholy god protect thee, and the tailor make thy doublet of changeable taffeta, for thy mind is a very opal."
Twelfth Night, act ii.

I WAS amused the other day, when I chanced on the above quotation; for just at the present moment it seemed very applicable, when our leaders in fashion have gone in so much for materials with faint, changeable designs and doubtful outlines. One of the principal materials, called Gobelin cloth, which has low-toned, tapestry-like patterns on it, has become very popular since its first introduction; and what is called Ottoman rep, a woollen stuff with a soft, corded ground and designs of tulip-like shape in light shades of the grounding, is very pretty and makes up well. Poplins, and, I hope, Irish ones included, are quite the fashion, and will be more worn as the spring advances than they are now. In short, one cannot help noticing that everything ribbed and corded is popular; and even black silks follow this fashion, and the thick cords formerly used for mantles are now made into dresses. There is a very pretty knotted kind of silk called Ottoman, which is mixed in dresses of plain silks.

This month is a kind of transition month, and the New Year has not contributed much to the novelties of dress, but only to the warmth of our needful garments, for after that, in February and March, we decidedly have to expect our coldest and most trying weather. As a rule, we are, all of us, wearing our warmest dresses, and serge cloth, flannel, and all the different warm varieties of material, by whatever name they are known, are being worn.

Now that H.R.H. the Princess of Wales wears these kinds of dresses they will become more fashionable than ever. H.R.H. affects cloth, frieze, and tweed, and generally a leather petticoat for these occasions; the trimming is of bands of different colours, but of the same material, or else with wide and narrow braid, or many rows of narrow braid. If they be made of patterned materials, the designs consist of almost invisible stripes, checks, or plaids. Trimmings of plain cloth are also used, such as light blue or red for dark navy; yellow or primrose for brown and seal, or chocolate.

The waistcoats, which are now supplied to every dress, are made of plain cloth. In the large illustration I have tried to show a group of these plain thick dresses, as well as a new waterproof of graceful shape.

Tucks are very much used for the trimming of skirts, some skirts being covered with them, from the edge nearly to the waist; stitched as close together as they can be, and not more than three inches wide. This is especially the style in real tailor-made dresses. With this description of skirt the long shawl-shaped tunic is used with one side hanging very low, and the other raised high up on the hip. Narrow kiltings are again employed for the edges of skirts, and the space above, between them and the tunic, may be either plain or kilted. There is no very new feature, it will be seen, in the making of skirts, save that the hips have a decidedly wider effect; everything, over-skirts, jackets, and petticoats, being made so as to give this effect, either by means of fulness, or thicker trimmings. House dresses have often no other trimming than bands of fur round the jacket and skirt; and in Paris (as we notice in a daily paper) sealskin skirts are the very height of fashion.

Three seams are used for the back of all dresses, as demonstrated in the illustration of the black velvet bodice. They are cut very short on the hips, and the back is arranged in full box-pleats, so as to show a silk lining. There is a high collar, covered with a plain band of lace; the band being cut on the cross, and not on the straight, with the fronts slanted, so as to make a V shape.

SILK BIB, WORN WITH PLAIN CLOTH DRESSES, OR FOR EVENING, WITH LACE EDGING.

The sleeves are still put in rather full on the shoulders, and a new sleeve just introduced has only one seam, that on the outside, from the elbow upwards, the sleeve below being an ordinary one.

The full bibs are in as great favour as ever, and are most becoming to all figures save the extremely stout, for whom they are so arranged as to be sufficiently confined at the waist, so as to detract as little as possible from any apparent shapeliness of the figure. After all, as most of my readers have very likely discovered for themselves before now, an effect of slightness is not difficult to produce, and no one need really resort to the foolish and painful habit of tight-lacing; nor is it needful that anyone with really well-fitting clothes should look like a flour-bag. The other evening, at the large *conversazione* of a scientific society, I saw several ladies who had acquired what I supposed was a scientific waist, which seemed to be of the same width and size at the

shoulders as at the waist line; and I fear I am not sufficiently "educated up" to admire the untidy, unshapely effect. Perhaps we shall see a great change soon, and this may be one of the first signs of a rational dress reform. Some of the dresses worn were perfectly plain princesses, made of velvet, without a particle of fulness anywhere, and the wearers looked drawn through a ring.

The striped silk bib illustrated is intended to be worn over a plain cloth serge or frieze dress, and may be trimmed with lace, as it is represented, for evening wear, or left plain and unornamented for the day, when it adds to the stylish effect, or brightens up an old dress wonderfully. At the waist the fulness is fastened together with a pair of fancy hooks and eyes, and at the neck it is tied with a bow of bright colour to match the brightest hue of the dress. The bow on the shoulder should appear as if tied round the armhole of the dress.

The ordinary dress for young people this winter has been capes, with the new long fur cuffs, which are this year made open down one side, and only united by elastic bands at intervals. This shape and style of making makes the cuffs much more easy to put on and get off over the dress sleeve than the old method of making them. Older people and married ladies wear larger mantles, so large as to cover the dress completely. The backs of waterproofs and other cloth mantles are not made so much puffed at the back as they were, and probably the fashion of long pleats instead, which is shown in the large illustration for this month, will be the prevailing style. These cloaks are made in all kinds of material, cloth, plush, velvet, damask cloth, and ribbed cloth, as well as brocaded velvet and satin, both the latter being liked for very old ladies.

The new redingotes have adopted the fashion of the tea-gowns, and have taken to the Watteau back, which consists of pleats from the shoulder to the hem of the cloak at the back. Some of them have a kind of sash, others only a fur collar and cuffs. These fur collars are very high, and quite protect the throat. The most recently made ulsters have kiltings all down the front, and they also have adopted a sash. Some very long boas of fur have been seen, tied round the neck in a loose knot; but I hope that they will meet with the failure they did before, as I think them both an ugly and unhealthy article of dress.

And now a few words must be devoted to the subjects of stockings and gloves. Plain, self-coloured, ribbed stockings of cashmere, either in black or to match the dress, are the most worn; and this winter, being so far a mild one, everyone seems to prefer shoes for walking instead of boots. Plaid stockings were brought out to match the plaid dresses, but they do not seem to have been much adopted, although they were very quiet and unobtrusive in colour.

Gloves are a matter of much anxiety just now, and most people do not know quite what to wear. In the evening white gloves appear more worn than anything else; but of late I see that tan and yellow *gants de Suède* have been much used with both black and coloured dresses. One of the evening novelties consists in tying a yard of ribbon of about an inch wide round the arms over the edge of the long glove above the elbow. White shoes and stockings are worn with white dresses in the evening, black shoes with black, bronze shoes with brown dresses; otherwise the colour of both the shoes and the stockings match the dress.

Black transparent dresses are worn very much for the evening, the newest being of black net, studded with jet flies. Yellow is the colour most in favour to enliven black,

"TAILOR MADE" OR THICK WOOLLEN COSTUMES FOR THE EARLY SPRING SEASON.

and so is scarlet. Black lace is decidedly popular over coloured silks, the lace being placed flat upon the silk for the bodice, and made up with it. Another way of making up is to have a loose "Garibaldi"-like bodice to wear over a silk one. This is a very economical old fashion, which will be adopted again gladly, as a method of re-making and refreshing old silks which have grown soiled and shabby. It is a style which may be worn at any age, and look well.

Transparent sleeves of lace, to the elbow, are still worn, both for coloured and black dresses, the lace being usually beaded. A cluster of flowers is usually placed at the elbow, when they are nearly elbow sleeves. Many ladies who never wear low bodices, nor cut the dress V shaped in front, will not object to using lace sleeves, and thus making a very elegant full dress.

In the illustrated bonnet of this month I have endeavoured to give one that can be made up at home without much difficulty. The shape is that which the Princess of Wales is at present wearing. It is of straw, trimmed with velvet. Black, white, or gold straw are all equally worn; but perhaps grey straw, a real grey, is the most fashionable, the trimmings being yellow plumes and grey velvet. The lining of our model is put in plainly round the face, and the trimming is a simple long knot at the top of the head, the strings also forming part of the head-trimming; and the only ornamentation in the way of flowers consists in the twin roses on the bow at the throat. Very little change has occurred in the shape of the small bonnets. The crowns are very square-looking, and in some of the newest bonnets, in order to avoid them slipping off—which they will do with the hair dressed on the top of the head—some of our milliners have cut the crowns up in a circle, which is very ugly and ungraceful. Very bright scarlet feathers are worn on black velvet bonnets, and there is any amount of the most horrid things of Parisian origin, the last being a small kitten—not real, I am glad to say, only an excellent imitation. Fur tails are much used as bonnet decorations, and I have seen some very pretty plain felt bonnets with a band of fur at the edge, and no other trimming.

In hats there is no change to record. Fur and velvet turbans are used, and are of very easy home fashioning, as they are made soft, so as to fit the head, over the high hair. This style will, I think, continue to be seen during the spring, when the "toques" will probably be made to match the dress. Now that no elastic can be used to either hat or bonnet, a comfortable shape for either is rather difficult to find. The hat must, of course, be kept on the head by pins, and the bonnet by the strings, or by pins as well, perhaps; but some people cannot bear the pressure at the top of the head, caused by the use of pins, which always pull and strain the hair more or less.

I must not leave the elders of the family at any time out of my monthly chronicle of suggestions about dress, and so I must give some space to the subject of caps; or, if I am to speak more exactly, no caps, for that is really what we have come to now; for grandmothers, mothers, and maiden-aunts have left them off entirely, and (I hope no one will think me a dreadful heretic) have much improved themselves; and certainly have saved their pockets immensely by so doing. Of course this change necessitates another in the dressing of the hair; and so many elderly ladies have beautiful hair that they will have no difficulty in managing the alteration involved.

When the front parting has become thin, now that the hair is dressed so high, even this trouble can be hidden, and so one at least of the ravages of that cruel enemy, time, can be concealed. Dressing the hair high is undoubtedly very becoming to most faces, and one has only to go to the "Old Masters," more particularly to the portraits of our forefathers, by Sir Joshua and Gainsborough, to see that it adds great gravity and dignity of carriage even to the comparatively insignificant face. If the movement on foot at present amongst the highest circles toward the adoption of a historical style of dress, and perfect freedom in choosing the style most suitable to each of us individually, is taken up, we shall see a great reform in many ways. This reminds me that paterfamilias, who has taken so kindly an interest in the paper read by his girls, and sometimes as we find from the correspondence evidently deigns to take an idea from it, must have an especial word this month, as well as the ladies.

I am sure he has been reading up, if in England or America, the controversy between "knee breeches and trousers" with interest. If further off, I think he will not have had a chance of seeing such an excellent *résumé* as that I have cut from the *Lancet*, which has treated the question with much ability, and made it interesting to us all. When thus put in a practical shape, we can all see what a useful reform is advised, and women, of course, will all be interested in anything which so closely concerns their husbands' fathers and mothers. The knickbocker was always, to my mind, a pretty and comfortable kind of dress, and for boys it had many advantages over the ugly, long, though too often outgrown, trousers.

"Fashion, notwithstanding its caprices, is subject to the controlling influences of the sense of comfort and that of appearance. We may say that of these the former influence, on the whole, predominates in the dress customs of the male, and the latter in those of the female sex. On this hypothesis one can understand how a desire for warmth, developing with the growth of civilisation, has led our countrymen, or most of them, as well as our Continental neighbours, to abandon various cooler and lighter, and even more wholesome, modes of covering the nether extremities for that of our own day, which is probably as inelegant, and sometimes as inconvenient, as it is protective. We have left behind us the British kilt, the Saxon legswathing, the high breeches, the knee-breeches, and have put on trousers. Ours is the century of long clothes. It may be questioned whether we have gained much by the change. Some, indeed, of our ancestral garments may, by this time, be too long out of date to be recoverable. The kilt and leg-bandage, for example, are separated from us, not only by centuries of disuse, but by differences of sentiment and occupation between our time and theirs, which must render their revival in any general sense well-nigh impossible. The Elizabethan costume is in the same position; but the short clothes of the Georgian era still hold an established place among varieties of though not that of the governing type. They seem to form the chosen habit of those whose lives abound in muscular movement. Thus they set the fashion of boyhood in the knickerbocker suit; they commend themselves to athletes, and especially to those of them who run much; farm labourers often wear them; the infantry soldiers of more than one Great Power find them serviceable. Might they not be even more commonly worn in civil life than they are? We think so; and though we cannot here follow all the intricacies of an argument as to whether or not knee-breeches are on the whole more seemly and convenient than trousers, whether the use of the latter should not be conceded to the man of unshapely limbs, and so forth; still, it seems to us that in certain conditions, at all events, the elder costume might be adopted with advantage. Speaking broadly, we may say that all callings which entail much physical exertion would profit by the change. In particular, this is true of labour in the open air. In this form of work especially, where there is frequent and prolonged movement of joint and musele, the weight of surplus clothing soon occasions weariness, and the surroundings are not the most cleanly. The labourer if knee-breeched and gaitered would be disencumbered of as much heavy moleskin or corduroy as would otherwise fall below the knee, a part of his clothing would not then as now flap about the feet for no good purpose, but to be soiled by the mire of his work, or in wet and cold weather to lead to illness by chilling or freezing on his legs. Gaiters of some close and not too heavy material might be worn over the stockings. They would be comparatively out of the way of dirt, would maintain warmth, would brace the muscles by equal and moderate pressure (a noteworthy consideration with men who are much on their feet), and if wetted might be easily removed and replaced by another pair. If some such reversion to a prior type were brought about in the dress of workmen, the change, being one of arrangement even more than of quality of clothing, would enhance the comfort, facility, and effect of their exertions without prejudice to their health. It is at least suggestive that many workmen do endeavour by various devices, such as leggings, straw ropes, and the like, to make as little of their trousers below the knee as possible."

