

FROCKS FOR TO-MORROW.

By "THE LADY DRESSMAKER."

IF the French craze for plaids and tartans be followed in England, it will be as well to remind everyone that there are certain people to whom they are quite forbidden. I refer to the very stout and the very thin. And it is to be hoped that these two classes may be wise in season and avoid them. For the rest, the new plaids are, some of them, pretty and in quiet hues, though I noticed, when in Paris, that people liked them more vivid as to

colouring, and one consequently saw some very lively-looking ones in scarlet and bright red. These plaids are more used as skirts than as entire dresses; in fact, the newest departure in coats and skirts is to have the skirt of plaid and the coat of a plain cloth which suits it in colour. For this purpose a sacque coat is always used, and this is a fortunate thing, for they suit all figures, thin and stout, equally well; but they, more than

any other description of jacket, require a good cut, as they are so easily made to hitch up or to droop at the back by an inexperienced cutter. And the oddest part of it is that no alteration seems to do any good, for the trouble appears to lie deeper than that, in the very foundation of the jacket.

The few notes that I have collected together on the subject of furs I will use at the beginning of my article. Fur trimmings of all



JACKET WITH ROUNDED FRONTS. GOWN WITH TUNIC.

kinds are very much worn, and so many of the winter gowns are decorated with fur bands, that the fashion seems like a uniform. The peculiarity of this form of trimming is that this season it must be accompanied by bands of brightly-coloured velvet and generally with braid. Seal and sable are constant favourites, and they will be used in combination for the fitted-back jackets or sacque-backed ones, which are the two shapes for fur jackets at present. Skunk and bear, which were last year so popular, have fallen out of favour; but caracul is much used, and has not been freshly named this year. So far as I can see, white satin seems to be the popular lining for all fur jackets and capes, though I have seen one or two lined with gold colour and pale blue. The capes of fur follow the fashion of those in cloth and are flounced just as they were last year, many of them; but this year the flounces are wider and more visible to the eye. The collars of all fur garments are very high. And, lastly, I must mention that long fur boas are expected to take the place of the feather ones to which we have been so faithful.

As I look round trying to satisfy myself as to the fashionable colours for the autumn, I find myself in a decided difficulty. There is a new shade of lavender or hyacinth-blue, which is very pretty, but needs to be toned down with white or black, and I am sure others will have noticed that there is a perfect run on lavender-blue hats, which are prepared for the winter in every shade of this hue. Then there is a deep-hued tomato-red, which is very handsome in velvet, and a new blue known as "old Japanese." Dark brown cloth, with reliefs of orange velvet and satin; grey face cloth, with reliefs of turquoise blue; and red with black cordings, are all fashionable winter mixtures. Pink, ranging from a pale coral to a very deep du Barry rose hue, is quite as much worn as ever, and from what I see, orange-colour is the same.

Both for day and night the hair is now dressed quite low on the nape of the neck, in a coil of twists, and on the head and over the ears it is waved in wide undulations, the front hair being cut short and curled over the forehead. For the evening a rose fastened in by a diamond pin behind the left ear is said to be the latest idea.

The reason of this change in the style of dressing the hair appears to lie in the change in the style of the hats and bonnets of the season. There is no doubt that, to the majority of Englishwomen, the hair dressed in this manner is more becoming than in any other style.

In the way of new skirts we find several in which there are neither pleats nor gathers at the back; but the most popular have two box-pleats, on which there are placed (in some skirts at least) a row or two of rather large buttons, from the waist to the hem. Dresses are, I am sorry to say, being made very much longer in the skirt. They touch the ground at the front and sides, and lie on it completely at the back, while for evening use the long train is universally adopted. I think the Princess-gown will be the favourite one for evening use, and here sleeves seem to be banished entirely, a velvet ribbon or a flower being considered a sufficient substitute for them. For walking-skirts in thick materials, however, the sensible ones are to be left a choice, so we shall probably see as many short skirts worn as long ones. After all, the bicycle-skirt has to be considered, and many of us wear that in the country nearly all day long.

Our first illustration shows two of the reigning winter and autumn styles, namely, the three-quarter jacket, and the strapped cape, with bands of cloth piped with scarlet silk. The figure on the left wears a tailor-made and beautifully-fitting jacket of grey cloth, which is braided with a darker grey braid over bands of paler grey cloth, the lines running

are crossed with ornamental straps which fasten the cape in front. The collar is high, and is piped and lined with scarlet. The hat is of straw, with scarlet and black velvet, and black feathers at one side, and scarlet and black rosettes below the brim at the back and sides.

The next illustration consists of a single



GOWN OF GREY CLOTH.

CAPE WITH CLOTH BANDS.

longitudinally from the top of the collar to the edge of the jacket. The skirt is of plain cloth of the same tone of grey as the jacket. The latter is lined with orange silk. The toque is of orange velvet, with cream-coloured lace, and feathers and wings of orange and black.

The second figure in the illustration wears a black cloth cape, lined with scarlet silk, and piped with the same at each side of the wide cloth bands, which make the decoration of the cape. These bands are tapered gradually round the fronts and up the sides, where they

figure only, who wears one of the new jackets of the winter, the material of which is dark green cloth, braided in black, and edged with caracul fur. The new feature in this jacket is the flounce of cloth of about eight inches in depth, which is placed round the edge, and which is also trimmed with fur. The hat is of white felt, with trimmings of green velvet, and green feathers; and the dress worn is of green cashmere, with green velvet trimmings.

The group of three figures fully displays one of the most stylish of the season's confections,



NEW WINTER JACKET.

two views being given of it, a front and a back one, on the figures which stand on the right and left. This jacket is of cloth, tight-fitting, and of three-quarter length, with the fronts rounded to the bands at the waist. It is trimmed with bands of fur, and with cloth bands of a lighter colour, which taper towards the waist in front, and on the bodice are arranged so as to simulate an Eton jacket. The seated figure shows one of the new tunics. The material is of dark blue cloth, and the tunic is cut to reach a little below the knee. The bodice is open in front to show a vest of apricot-coloured velvet which has white lace *motifs* on it. The tunic and the *revers* of the bodice are edged with bands of astrachan, which is laid on apricot velvet, edged and overlaid with fancy braiding in black. There is a large collar high at the back, which is bordered in the same manner, and lined with black velvet. The edge of the skirt is trimmed with bands of astrachan, which are put on to match the battlements of the tunic.

The very smart coats of the autumn are all made of a thick satin *merveilleux*, which was used for the same purpose some years ago, and seems to have returned to favour. Other coats are of black velvet, on one of which a great deal of Irish crochet lace has been lavished as decoration; but all of them are of the same three-quarter length, and aspire to great perfection of cut and fit. One sees by these coats how desirable it is to be slight in figure, for

most of these fashions are only suitable for the thin. Pippings are the predominant ornament; and, indeed, this form of decoration is more popular than anything else.

Mittens are coming into use, and, for the evening, will perhaps supersede gloves; the late tropical heat has rendered the most careful people quite careless of their gloves, and it has been nothing remarkable to meet well-dressed women in the street carrying their gloves in their hands. The ribbon bands round the neck, which have been so much used this year, are now being replaced by velvet ones, tied in the same manner—in a bow at the back. It is rumoured that wide strings of ribbon for bonnets are coming in again, but I do not think it likely, as they add much to the look of age on the face.

Hats turned up in front were an introduction of the later summer season; but they have taken immensely, and will be worn during the winter, and it is well to remember, nevertheless, that they require a plump face, for thin cheeks stand no chance at all, in their very uncompromising lack of shadow.

The following is sent by an anonymous reader in response to the address on our Prospectus.—ED.

TO OUR EDITOR.

From his "Garden of Girls."