A PLEA FOR MUSIC.

By CLARA A. MACIRONE, late Professor in the Royal Academy of Music.

THIRD LETTER.

"It is a poor centre of a man's actions, himself, it is right earth, for that moves upon its own centre; whereas heavenly bodies move upon the centre of another which they benefit."—*Bacon.*

In my first letter I gave a few instances of the vast and beneficent power exerted by music from the earliest ages, and of the estimation in which it was held by the greatest minds, whether of statesmen or philosophers in those early times; and in my second letter quoted a few opinions much more weighty and valuable than any of my own could possibly be, on the present need, amidst the toil and hurry, the anxieties and privations of this nineteenth century, for the exercise of that power. And I am the more anxious to say a few words now on the need which exists of a systematic and thorough study of music in our girls' education, because I have nowhere seen the fact brought to the front, that whereas in great boys' schools music is encouraged, time, attention, and honour given to it, and special distinction bestowed on its culture—in large girls' schools it is discouraged and neglected. Anyone who wishes to verify this statement for themselves, can refer on the one hand to the *Journal of Education*, and on the other, see the accounts of the Girls' High Schools, wherever and whenever given. But as there are many who may be unable to get at such books or papers, I may quote from the very

NEW MODE OF DRESSING THE HAIR FOR A YOUNG GIRL.

DRESS: IN SEASON AND IN REASON.

"April and May one moment meet,
But farewell sighs their greetings smother;
And breezes tell, and birds repeat,
How May and April love each other."

LUCY LARCOM: *The Sister Months.*

THE weather of the spring months is of so varied a character, that all dresses made to wear in them are of woollen fabrics, and sufficiently warm in make and lining to guard the wearers from taking cold when the winter furs are relinquished. Plaids have apparently entirely disappeared, and in their place the French have introduced stripes of nearly two inches wide, in three and even more colours. This striped material forms the bodice and overdress, or polonaise, to the plain underskirt of cloth or velvet. In England plain materials are much more worn than fancy or figured ones, especially for walking dresses and for home wear, and velvet and velveteen is the most popular trimming both for woollens and silks, and a most becoming and effective mixture it forms, besides its good and economical wear. The skirts of all dresses worn by day are short, and the use of the perfectly plain underskirt is on the increase, the edges alone being ornamented with a quilled silk frilling.

The walking dresses worn for April weather, with its alternate showers and sunshine, are carefully shown in our sketch. The figure in the bonnet wears a braided serge with a fully box-pleated skirt; and the girl's costume is also of serge, made with a tucked bodice and tucked underskirt. The third figure wears a dress of thick beige, trimmed with flat velvet bands, and a shoulder-cape of plush, edged with light grey feather trimmings. Instead of longitudinal tucks, they are now often run horizontally, two inches wide, from the edge of the skirt to the waist, being so arranged that each tuck shall hide the trimming of the next. I think I

DRESSES FOR INDOORS AND EVENING.

mentioned in my last article the revival of pinking as a trimming for dresses. Of course this requires a close, firm material that will bear it well, in which case strips of pinking are laid on one over another, like flat flounces; they also border the gathered flounces. The shapes of the pinking-irons used are more elaborate than they formerly were, and are cut in the shape of leaves or shells; and, wonderful to relate, the undertakers are the people who advertise to perform pinking, as they have naturally a large assortment of irons of many different patterns, for puncturing and cutting out the trimmings of coffins.

The spring materials most used are cashmere and beige and the other limp woollen textiles. They are made very frequently with narrow bias flounces, with very little fulness, the edges French hemmed, and the tops having no heading at all. They are carried up to the waist, or as far as the underskirt shows. Gathered flounces will very probably be the spring rage, for even velvet is now gathered. Some flounces are straight, and some are gathered, but in either case the edges are ornamented with small tucks when they are not pinked out. This is a decidedly economical way of making dresses, as well as of making-over old ones. The middle figure in the indoor dresses shows one of the gathered and pinked-out flounces put on at the edge of the skirt.

Other plain skirts have bands of velvet at regular intervals, and others have half-a-dozen very small tucks, and then a band of velvet of another colour, dividing the tucks into groups. These velvet bands of a different colour are put on dresses which are made of a mixture of plain and broché woollen. One of the new introductions had a turned-under or balloon puff for an overskirt, which was cut on the straight and very slightly fulled on. This is an easy method of making an upper skirt.

And now I must say a few words as to tunics and overskirts. There is nothing very new in shape, and they are of all

HAIR DRESSED HIGH, WITH A PLAIT OR COIL.

APRIL SHOWERS. WALKING DRESSES.

sizes; the most popular seems to be the pointed ones, with the point in front instead of at the side. Polonaises are much worn, and are decorated with bibs and velvet plastrons of all kinds, as well as waistcoats. The skirts both of polonaises and tunics are drawn up very high, however long they may hang in other parts of the skirt. Chenille plastrons and cuffs are a novelty, and look well as additions to a plain dress in the house.

The basques of plain bodices are very short indeed over the hips. With jacket bodices waistcoats are still used, but they are not so much shown or so prominent as they were, and the jackets are cut off so sharply that they look like the old-fashioned Zouaves we wore so long ago. Many ladies are reviving old bodices or making half-worn ones new by putting the long bibs into the front; they are full and loose from the waist to the neck. At the waist they are drawn into flat folds, and below it they fall in a loose bag. Sprigged lace, both black and white, is used for these bodices, and a light shade of the dress or a contrasting shade for those dresses it is desired to enliven.

The small jackets with fur, feather, and chenille borders will be much worn all the spring for young girls, and will be made in thin ribbed silk or cloth. Dark red or green seem to be popular colours. Mantles will be made long in front and short at the back, and the only attempt at novelty seems to be made in the sleeves, which are quite past description, they are of so many shapes. I can only advise my careful readers to avoid any of the very remarkable inventions in purchasing or making up their mantles, as they will be sure to look *outré* soon.

Capes will be as much worn as ever. Some cloth ones are very pretty, trimmed with silk embroidery, and others of satin were rather larger than usually worn, and covered with jetted trimming. Young ladies are wearing the long, tightly-fitting jackets, generally made of some light cloth, without trimming.

All collars, both for dresses, mantles, and jackets, are made as high in the throat as possible, coming quite under the ears, like the pictures of the beaux when the early Georges reigned in England. If they are of velvet, they are made to turn over, but if of chenille or feathers, they are only wide bands which stand up closely about the neck as high as the ears.

The very unbecoming style of showing no white at the neck is growing more popular. Sleeves are not quite so high at the shoulder as they were, but the fulness seems merely to have dropped lower round the arm, and are gathered into it in a way that suggests a return to the old-fashioned "gigot," or leg-of-mutton sleeve, worn by our grandmothers. In some dresses the top of the sleeve appears as if slashed with pleats set in between. Cuffs of small size are used again.

In what are known as tailor-made costumes we find very full, plain skirts, which are gathered into a band at the waist, quite in the old way; so perhaps we shall see the large hips of some years ago. Plain cloth dresses are made by them with plaided waistcoats and trimmings, and corduroy is used for dresses, the skirts and trimmings being of this old material, with Scotch tweed jackets and polonaise.

The newest riding-habits are made in various-coloured cloths, instead of, as formerly, in black, blue, and dark green. Some are in smoke-grey, called "London smoke," others in plum-colour, rifle green, brown, and neutral tint. No change has occurred in the shape.

There is little to notice under the head of millinery, and very few new shapes, none of any importance. The hats and bonnets of straw that have been prepared are so fine that they rival chip, and they are, as they were last year, dyed in all colours. The newest straw hats worn are deep red, and the chief new shape has a higher crown than that so long worn and known as the "French hat," or "Henri III.;" the brim is narrower and the edge is turned up. The most popular hat is of velvet to match the dress in colour; felt hats are most worn, of boat shapes, and have very little trimming; in fact, no hats have as much as they had a few weeks ago. All the new bonnets are square crowned, and generally have coronet fronts, which are of gathered velvet, beads, &c. The strings worn are short and wide. Pins, studs, beetles, moths, butterflies, and dragonflies are used for bonnet strings, and for placing on both bonnets and caps. Flowers seem a little at a discount, and to be less favoured than feather brooches and gilt ornaments. Of course in the spring we always know the season by the sudden advent of yellow flowers—of wallflowers, oxlips, cowslips, and primroses.

I have given two illustrations of hair dressed high on the head. In the method shown of dressing a young girl's hair, the small coil is a little too small, but the style is the same, the hair being drawn up from the back of the head to the front, and twisted up just at the back of the cut and curled front. This way of dressing the hair of young girls is suitable to take the place of the hanging locks or plait, and makes a pleasant change. The whole hair may be tied at the top of the head if preferred; but it is better if it can be simply twisted. The hair of the young lady is curled in front, and the plait used is thick and heavy.

I have left the sketch of the dresses for indoor and evening wear till the last, as I think it will need the most description of any. The dress of the centre figure is of white or cream nun's veiling, which may be mixed with satin merveilleux, white soft Indian or washing silk, or even satin, or else made up alone. The bows are of satin ribbon, and a little lace is mixed in. The dress of the figure on the left is of a fawn-coloured cashmere, with darker velvet trimmings, and an overskirt of a lighter shade of fawn, with embroidered flowers on it. The third figure on the right wears a dress of black Spanish lace and black silk or satin, very simple in its manufacture and draping, and not expensive in its materials. Of course any other materials may be used, but the dress is not beyond the skill of the home dressmaker to manage, and a half-worn dress may be renovated thus very easily. The young lady certainly does credit to her teacher of gymnastics.

I have said that the new ideas have revolted against collars, cuffs, frills, collarettes, neckties, and bows, and a bright-coloured Indian handkerchief is sometimes made to do duty round the neck, simply knotted in front. The new pocket-handkerchiefs are of coloured lawn, instead of white. Veils are very small indeed, and one hopes they may in time vanish altogether; but meanwhile they are of gauze, like the bonnet, or of net, with cut gilt beads.

Yellow *gants de Suède* are still in high favour; but many ladies, both young and old, choose their gloves to match their dresses, or wear dark dogskin. I am rejoiced to think that I see a faint return to more sensible ideas of how the feet should be covered, and both pointed toes and high heels show signs of passing into well-deserved oblivion.

A PLEA FOR MUSIC.

FOURTH LETTER.

"For what so strong
But wanting rest will also want of might.
The sun that measures heaven all day long
At night doth bait his steeds the ocean waves among.
Then with the sun take, sir, your timely rest,
And with new day new work at once begin.
Untroubled night, they say, gives counsel best."

SPENSER'S *Fairy Queen*, Book I., canto i., verse 32.

MY DEAR MR. EDITOR,—As the rising tide of the summer sea effaces the footsteps of the children who played on its sands, so many hours of Christmas holidays may have so much effaced any recollection of my former letters on music, that it may be well to remind my young readers that in my first letter I drew their attention to the wonders its power had wrought in former ages; in my next I quoted opinions from wise and experienced men on the fact that that power, far from having passed away, was now as strong for all good and noble purposes as ever, and was more than ever needed among the harassing cares, the hard work, and the overtaxed energies of the present time. In the third letter I drew attention to a fact which, amongst all the earnest endeavours to promote the happiness and well-being of womankind, seemed to have escaped attention—that whereas in our great schools for boys, Eton, Harrow, Marlborough, Uppingham, Sherborne, &c., there is an organised training in music, no such organised instruction in music exists in any of the high schools for girls, with one or two exceptions, and that far from desiring for their girls the same systematic culture which has proved so beneficial for boys, the head mistresses as a body have opposed such teaching. I quoted the testimony of the head masters of these great schools, assembled in congress at Reading, who declared themselves deeply indebted to the high moral influence, the refinement of feeling, the great gain of that noble relaxation created for their boys by an organised system of instruction and practice in music. I quoted the head master of Uppingham's testimony that "music had in no way hurt the work of the school;" and when it is remembered who the head master of Uppingham is, how strict and stern a trainer Mr. Thring is for the great college scholarships, I may leave the matter where it stands.

Now, I ask, why, when there is found such gain in devoting earnest time, and much time, to the organised study of music, in schools where boys have to prepare for the struggle and competition of the severer public life, and where every hour is weighed as an item in the calculation for a great public career—why such system should be almost universally ignored in the great school for girls? At the boys' schools, Eton, under Mr. Joseph

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

A VELVET HAT.