DEAR friend, you will find in your
 "garden of girls" [seen,
 That not "rosebuds" alone may be
 There the blue-bell of Scotland her
 petals unfurls,
 And the shamrock her trefoil of green.
 And when through your garden in
 spirit you roam, [pales,
 While the sun in the West slowly
 Soft music will steal on your ear from
 the home
 Of the murmuring wind-harp of Wales.
 And the song of the harp is the voice
 of the flowers
 In grateful devotion expressed,
 For a thousand weeks spent to provide
 them with hours
 With mirth, joy and happiness blest.

THE RULES OF SOCIETY.

By LADY WILLIAM LENNOX.

PART I.

THE following remarks upon the "Rules of Society" are made for the benefit of those who from one cause or another feel a little uncertain with respect to the small observances which, although not to be counted among the weightier matters in life, yet hold no unimportant place therein, if our daily comfort and well-being are to be considered; but are, indeed, like oil on the wheels, not absolutely essential to movement, but making all the difference as regards smoothness or the reverse.

Life would go on certainly though we were all as rude and uncultivated as could be—sitting on the ground and tearing our food with our hands preparatory to gnawing the bones, and speaking the most terrible home truths to each other without any veil whatever—but it would not be so pleasant. And as

civilisation has progressed, so by degrees a sort of code of rules—unwritten in some particulars, but none the less binding—has been evolved very much to the advantage of us all in the way of preventing roughness in manner and making the great machine called Society—which is but another name for an assemblage of human beings—run easily and without friction.

More especially perhaps is an acquaintance with the "code" necessary to women for their own happiness, sensitive and keen by nature as they are and painfully aware of the slightest awkwardness; for, akin to the feeling of discomfort—I may almost say general disorganisation—produced by the consciousness of having on a badly-fitting gown, a hideous hat, or a shoe whose beauties are things of the past, just when there is urgent reason for wishing to look well, is the sensa-

tion of nervous depression brought on by suddenly awakening to the fact that one does not know quite "how to behave" or "what to do" in the circumstances of the moment.

I ought, I think, to begin by offering an apology to the many readers of THE GIRL'S OWN PAPER who have no need of any instruction or hints on the matter for choosing a subject which always provokes a smile—either good-natured or cynical—when mentioned, on account doubtless of its being among those things which everybody is supposed to know. But there is no occasion for the already enlightened to wade through this paper. The heading will warn them off, and they can simply skip it all.

Leaving the majority therefore out of the question as in no way concerned, I address myself to the comparatively few; and, on the principle of taking the first step before

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THE first thing on my list with which I must deal is the recent meeting of the Amateur Swimming Association, at which the vexed question of a regulation dress for the women members was discussed; and there is a good chance that it will be wisely and properly decided, so that there will be a regular uniform

dress in future, and all misunderstanding will be avoided. The material to which the lady delegates appear to have given in their adhesion, is stockingette; which they consider superior in every way to serge, flannel, silk, or merino. A model costume made of it, shown by the Birmingham Ladies Club, was so much

approved of by the large assembly of ladies present, that it was adopted as a guide, the fullest liberty as to trimmings being given, while only three colours were allowed, viz., navy blue, red, and black. The Birmingham costume had flat facings of Turkey-red twill, but of course it is open to any club to select their own colours. It buttoned on the shoulders, and by means of gussets under the arms a short sleeve was formed. The great recommendation, however, was its cheapness, as it was announced that it could be produced in quantities of not less than one dozen at a fraction over two shillings each, in the various sizes required by the wearers. Of course, where there are so many working women's clubs, this question of cost is a grave consideration. The costume finally recommended was much on this Birmingham model. With the additional advice that "it should reach, at least, to within three inches from the knee," should be cut square at the neck, and button on the shoulder, where it must be not less than three inches in width, and where it must be shaped to the arm beneath, so as to form a short sleeve.

Now that swimming as a pastime has become so popular amongst women and girls, and when it is taught in so many schools, it is only wise to decide on a suitable dress, which can be modified to meet all



PRINCESS DRESS OF BROWN CLOTH.

views, and trimmed to please all wearers, and be attainable to limited purses, and, above all, should be seemly to wear in a mixed assemblage of all ages.

Although we have worn the Eton jacket with more or less decoration for many years, it seems still to hold its own, and is very becoming indeed to many people. The same may be said of the Bolero fronts; both of these are braided and buttoned this autumn, and the braiding is generally in panels, while the buttons most used are of the fancy order. Basqued bodices, with and without belts, three-quarter-length coats, quite tight to the figure, and a coat of the *Directoire* style, short at the waist in front, with a rounded basque, and long coat-tails; all of these are in fashion, and, so far as I see, though all have basques, they may be long or short, according to individual fancy. The great desire of all women this winter is to present an appearance of height and thinness, and all draperies must be sweeping, and the outlines flowing, to meet with our approval. Flounces and frills are used with much discretion, so that they may not contradict the clinging effect. Skirts are, if possible, tighter than ever, and only show fulness at the feet, while as regards our sleeves, the last vestige of puffiness has deserted them, and not even a tiny pleat is permitted at the shoulder, and the whole appearance is that of the old coat-sleeve, which was originally introduced by the Princess of Wales.

Of course, with this clinging effect, we may naturally go on to say that the Princess dress that was worn by a few people last season will be adopted by many this winter; and the newest ones, if in cloth, have very generally strapped seams; the French Princess gowns having very generally a *plastron*, which is buttoned up on each side with handsome buttons.

In hats, we find the *tre-corne* much used in Paris; but this is a style only suitable to the very young, or very pretty, so that the wider-brimmed felts are more generally popular. Many of the felt hats are made in two colours, the underpart being of a different colour to the upper, and very little trimming is used for them. Low-crowned hats of almost a sailor shape have been predicted, and the boat shape is one of the favourite winter models. Quills and wings have taken the place of the long and graceful ostrich feathers, the former being more suitable for winter weather; a large bow and ends, and jewelled buckles, form part of the trimming, and the hat-pins are sumptuously jewelled, and as every lady tries to select those that are most decorative to her hat or bonnet, they have become quite a feature in the head-dress of the day.

I spoke in my last chat on clothes, and dress in general, of the change that has taken place in the dressing of the hair, and that it is worn much lower; in fact, in a coil that lies on the nape of the neck, the rest of the hair is waved in large waves, which lie regularly over the top of the head, and across it from ear to ear, while the front locks are curled over the forehead. The chief difficulty presented by this new departure is in finding a hat or bonnet to go with it; for all the French bonnets are made to go with the high rolled *coiffure* universally worn on the Continent, but never very becoming to Englishwomen, who have good heads of hair and find a difficulty in producing the tiny knot of hair, which is the essential part of the high hair-dressing. The low knot is shown in our picture of the two figures representing the new winter gowns, and called "A Princess dress of brown cloth." These two gowns show exactly the prevailing styles of the winter.

I daresay you will have already seen, though perhaps not quite realised, the change, that

dressers are now worn with bodices of the same material, and the sketch in question displays this alteration in style. The seated figure wears a Princess dress of brown cloth, with revers of cream-coloured satin, one of which overlaps the other so far as to close the gown on the side of the front, and the band of cream satin is continued across the front and terminates in a scroll. The satin has a scroll pattern braided on it with brown silk braid, and the cuffs are decorated in the same manner. To those who contemplate having a Princess gown, I would say, be careful to choose a good tailor or dressmaker, and a firm material of which to make your dress, in order to avoid dissatisfaction with your gown.

The second gown is of green face-cloth. The bodice and sleeves are tucked with small

horizontal tucks all over them. The skirt is one of the new ones, and is in three tiers, cut away from the front, and each is edged with a small band of chinchilla fur.

The second sketch shows a sac jacket of smooth blue serge, with a skirt to match. The jacket is beautifully braided and embroidered in black, both in front and on the shoulders. The hat is of blue felt, trimmed with blue velvet and feathers. The second figure wears a long basqued coat with a fur collar, and wide revers in front which taper down to the waist, and end in two tails. The cuffs are turned back in the new shape, and the collar is high and closes in front. The skirt worn is plain, and is cut in the umbrella style. The hat is a small velvet one, with fur trimmings and white or cream lace. The



LONG BASQUED COAT AND EMBROIDERED JACKET.

mixture of lace and fur indeed with all our winter trimmings this year is very remarkable, and contributes to the very light effect of all the millinery worn.