"Dress drains our cellar dry,
And keeps our larder clean; puts out our fires,
And introduces hunger, frost, and woe
Where peace and hospitality might reign."
Cowper. "*The Task.*"

ONE of the most remarkable protests against the extravagance and luxury of the present day is that which has been made by Lady John Manners in the last number of the *National Review*. Coming from one who has the best means of knowing the truth of what she writes—wife of the presumptive heir to the dukedom of Rutland and the granddaughter of a duke herself—she details the gradual increase of the expenditure of daily life, and compares this half with the earlier portion of the nineteenth century, when the requirements of everyone were fewer in comparison, and the expenses of living, in London especially, far less.

The first topic touched on is the amount of eating which is done in country houses, the only subject of congratulation being the much moderated length of time occupied by the dinners. But the thing of most interest to me and my readers of the "G.O.P." is that portion where dress is the subject discussed, and some explanation is given of the reason why dress is expensive, when all good materials are so cheap. This explanation lies in the excessive prices charged by the first-class dressmakers and ladies' tailors, who give by their skill the needful *chic*, as the French would call it, to the habiliments of the world of fashion. Some ladies spend £600 per annum on their toilettes, who are not classed by her among the "rich," and others, who are rich, spend a thousand, some ladies delighting in changing their costume on every possible occasion. Young, unmarried girls, writes Lady John Manners, formerly dressed with the utmost plainness and simplicity. White draperies, such as may be seen in all their elegance in the exhibitions of Sir Joshua Reynolds's paintings, were regarded as the most suitable for them. But *nous avons changé tout cela*. Now fond parents will expend two, three, four, and five hundred a year on the dress of a girl whose whole fortune in after life will not exceed that amount. How much kinder would it be if, instead of letting the money dissolve into clouds of filmy net, they laid aside a part to increase her marriage portion! It has been said that, no matter how humble the dwelling, wherever a young man and a young woman who love each other make their home, there is Paradise. But with the expensive habits of our days it requires some courage for a young couple who have passed their early years in luxury to marry on small means. Experience, however, shows that those who determine to live with simplicity, and to exercise self-denial for the sake of each other, may enjoy the perpetual feast of mutual affection without spending largely. But it is easier to begin married life in an economical manner than to retrench later. Not a pleasant prospect; but it does not grow very dark and dreary, after all.

NEW VELVET POLONAISE.

The next items of dress-intelligence come from across the water; and we are informed that a number of ladies in New York and the Eastern States of America are organising a scheme for the expulsion of Parisian fashions from the United States, the present dependence upon Paris being regarded as a strong reflection upon the taste and originality of American women and a slur upon their patriotism. "If America is to beat the world in everything, the female portion of its society must do their duty, and start a national costume of its own—something to be clearly distinguishable at a hundred paces from the Parisian atrocities now in vogue, is the first essential."

The second American item is not of the same kind, and not so amusing, for it makes me sorrowful to hear that American women and girls of the better class have taken to smoking, the practice being particularly prevalent in New York. But, indeed, the best schools and colleges appear to be tainted with the practice as well, although they have strict rules against it. Judging from some things I hear, we are not quite free from reproach in England, but I trust to the ladylike feelings and nice habits of English girls to keep them in check. And now, having finished my monthly

SERGE WALKING DRESS.

record of dress news and events, I must turn to the seasonable dress, about which there is much to be said. Some years ago Easter used to be the great season for getting a new costume and bonnet, and then all the spring novelties were out, and very few remained to be produced afterwards. But at present we are both earlier and later, for the new spring things are out earlier, and seem to continue coming out, until the summer sales begin. There seems to be little doubt that bright hues will reign throughout the spring and summer, as they have done in the winter; and the list of novelties in fabrics and also in colours is a long one, the combination in the latter being especially charming. Nearly all the dresses prepared for these early days are of light, warm fabrics, mixed in many cases with velvet and silk, but quite as often made-up by themselves and trimmed with the pinked-out frills, which are formed into thick ruches, and are becoming more popular every day, as, being made of the material itself, they are not so expensive as other trimmings would be. These ruches are laid round the overskirt, and at the edge of the bodice at the waist. Plain skirts do not appear to decrease in popularity; and as for kiltings, they are so much seen in the new dresses that one might fancy they were just introduced, instead of being the friends of years. Three flounces kilted, six flounces gathered and pinked out at the edge, tucked skirts, with six or eight tucks close together, and turned upwards instead of downwards—all and any of these styles are worn. "Accordion" pleatings seem likely to be very much more popular later on with summer and thinner dresses than they are at present. Many of the shops are showing dresses in boxes, with the "accordion" pleating ready-made, which are very inexpensive, and which, we think, those of our girls who make their dresses at home will find very useful indeed. The material seems to be generally of either nun's cloth or cashmere.

Plain skirts of thin cloth are trimmed with bands of another colour; brown skirts are trimmed with a lighter shade of brown; grey is trimmed with darker bands of the same colour.

And now a few words as to tunics. Nearly everything now worn in that way is of the panier kind, and many pleated into the waist, the lower part being turned up underneath like a puff. This style is illustrated on one of the single figures, and is one which I think might be copied by the home-dressmaker in re-making. One new way of making the drapery at the back of dresses is to line it either with velvet, satin, or silk of a contrasting colour, and then draping it so as to show as much of the lining as possible. This relieves a dress very much, and will be found a good way of improving and altering last season's dresses.

Polonaises appear to be as much worn as bodices, and so I have illustrated three, to show how they are cut, as well as two bodices. It will be seen that the sleeves are still put full into the armhole, though, perhaps, not so much so as they were. Still, the armhole is large, and the sleeve forms a "feature" of the bodice, and whatever may be said against this way of making, I think it undoubtedly pretty and becoming, and was

SPRING COSTUMES.

especially useful to stout figures, as it lengthened the waist and made the shoulders look much narrower.

The polonaises illustrated are of three materials of a fancy cloth, with one of the invisibly woven designs on it, worn with a plain velvet skirt in the large design. The next figure wears a rep polonaise with embroidered spots and a velvet skirt also. The third figure wears a costume of cashmere light cloth or serge, with a waistcoat and trimmings of velvet. The third polonaise is of velveteen, and has a skirt of thin cloth, silk, or serge, with pine-cones of velvet *appliqué* on each of the wide pleats.

The second single figure wears a simple walking dress of serge, or perhaps thin cloth, with tucks at intervals on the skirt, or bands sewn on flatly. This is suitable for the walking or school dress of most young girls, and may be worn either with or without a cape to increase the warmth.

For walking purposes for young ladies, nothing has been so popular for a long time as the short jackets of coloured cloth, which are edged with feather trimming or with fur, and worn over skirts of any colour. Some of them have *revers* of velvet; some have not, and are buttoned plainly up the front; some are braided and some are double-breasted, while others have a plastron of velvet up the front. In many of those which I see worn I have no doubt it is only to some small alteration that they owe their good appearance, and it is wonderful how much may be done now with any cloth jacket which has become a little shabby. Later on they will be braided or trimmed with wide bands of velvet, and I hear that elastic cloth or stockingette will be more used than even it used to be. Plush shoulder-capes will be much worn for extra warmth this spring, and all the new mantles seem to be of one shape—very short at the back, with long stole-like points in front. *Apropos* of this, I must remark that I was told by a clever girl the other day that the capes of last year of velvet and brocade could be turned into stylish mantles for this year by adding the long ends to the fronts, and trimming them round with chenille fringe or feather trimming. If the material of the cape cannot be matched, the ends should be made of anything as a foundation, and that should be covered with the trimming, so as to hide it completely.

Bonnets are still small, and not very obtrusive; many of them have straw crowns and velvet fronts. Embroidered and beaded crowns are decidedly popular, and will continue so; and I hear that we are to have quite a novel importation from Paris in the shape of transparent bonnets—so much so, that the hair will be plainly shown through them. Black straw hats and bonnets, trimmed with black velvet, and gold beads and small ornaments sewn upon it, are very much worn; or else they are ornamented with yellow flowers, such as the most popular "Lenten lilies." Parma violets, too, seem much liked, both for hats and bonnets; but nothing was ever so wonderful as the big butterflies that I have just seen, which are matched by dragon-flies and beetles. As copies from Nature, they are really works of art; but I neither like them nor the mushrooms and other fungi that are sent over from Paris. There is a feeble attempt to revive the old-fashioned cap-fronts under the top of the "Marie Stuart" bonnets, which are amongst the most popular styles worn; and the bow of velvet or band is intended to fill up the cavity at one side of the pointed front.

The illustration of the hat gives one of the most recent shapes. The crown is square, the head being long, and the brim rolled at one side more than the other. Hats are made in this way, very frequently of velvet, to match the costume, and the feathers at the side are of a lighter shade than the velvet. On the whole, the hats and bonnets are simpler and more severe than they were.

"London smoke" is still popular, but very little blue seems likely to be used. Brown, under the names of "coffee," "smoke," "tan," and "leather," seems to be the favourite hue of the spring. Yellows are beautifully clear and pure, and are worn under the names of "canary," "cowslip," "daffodil," and "primrose." The last-named shade will be used for bridesmaids' dresses—so I heard the other day.

Did I say that bronze kid shoes and boots are to be used with brown stockings and brown dresses? And I also see that shoes of scarlet morocco are to be worn with black stockings and black dresses in the house. So we have really got back to the tales of Hans Christian Andersen and the days of his "Little Red Shoes!"

ETIQUETTE IN WALKING, RIDING, AND DRIVING.

THE question of how we should conduct ourselves, and order our words within the precincts of a friend's house or our own home, when meeting our equals in society, and comparatively sheltered from public notice, we have already considered. We now turn to the question of out-door comportment in the public roads and streets, and exposed to the observation and coarser comments of a mixed crowd of spectators; and it will be seen that the rules that good feeling or the custom of the time prescribe for our guidance under these circumstances, apply with but trifling variation to walking, riding, and driving alike.

Until within less than half a century ago, no young unmarried gentlewoman could walk through the streets and parks, or go on a little shopping expedition, unattended by a footman. It was his business to guard his young mistress, and carry her shawl, umbrella, and parcels. Even when two accompanied each other, unless in their own square, or the distance to be traversed were very short, they were equally attended by a man-servant, who followed at a distance of about eight or ten paces. Even now, amongst the "upper ten," young unmarried women do not appear in the streets alone. They have a *dame de compagnie* or maid in attendance upon them, and it would be quite out of the question for them to be seen in an omnibus shoulder to shoulder with "all sorts and conditions of men." This is the rule which "society" imposes on those who claim to be within its upper circles.

But habits and opinions are subject to modifications, according to the exigencies of the times, or individual necessity, and the pressure now felt by multitudes amongst the gentry, and even the untitled members of the aristocracy, who are so rigidly bound by the laws of etiquette, is very great. The necessity for sending their daughters to training schools with a view to their becoming self-supporting has forced itself on their unwilling recognition, and wrought a change in various respects. The restraints which the conditions of birth formerly imposed have been loosened, if not unavoidably abolished, and the claims of bread-earners for a still greater freedom of action must be patent to every reflecting mind.

But an increasing weight of personal responsibility accompanies this increase of liberty, and to you, my young readers who enjoy the latter, and whose reduced circumstances, or whose condition in life leave you so much unguarded, I must give a few kindly hints. You must learn to guard yourselves, and the ways and means are within the reach of all.