The pretty sketch next in order represents a gown made of one of the new fancy materials trimmed with chinchilla; cape of chinchilla trimmed with green silk and cream lace, and muff to match. The hat is a very charming model, which is called by some milliners

a Trelawnley. It droops in front, and is made of black velvet, round the crown a very handsome ostrich plume is laid, and under the brim of the hat is a *cache peigne* of pink roses. The new capes of this season are, many of them, pointed in front and back; and are often caught in at the waist behind. Violet cloth has been very much used for capes, and this is a colour that goes so well with fur of all kinds that it is likely to be popular. Where jackets are concerned, whether long or short in the basques, the latter must fit very snugly round the hips without fulness, or they will not give the effect of the newest style. Many of the basques are added with a seam just below the waist, and are marvels of careful fitting.

There is rather a strong tendency to use a great quantity of orange in the French millinery; the hue of the moment being of the reddest and most vivid flame colour. The other colours in vogue for the same purpose are green, some shades of red, golden brown, wallflower, and much blue in all shades. For capes and coats putty-colour and fawn are much used, and there is a large amount of white used for trimming.

I must not finish my chat without mentioning the ribbon trimmings which have so largely replaced lace, tulle, and chiffon ruffles, especially upon bodices and blouses. Skirts as well as bodices are ornamented with gathered ribbons. The prettiest effect is given by using two ribbons together, a narrow and a wider one. These may be of two different colours, or of black and white, the latter being placed on the top. Plain bands of ribbon edged with black velvet, or with baby ribbon gathered, are also much used; in fact there seems no style of design which cannot be turned to account in this decoration.

VARIETIES.

WRITING HISTORY.

Some people have very funny ideas about things. "You know I am supposed to be an historian," said Kinglake the historian of the Crimean war, when talking to a friend. "The other day I got a letter which really touched me: it was signed by two people, husband and wife, and came from one of our colonies."

"They described their grief. Their only child had been killed in the Crimea. For some incomprehensible reason, they were most anxious to have their beloved son mentioned in my history of the Crimean War."

"Surprised, but flattered, I replied by return of post—a thing I had not done for many, many years—that I should be happy to do my best for their comfort provided they sent me the necessary particulars."

"Again, a letter signed by both father and mother arrived, but with the following cruel addition—

"We have no particulars whatever. He was killed on the spot like so many others, and anything you may kindly invent will be welcome. We leave it entirely to your judgment."

BRUSH IT OFF, IF YOU CAN.—Stretch your hand out flat, and place in the middle of the palm an ordinary coin, a halfpenny, a penny, a sixpence, a shilling, or anything else. Then tell someone she can have it, provided she can brush it off. She must use a common clothes-brush for the experiment. Your hand must not be struck, it must be brushed, just as one would brush a garment. But the coin will stick to your hand as if it were glued there. It is a very curious experiment.

HOW TO WRITE WELL.—The style of a writer is a faithful representation of her mind: therefore, if any girl wishes to write a clear style, let her first be clear in her thoughts; and if anyone would write in a noble style, let her first possess a noble soul.

KNOWLEDGE AND LOVE.—Without knowledge love is vain, without love knowledge is vain.

ATTEND TO SMALL COURTESIES.—No matter how wise, how clever, how skilled you may be, if you fail in the small courtesies of life, people instinctively feel that there is dust on the balance, and that you do not weigh as pure gold.

LITTLE HOPE FOR MISERS.—History tells of illustrious villains; but there never was an illustrious miser in nature.

CAPE AND MUFF
OF CHINCHILLA
AND GREEN SILK.



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By "THE LADY DRESSMAKER."