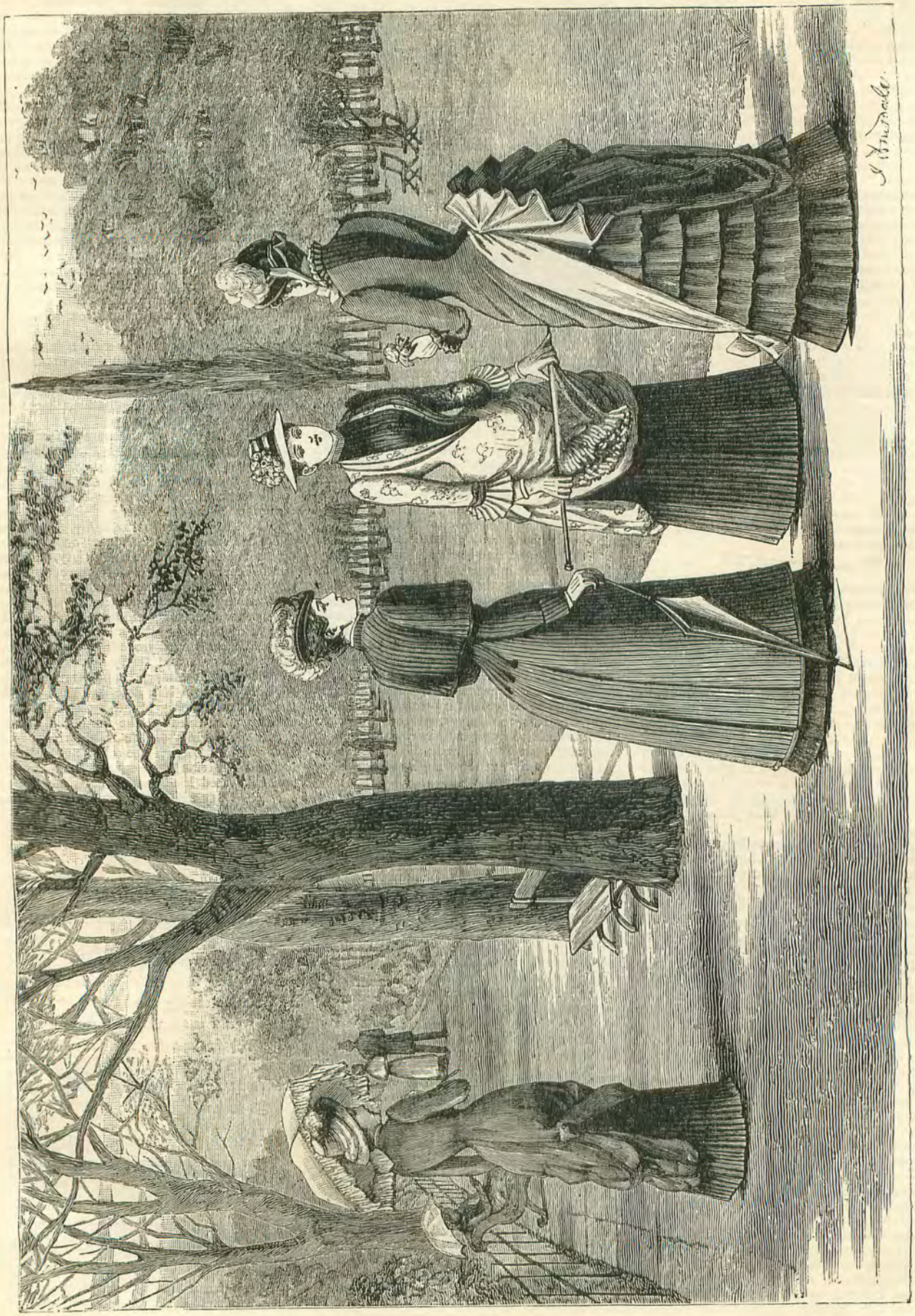
In the first place, I must charge you, when walking in the streets, on a public promenade or garden, always to avoid looking at any man in passing. Let it suffice to do so at a distance, merely to distinguish between strangers and acquaintances, and to bow if need be. Remember that one of the "rules of the road" is that pedestrians take to the right; a precaution found indispensable in crowded thoroughfares. Otherwise, your way is impeded and you obstruct that of others. Where there are but few passengers meeting each other, we often see an idiotic-looking pair see-sawing from side to side, their faces almost touching, and always at cross-purposes, each apparently endeavouring to stop the progress of the other! You may easily avoid making such a silly spectacle by keeping steadily to your own side. An exception may, however, arise, where a man and woman meet in a spot free of any great concourse of persons, when—be it to the right, or to the left—he must give her the inside of the pathway. This he may even manage to do when taking the right side of a great thoroughfare. In fact, it is the man that should take the initiative in selecting the side on which he and a lady are to pass each other, that he may the better consult her comfort and safety.

It is possible that you may meet someone whose notice you would prefer to avoid, or whose recognition by yourself circumstances would render objectionable. What is called "cutting" is highly objectionable, but the avoidance of an exchange of looks may be equally feasible, as desirable. If likely to meet such an individual in the street, keep your eyes about you before approaching too near for polite avoidance. Turn to speak to a companion; take out your handkerchief, or arrange some portion of your dress; go into a shop, if need be, or look in at the window. If on a public promenade, turn back some moments before meeting while still as far from the individual in question as possible.

In passing acquaintances more than once on the same day, it is not necessary to bow a second time; should your eyes meet, a slight smile of recognition would suffice. At a flower show, or other exhibitions, you might make some little appropriate observation *en passant*, which would be in good taste.

It is not usual, although optional, to give introductions out of doors, when casually meeting an acquaintance, whether a man or woman, on which account the more brief the interview the better. Your companion need not leave your side from any feeling of delicacy, as no confidences are exchanged in public highways, but lest they should feel "left out in the cold," as I said, let the exchange of salutations be of short duration. Were you and your companion parent and child, brothers or sisters, or any such near relations, the case would be different, and to introduce them would be natural.

Again. Should you meet a male friend or relative with whom you are sufficiently intimate to allow of your joining company, if he or a companion were smoking you would be lacking in tact if you did more than make a mere friendly remark, such as "I hope you are all well at home?" or, "Shall we meet at So-and-So's?" "I won't stop you now," and then pass on. If you delayed to converse, it would necessitate their throwing away their



WALKING DRESSES.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

LACE FICHU.

"The beautiful rests on the foundations of the necessary."— *Emerson: "Essay—On the Poet."*

"See where she comes, apparelled like the spring.—" *Shakespeare: "Pericles."*

EMERSON'S line occurred to me very forcibly the other day, when reading that valuable series of essays by Richardson on "The Induced Diseases of Modern Life." While full of medical science, it is written for the study of the intelligent public, and no part is more valuable than that which treats of "Disease from errors of dress." In this he speaks especially of clothing worn too long a time—not the cotton and woollen garments worn as underclothing, but those outer garments which are often worn unremittingly, until the linings, torn and soiled, are unfit altogether for contact with the cleaner garments beneath them. Health will not be clothed in dirty raiment. They who wear such suffer from trains of minor complaints—from dulness, oppression, headache, nausea—which, though trifling in themselves taken one by one, when put together greatly reduce the standard of perfect health, by which the value of life is correctly and effectively maintained."

In the spring and autumn, the former more especially, there is no doubt that every woman's thoughts turn naturally on a new dress. She longs to get rid of her old one with the fuller light and bright sunshine of the lengthening days—she sees its spots, stains, and manifold imperfections. What was black has become brown with winter wear, and the prettiest blues, greens, and browns are discoloured with the coal-smoke of the long winter. The quotation I have just given shows that this natural feeling is also one of wholesome and hygienic truth, and that the new dress is a remedy and a preventive in one. And so we should choose it thoughtfully, with care, as becomes the economist, and gladly, too, of the most becoming hue and texture, now we have once seen that "the beautiful rests on the foundations of the necessary" and healthful.

But not the least consideration of our new dress is the refreshment to the eyes of other people which it affords, of which little point I do not believe we think quite enough; nor do we, any of us, endeavour with all our hearts to make life less dull to those about us. A bit of colour, a trifling alteration in style, slight change in the air, a bunch of fresh flowers at the neck, are all small things, but all tend to give refreshment and pleasure to others. There is no dull monotony in Nature; all flowers are not roses nor poppies; all birds do not sing the same song; there is no sameness in form nor colour to weary the eye, in perfumes to pall on the sense of smell.

The lamented death of the Duke of Albany threw a shade over the early days of April, when the shops are usually hoping to make the most sales, and everybody's thoughts are directed to the subject of new clothes. The order for general mourning was observed both in London and in the country with great universality, and the drapers were, many of them, almost unable to fulfil the orders suddenly thrust on them for black dresses of every sort and description of material. The general tendency to lighten mourning was shown in the absence of crape in the order for the usual Court mourning, an omission which marks an entirely new order of things. The length of the general and Court mournings, too, was curtailed and shortened, evincing the usual kindness and thoughtful consideration of the Queen.

The greatest change that has occurred in the method and style of dresses is in the carrying of the fulness up to the level of the waist, and thus giving additional width to the hips and fulness to the skirts, which hang less closely, and show more drapery than of late. I have seen many plain skirts with no gores, quite plain and in straight widths, hanging with very few folds, and those just what the added drapery affords

The "accordion" pleated skirts have become, like all other pretty things, abused by those who are lacking in the needful taste to make use of them. They look quite unsuitable in large plaids or in large spotted materials, and in reality are best suited to self-coloured materials. The newest tunics and overskirts are all gathered or pleated into the waist, so as to present a full appearance; some of them hanging in one full puff over the skirt. The backs are not arranged with very long drapery, the newest hanging like a bag, as in the extreme right-hand figure of our large illustration. Close "waterfall" pleats are also still used. The same figure also shows a novel arrangement for the back of a polonaise, the edge being lined with a contrasting colour to the dress; that in question being dark green with a lining of canary-coloured silk. It is arranged in a fan-like puff at the back, the general effect being pretty and very simple.

The bodices of all dresses are still worn very short in the basque, some of those I have lately seen having a pleated frill laid under the edge of the basque, or a full-gathered row of lace to add to the apparent size of the hips below the waist.

I must mention here that no dresses are now made to fasten at the back; even evening dresses for young girls fasten in front. All the dresses one sees are made of two materials—silk and wool for the afternoon, two silks for the afternoon ceremonial events, and two woollen; a figured and a plain one for the morning. It does not seem to matter whether the plain or the figured be used for the skirt; but they are not mixed in the dress, the bodice being of one, and the skirt of the other. The bib, or gathered front, and the cuffs and collar, are of the same material as the skirt.

The centre figure in the group of three wears a very charming washing-dress, made of sateen, or of foulard or washing-silk. The

A SIMPLE MORNING DRESS.

skirt of poppy-red sateen or silk, made in "accordion" pleats; and the pleated front is of the same, while the polonaise is of maize colour, with flowers of green and poppy-colour. The hat is of white straw, with poppy-coloured velvet and flowers. The last figure wears a waterproof "redingote," very full at the back, with a cape. This is made of a striped waterproof tweed. The hat is of grey straw, with a light grey feather, the trimmings being of dark grey velvet. The form of this hat is a kind of boat shape, very small and compact.

In the single figure illustration a simple, inexpensive dress of beige, tweed, or nun's cloth is shown, suitable to a schoolgirl or for an ordinary morning walking dress. The skirt is made with flounces, alternately deep and narrow, put on in narrow kiltings. It is remarkable that kiltings have returned to favour this spring, as if they were quite a new introduction, instead of having been in favour for some years.

There is but little novelty to chronicle in the way of bonnets. The crowns are flat, and open brims are more popular than they have been for some time, and there seems to exist a slight idea of bonnet-caps under them, which may increase as time goes on. Black lace bonnets appear to be much worn, and no coarse straws are to be seen; nothing but fine Dunstables or Tuscans. Very large hats are still in favour, but there is nothing decidedly new in them, save, perhaps, some with wide brims, which are most fancifully bent about in extravagant shapes. These can be studied in the shop windows, and need not be illustrated in our columns. Double brims are also a wonderful novelty—not only double, but trebled or quadrupled, each one successively projecting at the edge a little beyond the other.

There is no doubt that much difficulty is felt by all women of good taste who wear their hair in the present high style, in arranging it so as to avoid the extremely ugly back view which that style always presents. Some ladies try to get over this by turning the hair up over a pad, and thus forming some resemblance to the old chignon. This, in some measure, improves the appearance, but the curly fringe of hair just now being adopted at the nape of the neck has been a great improvement, and when the hair is naturally curly, produces a charming effect. I fancy that people in general are beginning to wake up to the fact that wearing the hair piled on the top of the head does not suit everyone, and has a decided tendency to age even young girls. Of course, for those to whom it is becoming, the matter is different, but the least extra thinness in the face or throat makes it very trying.

Ladies who wear caps have lately adopted coloured lace for them, either to match the dress or to contrast with it, lace of the same colour being used for the neck and cuffs. Black lace is worn by those who have grey hair, and brightly hued flowers or even feathers are placed in them. Morning capes are made of book muslin or of white net gathered into a smooth band of velvet.

Lace is used at the necks of dresses more than anything else, gathered in very full ruffles, or else turned over quite plainly. But many young ladies still discard all kinds of neck decoration, and wear the band of the dress *au naturel*, with no ornament save a row of beads, or a beaded cord round it, next to the throat.

It is a little difficult to make a selection of materials, the choice is so vast and so good. In silks the fancy for shot, and shot silks figured, spotted, and brocaded, is as great as ever, and in woollens there are several charming new materials, or improvements on old ones. Nun's cloth is much improved, and appears under different names, both finer and firmer, and will be an excellent material for summer wear; beige, voilas, brochés, with spots woven in them, and chenille dots and spots, which appear as if fastened on; mousseline de laines, with lovely chintz patterns of coloured flowers on cream and coffee-hued grounds, and some thin woollens, which look as if embroidered in cross-stitch.

In cottons there is much novelty of all kinds both in colour and material, and it is only to be hoped that we shall be blessed with a summer rendering them suitable for wear.

One very useful thing, I see, is indigo-blue prints, with tiny white designs on them, made up simply and inexpensively; indeed, I hear more of these than of sateens, and there are many new patterns of them in small pompadour designs. Some of them have a border on the edge of the material, to be used to trim the dress with. Zephyrs are striped or spotted, or both together, stone-blue being apparently a favourite colour. Shot cottons and zephyrs are quite novel, but I do not know whether I am very much impressed by their beauty, nor with the tapestry patterns on cotton neither. There is a very pretty new embroidered sateen, and a twilled sateen in imitation of cashmere, which is also pretty.