THE winter is always distinguished by a rather dowdy style of dress, especially in town, where, for at least three months of the year, the days are so dark and the light so poor at best that everyone says, "It really cannot matter what one puts on in such sombre weather as this." Such is the sentiment expressed by the general public, but, of course, does not apply to those who, having carriages at their disposal, can blossom out like the lilies of King Solomon, and be carried over the mud and through the gloom without let or hindrance. It is only on sunny days during the winter and at Church Parade in Hyde Park that one sees the brighter side

of winter dress. Otherwise it only blooms in the shops, at the dressmakers', and at the endless afternoon teas which constitute the main amusement during the winter. One must have at least one nice walking-dress for the winter, in spite of the gloom, for these last-named festive occasions, and one generally needs a cape or mantle as well to wear in turn with our costume or with it as we may require. Besides this, most women have a certain amount of "wearing out" to do of clothes that must put in a second winter. Those wise people who have established a kind of rule for themselves in the purchase of dress get a handsome cape or mantle one year and a handsome gown the next, the latter becoming less visible and important the second year when worn under the new mantle. Both of these should come from first-rate shops, in order to get the full value out of

them. Then there are the people who wait for the sales to supply themselves with winter clothes, and say they manage to finish out the last year's stock by this means in the still darker and shorter days before Christmas. I always consider the wearing out of one's winter things a grievous bother which falls most heavily on the shoulders of those who are very careful wearers of their garments. I know people who really are never able to wear out their clothes, and become quite dispirited at the constant sight of them. I know one lady who is able to clothe several others poorer than herself because she takes such good care of what she wears, and things are hardly worn in appearance when she has them repaired and brushed up.

The class which has the most difficulty in clothing themselves so as to present a respectable appearance is composed of these very



EVENING DRESSES FOR CHRISTMAS FESTIVITIES.

poor ladies, who are governesses, lady-helps, or companions, and no doubt my readers will have noticed the moving appeals issued by many of the societies and agencies which are interested in procuring work for them. As we are always anxious to find out good works for our women and girls, we commend to them this one, as one of the most blessed both to giver and receiver.

The return to fashion of dresses made from the same material entirely instead of those which have been so long in wear, which consisted of a blouse, more or less handsome, and a skirt, has brought in a necessity for mantles and capes, and so these are really the most fashionable of the out-of-door garments for the winter months. There is no fear, however, of the skirt and jacket disappearing from amongst us, for they have been found too useful to lose their place in our esteem; and the winter jackets are, some of them, very pretty and tight-fitting, with large buttons, and generally of three-quarter length, though there are many quite short ones, but which seem more used for cycling or golf than for real walking or driving.

One of these costumes with a tight-fitting coat is shown in our illustration of "a gown with braid and fur," which is a very handsome example of the walking-gowns of the winter. The skirt is made with the fashionable tightness, the much-worn shaped flounce, and the braiding is carried down the front on either side in a graceful arabesque design, which is wider and fuller in detail at the top near the waist. The points are braided in the same manner, and the tops of the sleeves. The fronts have revers of mink fur. The dress itself is in dark blue cloth, and the braiding is in black. The hat is of blue velvet, with white and green wings, and blue and green velvet trimmings. This admixture of blue and green seems more popular than ever this winter, and I have frequently seen a blue hat with a bright green velvet choux bow placed in a conspicuous position in front.

The choux and the Louis XII. or true lovers' knot are the two fashionable bows of the season, for hats and bonnets as well as for dress. The first-named seems ubiquitous in evening dress, where black velvet also appears to be most popular as a trimming.



GOWN WITH BRAID AND FUR.



TWO WINTER GOWNS.

Both velvet and velveteen are much worn, and are suited to the fashions of the day, and the velveteen blouse retains its popularity, but is more dressy and fanciful than it was. In some cases velvet is used for the coat-shaped bodices, with short square tails that are much seen, and these have almost invariably fancy vests or yokes. In most instances, too, these are of finely tucked silk muslin, which, in cream or white, is quite the most popular material for them, in spite of its perishable nature and apparent unseasonableness.