Quantities of new ideas for "lawn tennis" costumes in cotton materials have been brought out, generally in stripes of small size, in different colours, running round the skirt. The latter is generally "accordion" pleated, with a very short upper skirt, and either a pointed or a banded bodice.

The new umbrella-cases are made of brightly-hued shot silks, and they are intended apparently to be carried in these always. Very fantastic handles are still worn, with rats, mice, and monkeys climbing about them.

Before I conclude a few words must be devoted to colours. Previously to the death of the Duke of Albany, and the consequent general and Court mourning, it seemed as if brown, in all its varieties and shades, were to prevail over everything, from bonnets and dresses to gloves and shoes. But now, black, and from that a transition to black, and lilac, and lavender, is more popular, and it bids fair to be followed by other colours combined with black later on. Now, it would be impossible to say that any shade is popular, for none appear to have pre-eminence.

No very bright shades are worn for gloves; they generally match the dress; and silk gloves are as much worn as kid for the morning, and are drawn up over the sleeves, as they were in the winter. Quantities of self-coloured thread stockings have been brought out in brown, grey, and drab, and there are also plaid, striped, and embroidered, with open lace-work fronts.

Shoes of Swede kid are also a novelty, and they will be much worn with black dresses, trimmed with coffee-coloured lace; but, as a rule, I do not think fanciful shoes will be much adopted by Englishwomen, whose taste in shoes is quiet and simple.

COMMON ERRORS IN DAILY LIFE.

By James Mason.

VI.—Errors in Observation.

Accurate observation is a great deal more important in every-day life than accurate scholarship. A girl may possess everything in the shape of book-learning, but if she have that alone, those who are uncultivated but observing will often make her feel very small indeed and cause her to blush for her deficiencies. In a contest between eyes and no eyes, the way has always been that eyes have got the best of it.

It is the cultivation of the powers of observation that makes the greater part of the difference between people of the world—using that phrase in its best sense—and bookworms. There is nothing like looking at things for ourselves; what we gain in this way is fresher, more natural, more suited to our tastes, more in harmony with our individuality, and better adapted to our purposes than what we either read or have told us.

The notion that our powers of observation cannot be improved is a great mistake. All experience proves the contrary. Practice will be found to work wonders, and a girl who sets herself steadily to the cultivation of a keen eye and quick ear will soon arrive at that point at which she will see and hear, I do not say everything, but everything which is to her of the slightest consequence. It is interesting to observe how the faculty is cultivated amongst farmers, travellers, savages, and all who live near the heart of nature. A savage, for example, will distinguish marks of footsteps, indications of water, and possibilities of food where one of us would be as helpless and hopeless as a fish in a corn-field.

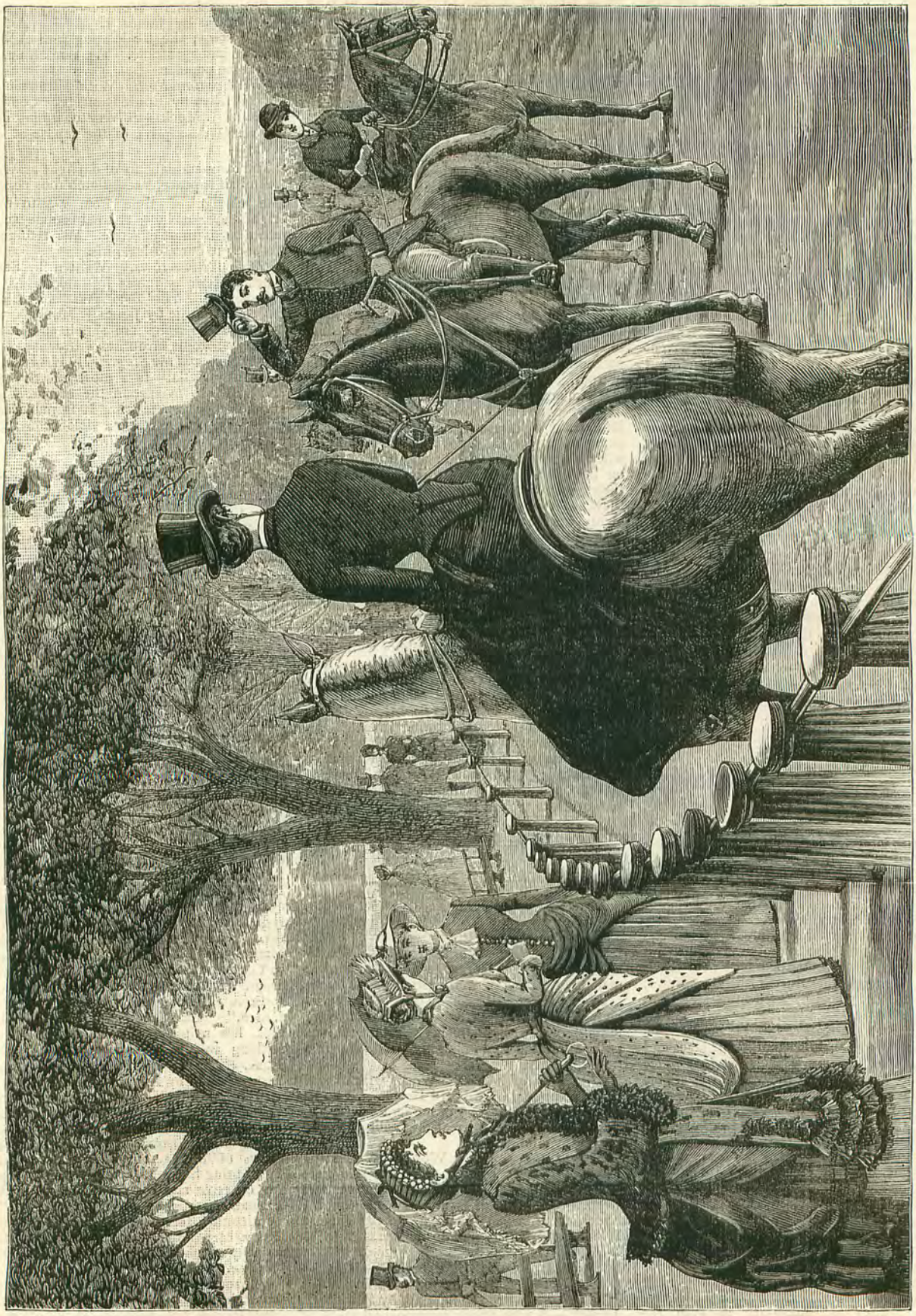
It is nonsense to think there is little worth observing. We are surrounded by millions of subjects of interest both in town and country. Life can never be long enough to exhaust them all, and the utmost we can do is to bring our faculties to bear on those which to us are of the greatest consequence.

But admitting all this, there are some errors of observation into which many of us fall, and the first is that of being too sure about the evidence of our senses.

Take seeing first. Seeing, you say, is believing. Not always. Our sight sometimes plays fantastic tricks, and no prudent person will confidently assert about anything, "I have seen, and there is an end of it." The eye is a most fertile source of mental illusions, and an account of these has always formed one of the most interesting pages of popular science.

Many errors in connection with sight arise from colour-blindness. This is an inability to distinguish certain colours, which recent investigations have proved to be much more frequent than was suspected.

The most common form of colour-blindness is that in which red is deficient. It was this kind with which Dalton, the famous chemist, was afflicted. "He was a strict Quaker, and when about to be presented at Court it was thought by his friends that it would be impossible to induce him to wear the scarlet robe in which custom demanded that a Doctor of Civil Law should appear. But it seemed to him like a harmless grey, and, finding it comfortable, he persisted for several days in wearing it about the streets of London, surmounted



JUNE—IN THE ROW.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

NEW METHOD OF DRESSING HAIR.

"The best evidence I can give of her perfection in dress is, that one never can remember what she had on."—*Dr. Johnson.*

So far as dresses only are concerned, there is very little novelty in the method of either cutting or making them, which is practically the same as that which I have been describing for months past. Pointed bodices, very short on the hips; jackets with waistcoat fronts, and short round casaque jackets are as much worn as they were. The only especially remarkable change lies in the revival of the "polonaise," which has returned to us in several new varieties of form, but useful and elegant as of yore. The bodice part may have a double-breasted front, or a diagonally cut one, edged with a thick ruche of pinked-out silk; or it may have an entire waistcoat-front, and be drawn back to look like paniers at the sides. Bibs, such as the "Fedora puff," are also much used, and will be more so in the light materials of summer, when they will appear as one long puff tied in by ribbons at the waist, or confined with belts of ribbon. The long-pointed plastron buttoned on one side, which I have chosen for illustration, is perhaps the most popular of all, and may be worn quite plain, without any fulness, if it be thought more suitable thus.

So far as I see, all the tunics worn are very short, much folded and fluted, and made to give an appearance of puffiness to the figure below the waist, a change of shape and style painfully unbecoming to the elderly and stout, but unquestionably favourable to my thin girls, who from twelve to seventeen are sometimes, very unhappily, like laths in figure. How fortunate a thing it is that we have the much abused Madame Fashion, after all, for everyone may expect their turn, and may be sure of looking well once at least in their lives!

The tunic is also pleated in on either side of the waist, in regular folds, very close together, making them fuller at the waist. What is called by the dressmakers a "spoon tunic" is the one exception to the shortness I have mentioned. The name is fairly descriptive, for, after being regularly pleated on either side of the front to the hips, it falls in perfectly regular folds in a loop in front, reaching almost to the feet. Some of the very short tunics show the skirt of the dress nearly up to the waist—a method of making them which should be avoided by thin or tall people, as calculated to add to their length, particularly when the skirt is laid in long, irregular pleats, or close regular ones, like those known as "accordion." The effect of these long pleats in lengthening the person of the wearer is very unbecoming.

The back drapery of skirts hangs very long behind, but there is no puffiness, only rather full long lines of folds. All the newest skirts are much fuller, and are no longer set in so tightly in front, some being even put in in gatherings and pleats all round, from back to front. Many skirts are made like one deep flounce, being gathered scantily under the tunic on to the silk foundation. A great many tailor-made costumes have been made up this spring of light thin cloth, in bluish grey, fawn, heather, etc., and trimmed with velvet of a darker shade; a band of the velvet from three to three and a half inches wide is laid on the skirt above the hem, or there are three rows of velvet of graduated widths, one above the other.

We have not forsaken the gathering of sleeves into the armhole yet, but we do not gather them quite so closely, nor make them stand up quite so high as in the past autumn. Some of the new sleeves have a band below or above the elbow, into which the sleeve is gathered. The lower edge of the latter is now bowed up to the top of the arm, and lace is put on full all round, all sleeves being quite as short as before, and usually finished with a

DRESS WITH FULL TUNIC, PLEATED AT THE WAIST.

frill of black lace, or of white lace under it, and the plain round cuff seems to have vanished.

In the way of mantles there is plenty of choice, for we have the long cloak of the winter, used for carriage wear, and made of cashmere with coloured plush or velvet spots, and rings on it, and lined with shot silk to match, with trimmings of chenille, silk balls, or lace. Dust cloaks will be made of shot alpaca, and will have ribbon sashes at the waist. Then we have "visites," "pelerines," and "mantelettes," as well as the shoulder capes in favour so long. Visites are made of broché velvet, velvet gauze, ribbed silk, with velvet and plush patterns, velvet on cashmere, or velvet patterns on grenadine. They are made to match the dress in coloured materials, and they are also of dark red, and of transparent stuffs lined with colour. Much lace is used, the sleeves being often entirely composed of it, and loose bibs of lace in front. Mantelettes is a most comprehensive term, and includes the short shoulder cape, made with small, flat, square ends—a very youthful garment, suitable for young girls. The ends in front of the larger mantelettes are wider and fuller, and can be knotted at the waist. The material is always good, being of silk, velvet, or the numberless materials which are so rich and combine both these materials. "Pelerine" is now the more usual name for the shoulder cape. They are much shorter, and do not reach the waist. The shoulder seam is carried down the back, making a side piece behind, and thus many pelerines are made of two materials, this being the division line between them. Very short jackets of broché velvet and plush, with or without ruches of lace, or silk ruches at the edge, are now being used for cool days. They resemble those that were so much worn during the winter, made of cloth, and edged with marabout bands on the edge of the sleeves, neck, and basque. But while speaking of all kinds of out-of-door garments I must not forget to say that there are many ladies who do not make use of them at all, and prefer a handsome well made dress, without any other covering to conceal the figure; so it must not be thought that the wearing of any mantle is a necessity if you choose to go without it.

The newest colours worn are mignonette, verdigris, and peacock-greens, Egyptian red, greys of blue tendencies, wallflower, maize, mastic, and a light shade of dove grey, all of which seem much affected by young ladies.

As to the materials, they are of every sort and kind, and difficult indeed must she be to please who is not satisfied with some of them. Thin soft silks seem to be the favourites; shot taffetas with small flowers; surahs, plain and broché; foulards with spots, and large and small bouquets of flowers—all of them being used in combination with fine thin woollens for dresses. In these fine woollens, the most novel are cashmeres and fine nun's cloths, embroidered or spotted with chenille, or embroidered with satin-stitch; the chenille or embroidery may be of some contrasting shade, such as red on blue, light blue on dark, etc. Then there are shot materials of all kinds, which imitate the look of silk ones very well. Irish poplins are making a fresh endeavour to come to the front, and appear to be used at concerts with other things. Of richer fabrics there is an exhaustless profusion. Satins and the richest silks, with raised velvet shaded leaves; silk gauzes, with silk and velvet brocaded patterns; and cream-coloured terrys, with lace designs. Lace dresses, and flounces worn over silk and satin skirts, are likely to be much worn, and many ladies are finding a use for lace that has been long laid by. The lace used in general is in the piece, and is lined with the silk; the lower skirt is plain, and the backs draped. The bodice need not be completely covered with lace, as an old bodice can be used, the front covered with a plastron of it. The skirt may have a tunic, scarf, or wide drapery of satin. During the summer we shall see white, cream, and grey lace dresses.

I must now speak of the washing materials brought out for summer wear, in which an immense choice is offered. Many of the sateens with floral designs are quite perfect in colours and in their peculiar shiny finish, and will be used for quite dress occasions when trimmed with lace and some slight silk, such as surah or foulard. Polonaises made of them will be worn over flounced lace skirts and trimmed with ribbon bows.

It is said that tambour-worked muslins are to be revived, and that wide sashes of ribbon or velvet will be worn with evening dress, and also with the light dresses of the summer season. They are called "Josephine sashes," as they were worn in the days of the First Empire, and are tied at the back with long ends and falling bows. Small fichus and capes of lace and muslin, Indian muslin, and soft silks are all being made up for wear in the afternoons, and will be used by both young and old.

I hardly know where to begin to talk about bonnets, as they are so many and various in style. In Paris they are worn larger than in England, and more flowers are piled upon them. Probably, before we have finished, they will be reduced to a bow and a pair of strings, as they certainly grow smaller and smaller. One thing is good about those of straw and string, and others of which the foundation can be purchased ready-made and prepared, *i.e.*, that they can be trimmed and done up at a very small expense at home by the clever fingers of our girl readers. Straw is as much used as anything else, while, for full-dress occasions, tulle, gauze, coloured crêpe, and lace form "the correct thing," and these are rather above the powers of the home milliner. The shapes in straw are very pretty. All are very shallow in the crown, and some are cut into a point, so as to show the back-hair. In the front they differ widely, some having a coronet of beads with the brim high enough to leave a space above the head, which is filled in with a coronet of velvet folds. Full soft fronts of ravelled-out silk made into ruches is extremely popular, and this form of trimming is not difficult to carry out at home. Puffs of gold, or of brightly-hued tulle, are sometimes arranged over the entire bonnet, and shot tulle is a remarkable novelty in this direction, which is being much used for ruches, its effect being quite fairy-like for lightness and its softness of hue.

There is no great change in hats. They are nearly all high in the crown, and every hat has the peculiar characteristic of being cut off quite close to the head behind, producing, I think, an ugly effect. The trimmings are generally brightly-coloured, and flowers, tulle, gauzes, and feathers are used for them.

Where accessories to the dress are concerned, the new season's parasols come in as a very strong feature. So great is the variety, that one hardly sees two alike in the park, either as regards the covering or the handle. The latter are most warlike, and represent pistol-butt ends of curious and antique styles. The hilts of rapiers of all dates are represented, and be-jewelled dagger handles. Specimens of carving in ancient and much discoloured ivory are very popular—porcelain tops of huge size, serpents, ducks, owls, swans, and dogs' heads carved in wood, and numberless other eccentric fancies.

The new rosettes made for dresses, caps, and mantles are very like those we are accustomed to see on horses' heads. They are round, raised in the centre, and have loops and ends falling from the middle of the rosette itself.

Veils, when worn (which is more seldom than has usually been the case), are sometimes chosen of tulle to match the bonnet, and covered with tiny beads. They are cut round over the face, and are quite unmade and untrimmed.

Fancy pins of all kinds are used for the bonnet, the most popular being beautifully-made flies, beetles, and butterflies, which are arranged on long pins with springs, so that they appear to flutter as if alive.

I have been not a little amused lately at the discussion carried on in one of our illustrated journals as to the name under which ladies' dresses were now known, and the manner in which the words "dress," "frock," and "gown" were applied, the writer falling out with a recent American book for its statements on the subject. My feminine curiosity led me to verify my own opinion by asking that of a lady of rank, well known in society. Her answer was:—"Gown" seems to have been entirely adopted by the ladies'-tailors, as applied to cloth and serges, but it is also used for the modern "*robe de chambre*," called a "tea gown." "Dress" is only now used for the particular description of gown worn at balls, dinners, or court—"full dress," in short. "Costume" is never heard out of the shops, and is quite vulgar; while, if I want a plain morning frock, I go to my dressmaker and give her directions for it, and say, "I want quite a simple frock." This term would include cashmere and silk, or nun's cloth and silk combined; or all material only. This, so far as I can say, has been the usage in the best society for the last two or three years; and I think "frock" seems to be applied to the morning costume, and "dress" to that of evening only.

I have another little note to take from the columns of the weekly press, which will, no doubt, astonish my readers very much, as it did me; but I hope they will not attempt to follow the fashion. A writer in the *English Mechanic* says, that the English and American ladies in Jerusalem have adopted the fashion of wearing nose rings, fastened as if passed through the centre cartilage of the nose, or one nostril, like the native ladies around them in Syria and Palestine.

The illustration entitled "In the Row" is designed to answer many inquiries about the proper way of making habits and wearing hats. The collar of the habit is a turnover one, like a gentleman's coat-collar. The sleeves are slightly puffed up on the shoulders, the back as depicted. The skirt is fastened by a row of buttons at the side, and it is very short, longer, perhaps, in front than behind, to cover the feet. As regards the other figures, the nearest one wears a fashionably-cut mantelette with long ends, and the other one of the new polonaises, with a grass bonnet, and a trimming of grasses and wild flowers in front.

The small sketch of hairdressing shows the hair gathered into one thick plait at the back, the ends turned under, and a pointed bow of velvet on the head. The dress of the single figure is one of which I have spoken elsewhere. The tunic is its newest feature, showing the method of pleating it full at the waist in front.

ON THE CRICKET FIELD.—SUMMER OUT-OF-DOOR COSTUMES.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

FRONT OF FRENCH DUST CLOAK.

"Then came the jolly sommer, being dight
In a thin silken cassock, coloured greene,
That was unlyned all, to be more light."
SPENSER'S "Faerie Queene."

ONE thing about the costumes of the present moment is decidedly encouraging in its character, and that is, that they grow simpler as to style and manufacture, and are more within the scope of the home milliner and dressmaker's powers. The plain skirts, trimmed with flat bias bands, tucks, or rows of braid, are easy to plan and make; and the overskirts are not too intricate for the most stupid person to put on and drape, and, provided that they be observant, they will need no pattern for them. As far as the bodices are concerned, I think too much difficulty has been made about them, for a paper pattern can be purchased by measurement at any of the American paper-pattern shops; and in order to make assurance doubly sure, an old bodice can be unpicked, and the lining, when pasted on a sheet of stiff brown paper, and cut out, will be found a reliable and constant guide to the inexperienced dressmaker, who is so frequently at a loss in the progress of her work. On this pattern the turning should be marked, so as to form a guide, and the darts should be traced with ink.

Bonnets and hats too are both easy of manufacture at home; for the new straws need little but the velvet border and strings; and even the tulle and gauze ones are easy to make, when once the shape is purchased, and the style required has been studied. The straw hats are not bound. They have a velvet band, and either feathers or flowers; and those covered with lace require nothing but a deft and careful hand.

As summer advances, the skirts are more and more trimmed, and the plain ones appear likely to be laid aside till winter, when rich materials are more in vogue—for it is decidedly not suited to washing or cheap materials. Pleated skirts look well in woollen, silk, and cotton stuffs; and they suit even washing dresses. The horizontally tucked skirts seem to have increased in favour within the last few months. They are easy to make at home, for they need not be gored, on account of the tucking. One rule appears to be followed for every skirt, and that is to show as much of it as possible. For this reason the long tunics have gone out, and have been succeeded by the bunched-up ones. No doubt there are many stout people who are unable to follow this fashion, and who must perforce stick to the long and pointed tunic, which however is draped very high on one side.

There are several new ideas in polonaises, one of which is shown in the large illustration, on the figure at the back, directly facing us. It is open in the front like a coat, and has only one button at the neck, the lining turning back, with a row of buttons on each side. The under-part is like a bodice, with a belt below the waist. The next figure shows a new method of draping the overskirt at the back with velvet revers, the bodice and the bands of the dress being of velvet and the dress of nun's-cloth. The same mixture may be seen on the left-hand figure in the foreground, the nun's-cloth being of a pale shade of grey and the bands of velvet a dark red. The next figure wears one of the striped zephyrs, of which the skirts can be procured ready prepared. The hat is of velvet, with an edge of white lace. The front figure is a fair example of the most elegant garden-party and *fête* dresses worn this season. It is of lace, and soft washing silk or an Indian Corah silk. The lace is partly

BACK OF DUST CLOAK.

piece lace, the draperies of the front being silk; of the back, lace.

Amongst the new but really old-fashioned materials I must mention the return of the ancient challis, which is now called a woollen taffetas. It is much after the style of the old examples we have left to us, of a yellowish creamy hue, with silk intermixed sometimes in stripes, and bunches of dainty flowers, generally roses or forget-me-nots, with green leaves. They are made up into costumes, but are untrimmed with anything save themselves. Sateens are very much changed this year, the floral designs having given way to spots and stripes, the former being most worn. Zephyrs, or ginghams, follow in the same styles, and when with the favourite écru grounds, they are lavishly trimmed with écru lace. The shot zephyrs are not so pretty, I think, the best being those shot with white, and not those shot with two different colours. Quantities of cottons, chintzes, and percales are to be seen in the shops, in preparation for a hot summer, and on them we may see a revival of the old-fashioned chintz patterns of flowers and ribbons. A crêpe washing material of cotton has been much liked, the crinkly appearance of its surface not being removed by washing, nor the most violent exercise of the washer-woman's iron.

Both in Paris and in London, alpaca and mohair seem to be obtaining a certain amount of popularity, but both are mostly used as travelling and seaside dresses, to stand some rough wear. Tucking is considered very suitable to them, as the stiffness of the material makes the tucks sit well in the skirt. Grey and light brown with a yellowish shade are those chiefly used, and in Paris the shot alpacas are used for dust cloaks. In this article the front and back view of a Parisian dust cloak is illustrated, of a simple but stylish description. It has no trimming, the sole attempt at ornament being the pleats at the back and the longitudinal tucks in front, with a small velvet stand-up collar at the throat.

This figure wears one of the wide-brimmed hats, with a lace cover, which are so popular. Although but slightly bent in our model, it may take any shape in reality, according to the milliner's fancy and the wearer's ideas of what is becoming. Many garden and country hats are of batiste, or coloured muslin, gathered on cords, the crown being high, the trimming of ribbon rosettes, or a bouquet of grasses and fern-leaves. The crowns of all straw hats seem to be covered with either figured lace or net. Most of them have hardly any brims at the back, and the brim in front so closely resembles a bonnet, even in its trimming, that it needs close observation to distinguish between them. These are put on like a bonnet, too, rather back on the head; but, as a rule, all hats are now worn straight over the brows and forehead. I have tried to illustrate, as far as possible, all the shapes of hats worn.

In bonnets there is not so much variety, and the square-crowned, flat-topped kind illustrated is more worn than anything else. The top of the crown is of straw, lace, gauze, or net, or is embroidered with beads in all colours and sizes. The front of the brim is filled up with quilled lace or puffed velvet, and rests on the hair. Transparent bonnets are made on gold wire or net frames. In the first case they are not lined at all, the whole effect being so very airy that they look like caps, and sit as lightly on the head.

Flowers are less seen than they were, and even natural ones are less used. Grasses, oats, and wheat, thistles and dandelions, are all more used than cultivated flowers for hats and bonnets, while the climbing sorts of the latter are put on as borders to parasols: such as lilac, barberry, wisteria, &c.

The Health Exhibition has gone largely into the different varieties of women's dresses, both of ancient times and of to-day; and anyone may study with much advantage the various materials recommended as healthful or the reverse. One firm shows some beautiful twilled silk, for underclothing of all kinds; and it seems, indeed, to combine every good quality, especially in softness and that smoothness of texture so needful in all materials worn next the skin.

The divided skirt, the Greek style, and various costumes invented solely for shooting, fishing, mountain-climbing, and travelling in foreign countries, may all be seen, and ordered. Amongst these latter, I found the costume worn by Miss Isabella Bishop (Mrs. Bird), the brave female traveller, in her different adventurous journeys to the Far West, the Rocky Mountains, in Japan, and the "Golden Chersonese." It is made of light cloth or tweed, and has a petticoat which takes off, leaving the wearer free to ride or walk with less constraint and fatigue. All these costumes are essentially useful, but not ornamental; and it strikes one very forcibly that that and the artistic point of view ought to be considered a little, even when one is knocking about in "forring parts."

The 'cycling costumes will, no doubt, be of much interest. They are, some of them, pretty, and generally consist of a short skirt with little fulness, and a bodice, which may be a jacket, or a Norfolk bodice with tucks. The greatest absurdity that I think I saw was the last fashionable freak—a shooting costume for ladies. It was a mixture of male and female costume. The short skirt was kilted from the waist over the knickerbocker trousers, which latter were full and fastened at the ankles. Then there was a tightly-fitting bodice with points at the front and back. The whole was made of a light tweed or cloth.

The divided skirts are mostly shown by the Rational Dress Society, and one of the specimens of evening dress was said to be the property of a lady of rank. I do not think the divided skirt either needful or pretty, and though I could quite understand that a traveller, like Mrs. Bishop, would need some costume suitable for both riding and walking, when there was no possibility of changing when required, I confess that I do not see why we need any such change in our dress in England.

Judging from what we see around us, there has been a great change for the better in the fashions which govern shoes and boots this year. The toes are decidedly less pointed, and are rather more like the shape of the natural foot, and the bright patent leather is not so much worn. But really well-shaped boots and shoes are only to be had by ordering them, and at the Health Exhibition one is struck by the crowds that surround the stalls where boots and shoes of a hygienic pattern are shown, which proves that our girls are not all of them desirous of following foolish and hurtful fashions, but have some sensible ideas of their very own. The following, quoted from the *Lancet*, shows what harm may be done in such things:—

"Several months ago we pointed out some of the injuries caused by the use of high-heeled boots and shoes. It is not at all difficult to understand on anatomical grounds why this fashion should have resulted in so much injury to health as it undoubtedly has. It is extremely difficult to imagine why the very ungainly gait which is thus acquired should remain in fashion for a single week in a civilised country. Nature has intended that the foot in standing should bear the weight of the body chiefly through the heel, and that this position should imply but little or no voluntary strain of the trunk or limbs. It is so when one stands on the naked foot. The arch of the instep has merely a steadying influence. The latter comes into play in walking, when, the heel being raised by the muscles of the calf, it acts as a lever to raise the body and bear it forward, while the contraction of the muscles of the sole completes the same movement in the backward pressure of the toes. In natural progression, therefore, the joints and muscles are exercised in turn, and pressure falls where it can be borne. With the high heel, on the other hand, the posterior part of the instep is continually the seat of pressure; the wearer stands, and also walks, or rather stumps, upon its arch. The plantar muscles atrophy from pressure, the centre of gravity is moved forward from the heel, the foot itself is weakened, and the muscles of the leg strained. As well stated by Dr. Busey, of Washington, these evils are not all. Changes in the spinal curves follow, and give rise to the deep depression at the loin and prominence of hips, with associated mincing gait, which are so commonly seen on every promenade. Fortunately, many of those who adhere to the use of this fashionable foot-gear do not wear it constantly, and, therefore, do not experience its worst effects. Of late it is pleasant to note a tendency to adopt newer styles, which are not only much more elegant than that which we have been criticising, but which allow of free movement without the risk of after ill effects. No human foot should be allowed to rest within a boot whose heel does not fall evenly below its own, and does not afford in its moderate height and width a guarantee for ease and security in walking."

VARIETIES.

THE AFFECTATION OF LEARNING.—It is not a good quality in a woman to be learned, and it is a very bad one for her to have the affectation of learning.—*La Fontaine.*

PRUDENT CONDUCT.

Discreetly yield, and patiently endure
Such common evils as admit no cure.
Somerville.

WOMAN'S MISSION.—Woman has this in common with the angels, that suffering beings are her special care.

TAKING ADVANTAGE OF TIME.—It is a common complaint with those of us who are in pursuit of learning that time is too short. It is we ourselves that make time short. How much time do we seriously devote to study? The empty ceremony of paying visits steals away some of our hours, others are wasted in idle conversation, others in public spectacles and entertainments. If all the hours we give to frivolity were allotted to study, our life would be long enough, and our time amply sufficient for learning, even if we take into account only our days; while our nights, of which a part is more than enough for all necessary sleep, would add to our improvement.

MOHAMMEDAN WOMEN.—A Mohammedan woman is not allowed to show her face to any man excepting certain near relations and others whom the law prohibits her from marrying. Respectable women consider it a great disgrace to be seen unveiled by any men but those above alluded to.—*Lane.*

MIND AND MATTER.—The study of mind is necessary to counterbalance and correct the influence of the study of nature.—*Sir William Hamilton.*

POLITE PEOPLE.—In general the politeness of man is more officious; that of woman more caressing.—*J. J. Rousseau.*

BOATING, COUNTRY, AND SEASIDE DRESSES.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

THE only place for studying English dress is either in the "Row," or at some great Exhibition, such as the "Fisheries" of last year, and what people have nicknamed the "Healtheries" of this. The last-named is very rich in all kinds of novel and many eccentric costumes, the ruling idea of the moment being to make dresses for all kinds of purposes on all kinds of wild hygienic theories; but to make most of them with no regard to the artistic nor the beautiful, only looking at the question of utility and health. Now this is very well in some ways, but I do not think any woman or girl will quite give up the idea of looking as pretty and as graceful as possible; and, therefore, I do not suppose that any of these costumes—the shooting or mountaineering dress, nor the "divided skirt," will have much, if any, success. Thus we had much better try to alter the underclothing, and to bring that up to the highest state of hygienic perfection.

In this matter we have too long lived in cast iron bondage to a certain style; and I imagine that we, as women, shall all be better and healthier if we re-model our own underwear for ourselves, and adopt whatever we believe, after thoughtful consideration, is suitable to us in particular, is most healthful, lightest to carry, and gives least trouble to make and to wear.

But in regard to our out-of-door apparel, whatever may be said to us, I do not think any woman or girl will be wise if she take to any costume or style which will make her remarkable. And none of the costumes which are recommended as hygienic are calculated to make her otherwise than remarkably ugly, and exhibiting, moreover, a mannish tendency which is unseemly. Let us Western women leave the trousers to our Eastern sisters, and let us try to find our way to healthful dressing, through making a radical change in the underclothing, making it warmer and lighter, and reducing it as to number so far as may be possible.

In connection with this view, I have been much struck with Dr. Gastav Jæger's theories of woollen underclothing, which he considers the best, as it allows the exhalations of the skin to pass freely away; while linen and cotton worn next the skin, or over flannel, prevent them from escaping, and repress them on the skin, where they turn to water. This fact has long been recognised in England with regard to all athletic exercises, where "flannels" are considered the rule. This discovery in medical science is of great importance, when Professor Jæger goes on to prove that the respective specific gravity of individuals is very different, and that the state of the health is closely connected with that specific gravity. The greater the weight of the human body in comparison to the space which it occupies, *i.e.*, the greater its specific gravity, the more it is able to resist epidemic diseases. Persons in whom it is low have usually a certain fulness of body and are even corpulent, but just that which gives them a great size is useless ballast; namely, fat and water. These substances endow the heaviest bodies with a comparatively low specific gravity, at the same time giving to the constitution little power of resistance.

In Professor Jæger's last investigations, he has gone still further into this subject, and has proved that in our organism there are certain gaseous volatile substances, called by him "Duftstoffe," which are continually rendered free by the actions of breathing and perspiration, and which are affected by the actions of our mind. He names two different substances of "pleasure and of disliking": the first having an agreeable, the second a disagreeable odour. In an atmosphere of the latter, the bodily vitality is lowered and it is rendered susceptible to disease. These experiments are the more valuable to us, as our scientific men have not made them subjects of study, while willing to dogmatise on clothing. The Germans, on the contrary, have endeavoured to fix its value, and Professor Von Petenkofer has already written our only reliable text-book on the same field. I have been thus particular, as many of my readers may not visit the Health Exhibition, and may be glad to know about these new ideas of clothing.

The following paragraph from the *Lancet* is also interesting just now, when these questions are being discussed everywhere:—"That monstrosity of fashion, 'the divided skirt,' calls for criticism chiefly because it is so persistently obtruded on public attention as to bid fair to become a nuisance. The divided skirt is not likely to advance the interests or improve the health of the sex if it should be

SUMMER FETE DRESSES.

commonly adopted as the dress of the period. It is unnatural, and must be productive of unwomanly ways, which are to be deprecated. Moreover, as it approaches the trousers in form and use, it must tend—despite projected reduction in the amount of underclothing—to increase the heat of the limbs and body in a way which is undesirable. Meanwhile, the disuse of corsets is undoubtedly expedient; whether these casings be tight as well as stiff, or only the latter, they must necessarily restrain the movement of the thorax, and thrust down the abdominal viscera in a manner which is decidedly injurious. The attempt to substitute shoulder-straps for waistbands as clothes suspenders is also good as far as it goes; but it would be well to reduce the weight to be carried *by half or two-thirds*. Surely women have no idea of the weight they bear. No wonder they are weak and unable to take sufficient bodily exercise. Twenty to five-and-twenty pounds weight is not, we believe, an exaggerated total for the burden of dress borne by a fashionable lady fully equipped for a promenade in chilly weather, when a mantle or 'Dolman' has to be worn. There is abundant room for reform in female dress, though we do not think it desirable that the changes made should be precisely those just now contemplated."

The boating, country, and seaside dresses are so clearly drawn that they explain themselves. The boating dress is of striped flannel, with a wide collar, and a sailor hat. The spotted dress at the back is made of one of the new silk or chenile-embroidered nun's cloths, which are so generally adopted for everyday dress. The two ladies with their backs to the spectator wear costumes of tweed and serge, for boating, yachting, and the seaside; and the child's dress is of blue serge, with black braid trimmings.

I propose to devote a small space this month to riding-habits, about which there are just now many inquiries. The silk hats worn are low-crowned, and in the country we see for bad weather soft felt hats, and the hats with a melon-shaped crown, which, I believe, are called Jerry hats. If you procure your habit from a really good tailor, you need have no fear about the quality of the cloth, as their stock is generally so good as to defy all weather, both sun and rain, and show no change of colour. This year I see that the fashionable shade is a kind of dark claret colour, which goes by the name of "Curzon red;" but there are also many other shades which are quite as pretty and nearly as popular. No basques are worn to the habit-bodice, which has merely a coat-tail at the back. This year has witnessed the attempted introduction of fancy waistcoats. Some of them are open at the throat, with a white or buff necktie; but the fashion has not been very generally followed, and the closely-fitting bodice, buttoned up to the neck, with a small linen collar just visible above the neck-band, is the most worn by the really nice girls. The sleeves come to about an inch, or little more, of the hand, and a white linen cuff is shown beneath them.

Now that the hats are worn straight on the head, and are no longer tipped back, to show the fringe on the forehead, it has become more difficult to keep them on the head safely and "snugly," as a sailor would say. Some of the best hats are now made with an eyelet-hole on each side of the head, through which to pass a very long steel pin, holding the hair as well. But hair dressed on the top of the head is not pretty on horseback, nor can the hat be fastened on securely when it is put up in that manner.

As to the present style of dressing the hair, which more than two-thirds of the really nice-looking people in the park adopt (in rather small and light plaits, wound round and round the back of the head in a shell-like shape, and nearly extending to the ears), it answers admirably for riding; and, when firmly put up, remains smooth and undisturbed. These plaits of hair are not worn low on the neck, nor do they extend very far up on the crown.

Very tiny bits of silk are tacked in just above the waist, to represent a pocket handkerchief, and small buttonhole bouquets are not so often seen as they were. When used, they consist of only a single yellow rosebud, or two or three white daisies, with a leaf of fern as a background.

The peculiar idea this season seems to be the wearing of the most soiled gloves I have ever seen. It is quite the rarest thing to see a clean glove.

The best made habits fit without folds or wrinkles, and just cover the left foot. Two and a half yards are the usual measure of the skirt, the hem being quite straight. The first London tailors have block horses on which they fit their customers, to make sure that the lines of the skirt, when she sits her horse, shall be correct and graceful. No weights or shots are now used at the hem of habits; that usage has been done away with by the present style of tight-fitting skirt, but still, if desired, broad elastic is sometimes placed on the hem in loops, so as to catch the foot and hold the habit in place. This practice, however, is much condemned by the best authorities as tending to cause great danger to life and limb should the wearer chance to be thrown.

We have once more adopted red silk and red cotton parasols. In France they are even more popular than they are here, and I think that, contrasting with a green landscape, or used by the sea, they form very suitable and charming objects in the view. In the parks, too, they look well, but I am not quite sure that I like them in the street. However, one must not be too critical. Nankeen-coloured lace and satin, light leather-coloured and drab lace and satin, are all in high favour also; and so are parasols of brocaded velvet gauze. Sprigged white net and yellow Indian muslin are both used, gathered full on the frame of the parasol, which is then lined with a thin coloured silk or muslin. Lace-covered parasols are quite the rage; so those ladies who have had parasol covers of handsome lace laid away will now know how to use them, as they were originally intended, with great effect. If too small for the present large-sized parasols, it is not difficult to add a puff of lace or muslin, or a deeper flounce of lace. Some of the recent introductions in the way of handles are the most wonderfully ugly things I have seen. The worst are the enormous rings or curled hooks, which are intended for wearing on the wrist, and causing, I should think, a great danger to the latter, if you should accidentally stumble, fall, or run against anything in a hurry.

The parasols seen in the park this season were some of them so beautiful and costly as to be quite a study in themselves. Rich white satin, with real lace flounces, had bunches of white ostrich feathers in each division; others had fringes of ostrich feathers, and others had lace flounces caught up with buttons of real jewels, or were embroidered with pearls. In fact, the parasol this year has been the favourite object on which to lavish all kinds of adornment.

In the smaller picture of the two illustrations, I have endeavoured to give three sketches of pretty dresses suitable for afternoon garden parties and *fêtes* for young girls, which are not beyond the skill of the home or the country dressmaker to produce, and which, though they look so pretty and light, are not necessarily expensive. The dress made with "accordion" pleats and a puffed overdress is the plainest of the three. It may be made of nun's veiling, of the Nagpore or Corah silk, or of the new *écru* muslin, with white brocaded designs upon it. The first two present a large range of colour from which to choose—white, tan, primrose, water-green, beige, nankeen, maize, mustard; indeed, any of the beautiful Oriental colours in which the silks made in India are sold. The hat is of white lace, mixed with the same. These materials will answer for any of the dresses illustrated on this page; the only difference being that they are trimmed with lace, which may be Normandy lace in the piece, or a new lace with a maidenhair fern design on it, the ground being now beige silk and the pattern in white cotton. The foundation skirt does not show, and may be of any inexpensive material such as muslin, or white or coloured alpaca.

With white costumes this summer the gloves have generally matched the dress; with the much worn dresses of nankeen-coloured lace and brown ribbon, the stockings were brown and the gloves tan-coloured. As a rule, however, it is safe to say that all gloves worn are either tan or black, and our girls may be economical in the use of both for a change.

EVERYDAY DRESS.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

" 'Tis use alone that sanctifies expense,
For splendour borrows all her rays from sense."—*Pope.*

THERE has been no period, I believe, in which a woman could dress both cheaply and well like the present. The prices for all ordinary materials are most reasonable, and the materials chiefly worn are emphatically good, excellent in texture and colour. This is especially true of the thin tweeds, serges, nunscloths, and cashmeres, that are suitable to all ages and to all classes in life. For the realm of dress is a true republic, the sovereign and her subjects using the same materials and patterns.

Amongst these universally-worn textiles lace may now be classed, for it has never been so popular as at present, when it is worn from the early morning to the dewy evening, and on all kinds of apparel. The change and improvement in the manufacture, too, are immense, lace being made the width of the skirt, in charming designs and at reasonable prices. Beige lace is the most liked, and wide flounces are more worn than narrow ones, the latter being gathered up with silk flounces of the same width, and they are much fuller than lace flounces were ever before worn.

Visitors to the "Healtheries" have, I hope, taken notice of one of the most useful of stuffs —the real Irish frieze, the most durable of all manufactured materials in the known world when made of homespun and undyed wools, and on the old-fashioned looms. As clothing for boys and girls and men's rough suits, it cannot be surpassed. This Irish frieze and the Irish vegetable-dyed yarn for knitting are both exhibited by the committee of the Donegal Industrial Fund, who have taken offices at 38, Wimpole-street, W., and are anxiously endeavouring to stimulate this branch of Irish industry.

In one of the numberless glass cases I saw a most interesting exhibit by a city firm, which was intended to demonstrate practically the relative value of each material by means of vests and jerseys in all the known materials. To this end they are arranged with thermometers, which record the exact degree of heat that each retains, the relative heat of dyes, and, consequently, the coolest raiment for hot climates and the warmest for cold. For example, jerseys of exactly the same wool, size, and manufacture, but of different colours

HOLIDAYS BY THE SEA.

(blue, red, and black), are marked by the thermometers as—blue coolest, red next, and black the warmest of all. Of the undervests of merino, llama wool, lisle thread, cashmere, Shetland lamb's-wool and Welsh flannel, Shetland lamb's-wool is the warmest. Next come llama, fine Welsh flannel, and merino. Thirdly, spun-silk, thin silk and wool mixed—known as Indian gauze; and, coolest of all, is lisle thread, made from flax.

Nothing shows the entire revolution which has taken place in the minds of women on the subject of the usual underclothing better than the materials exhibited at the "Healtheries." They are of every description, save the usual kind of thing which we have worn for years. The first to be mentioned are, I think, the "health crapes," which resemble coarse crape in appearance, and are so elastic they fit the figure without a single wrinkle. This material is made in all silk, and two mixtures of wool and silk and lisle thread and wool. It comes from Switzerland, and is claimed to be thoroughly sanitary in its properties of absorption and porosity. Then come the articles made of Lairitz "pine wool," a fabric said to be made from parts of the pine tree in Norway, but really, I suppose, made of wool saturated in the resinous oil which exudes from the pines. On the Continent this curiously-scented material has a great name for relieving gout and rheumatic pains. Yarn for knitting is also sold, and soap for washing the articles. But the resinous virtues require to be restored occasionally with pure pine-wood oil from the tree.

Next to these the silk longcloth must be mentioned, which is shown by several exhibitors, but which seems a bad name for the article. It is really a twilled brown silk of a pale shade, having much substance and none of the chill that silk fabrics generally present to the touch. Of course, foulard, Corah, and Indian silks have been constantly used hitherto for the same purpose, but none of them have combined the same qualities as the new silk longcloth, which, in addition, is porous and absorbent. The only difficulty to experienced eyes would lie in the washing, and I fear soda and chloride of lime would both have a ruinous effect upon it.

Meanwhile, many ladies, both old and young, have adopted fine flannel, tweed, winsey, and serge as the best material for the one garment which is to supply the place of the white cotton ones usually worn, and they make it high to the neck and down to the wrists. Upon inquiry I found only one opinion existing as to its virtues, and that wholly favourable—one lady adding further that "she had never been comfortable during hot weather before, and that the woollen next the skin was much cooler and pleasanter than cotton, besides which, however hot you were, you would never catch cold enveloped in it." One petticoat is enough, and the favourite hue for that seems to be grey.

And now I must return to the ordinary dress of the month, premising, first, that very little novelty is to be found just now, and the only things we can judge of are the continuance of new shapes now in favour during the coming winter. One of these aforesaid new shapes is the waistcoat bodice, which a friend of mine, who has lately seen them at a fashionable French watering-place, calls the "railway porter's dress," and, in good truth, it resembles nothing so much, with its corduroy or velveteen fronts and back, and its sleeves of linen. The new bodice has fronts of brocade, and the back and sleeves match the vest of the dress, in a brightly-hued brocade. I hear that the effect is very ugly.

The other introdution is of the Zouave type, and resembles a loose jacket put on over a full bodice, such as used to be worn some years ago. The jacket now comes only to the waist line, and the under-bodice is of lace or muslin, or consists of a pleated bodice to match the skirt. The back of the jacket is like a habit-bodice, and the sleeves are plain coat sleeves.

The "housemaid" style of skirt, with its severe and rigid folds, does not promise to be very popular, and, in fact, is only suitable to the very young, and with a full bodice. It is made of plain breadths and is not gored. The lower edge has three or four tucks as the sole ornament. The material must be plain, not figured.

Black lace dresses over a colour and cream or beige lace have been so popular for young girls, we may expect them to last over the next year, so many people found out an economical way to use up old materials, either light dresses or old lace flounces and trimmings. The favourite colours are grey, lilac, or peach for married ladies, and pale blue for young girls. By means of constant change of trimming, they can be utilised on various occasions, and many ladies have plain batiste bodices, and underskirts made for afternoon wear, and silk for the evening.

The bodice linings are made low to wear beneath the lace, and the transparent lace sleeves are no longer tight, but are gathered into the armhole, and again into a band, with frillings of lace below the elbow. This is a new sleeve, and it bears a historic name, as it is copied from the pictures of Queen Henrietta Maria, that much tried Queen of Charles I. It is made at present in thin materials, and we shall probably see it, in the winter, worn with heavier textiles.

Many coat sleeves are made with a puff of plain silk at the wrists, and some have a puffing of lace and lace frilling on either side.

Two flounces of very deep lace are worn on these dresses, the top one reaching to the waist, and it is raised on one side like a tunic, with bows of ribbon. This is an easy style for the home dressmaker.

The bonnets at a recent and very grand wedding in Paris are said to have been worn to match the dress exactly, which is a return to an old idea. The new hats are reported to be very high in the crown and peaked in the Alpine fashion. They have also a wide brim, pinched into a point, which shelters the face. Small trains were worn to the bridesmaids' dresses, a fashion which I hope will not spread to England.

One very pretty way of trimming dresses much adopted at present is with gold braid in bands, not bright gold but dead gold. This braid is chiefly used on what are called "low-toned" dresses of grey-green, mushroom-brown, or the dull green called "tea leaf." It is not used in large quantities, only a band of braiding at the neck, a little at the wrists, and also a braided belt. This was also applied to white and cream nun's veiling, and biscuit colour cashmere dresses are much worn with a vermicelli-like braiding of narrow gold braid at the collar and cuffs. Another very favourite method of trimming is to have collar, cuffs, and trimmings of dark-hued velvet, sapphire blue, cypress green, or a deep rich crimson. These form a happy contrast to dresses of the dull or low-toned kind.

When a gown is trimmed with gold or silver braid, the bonnet or hat should show a little of the same, and I have lately seen some small bonnets of gold braid, beads, or fancy straw, which have bunches of pink roses or monthly roses on them, with an edging of moss or leaf green velvet, and strings of the same. Carnations, with their grey green leaves, are also in high favour.

No article for this season would be complete without mention being made of holidays at the seaside, so I have selected that as the subject for the week's illustrations, and shown dress on the shore and bathing dresses for the water. There is but little novelty to chronicle in the latter, as only two shapes are much affected by bathers. The combination trousers and corsage in one, with a belt, and perhaps a short tunic, and the other the trousers made separately and the upper part in blouse shape, with a band. This is the usual style favoured by very stout ladies. Blue and red cottons, or thick cretonnes, are new materials, the latter being trimmed, as well as the former, with coarse lace. Then some young ladies who are very good swimmers have adopted the striped woollen jersey of the fisherman, and wear it with full knickerbockers of blue serge.

The best material for bathing dresses, however, is a good flannel serge of dark blue, trimmed with braid in the manner illustrated, which prove respectively the best colour and style. A thin dress is better for fresh-water bathing, and especially where one is learning to swim, which art is better learnt in fresh than in salt water, there being a buoyancy about the latter that is very deceptive. Many people appear good swimmers in it, that an experiment made in fresh water proves to have only partly acquired the art. Many anxious letters from fathers have lately appeared in the daily papers, calling attention to the fact that greater care should be taken at all bathing-places, for now that young girls have taken so much more to swimming than they formerly did, they are very venturesome, and frequently go out too far. One father says that he regularly takes a boat when his three young daughters are bathing, and remains near them; and he considers that one or two boats ought constantly to be rowing to and fro near the bathing machines, as some accident is sure to occur sooner or later. So I hope all our girls will be careful.

I only wish that coarse straw hats were more generally seen, and that shoes of some kind were usual. The American ladies use stockings for surf-bathing, and the effect is much better than the bare legs and ankles seen at English watering-places.

The "Zulu" hats are still in favour this year for the garden and the country, They are trimmed with a pretty bouquet-spray of poppies and grasses in front, and are lined with a thin, light silk, and make a most successful headdress.

In our large sketch by the seaside our artist has taken a portion of the beach at Ramsgate as a background for his figures, and everyone looks thoroughly comfortable, as if their holiday was a real one, not a sham. The dresses are—on the extreme right, a cream-coloured nun's cloth dress, with a Swiss belt of pale blue, and the same colour on the hat. This figure wears one of the new tunics with a puffed front. The next figure wears a black lace dress, made up over grey silk; for a young lady any light colour might be chosen; and the figure facing us wears a coloured batiste, with Venetian embroidery. The figure at the extreme left is wearing one of the straight accordeon-pleated skirts, which are called "housemaid." The bathing scene, with its two bathing figures, is so carefully copied from the original dresses that there will be no difficulty in copying them. The straps of the right-hand dress are of braid, or, if preferred, may be of turkey red twill, the same material that forms the sash of the left-hand figure. It will amuse our readers to know that the tiny maiden in the foreground was sketched from life on the beach at Ramsgate.