So far as materials are concerned, everything that is clinging and soft is sought after, and even the rustling silks that lined our skirts and gave us such a feeling of opulence have been relinquished in favour of something more clinging. Cashmere and nuns' veiling are used for the lining of day dresses, and China silks for evening ones. For slight people this clinging effect is sometimes trying, but where stout people are concerned the matter becomes worse, and we shall hear of all kinds of cures for obesity in order to wear the new skirts.

Of course, as is usual at this season, many evening dresses for small Christmas festivities are simple, and our illustration shows three of these, which are inexpensive and pretty. The first seated figure to the right wears a pink silk muslin, plain for wearing over the accordion-kilted skirt, and having a small black leaf-like pattern on it for the pointed overskirt; a ruching of rose-coloured silk goes round the latter part of the bodice and sleeves, and the back is finished with a wide band and bow with ends of rose colour. This can, of course, be carried out in any hue, but in white or cream-colour it is very pretty, and there are such numbers of fancy gauzes and nets that a pretty choice can be made which would be more inexpensive than the model we present.

The centre figure wears a dress of *mousseline-de-soie* of a pale shade of Parma violet, which is trimmed with narrow ribbons, drawn

up to form small ruches. These are of a slightly darker violet. The small Eton jacket is of the same shade of violet velvet or satin, with bands of velvet and paste buckles. The standing-up figure wears a dress of jet-embroidered net, with bands of *passemeterie* on the front of the bodice. The evening wrap is of a soft yellow brocade, which is lined with a pale violet, and trimmed with flounces of lace and silk. The collar is edged with white fur, and a bow of chiffon ornaments the neck at the back. In giving these dresses I should observe that, although they seem costly, they can be copied in less expensive materials. Nuns' veiling, China silk, velveteen, taffetas, Russian net, and Brussels net are all in fashion, and all are comparatively so moderate in price as to be attainable by those who have slender purses. This season we also have the embroidered net skirts that were introduced last year, with the improvement that this season the bodice-piece is sold as well. So we have not to make troublesome inquiries and huntings for the material to decorate them. There seems to be a tendency likewise to return to the use of a three-quarter length sleeve, which fits the arm smoothly as far as the elbow and terminates in a frill. The long net and chiffon sleeves are still worn, and I notice that there are some very pretty high

net bodices without sleeves, or, at least, with a few folds of satin, which answer the purpose. These will be a novelty if they should be adopted, and will be charming for the evening with all thin materials.

The illustration of two winter gowns shows one of the new skirts and a bodice fastened at the back. The skirt is also fastened there in the newest fashion; the trimming consists of rows of fine black braid, the dress being of fine cloth, of a *prevanche* blue. The bodice is trimmed with points of velvet, of a darker shade of blue, and the same is used for the bows at the back. The second dress is one of those tucked throughout. It is of a soft satin cloth, of a pale shade of grey. The revers are braided, and there is a front of dark-grey velvet and a high collar, with the lining braided, like the revers. I hope you will notice that this skirt opens on one side, usually the left, and it is finished by a row of tiny buttons, or by a small ruching of ribbon.

A great deal of this ribbon ruching is seen, as well as much piping. Silk braids, very fine and very narrow, in black and white, form a feature of this year's decorations, and silver braids as well. Crystal buttons are more liked than paste or steel ones, and there is a craze for old lace and for mixing fur with it. Black and white are in as

much favour as this mixture has always found during the last four years, and the two are constantly mixed in trimmings.

I think I mentioned in my last that the hair was worn low on the neck—certainly far lower than has been the custom for some little time. But I do not find that the knot of hair is quite so low just now. Evidently the idea has not quite "caught on," as the slang phrase has it, and most of the well-dressed heads I have lately seen have had the coil of hair at the back of the head midway down. Perhaps, later on, we shall see more of the low hair dressing than we do now.

Truly the swing of the pendulum has quite carried us away from the neat and ever-becoming black stockings, and the new ones are a study in colour and design. I think the tartan ones will be worn, and will look well; but I cannot say I like the others; nevertheless, that may be because one has grown used to a lack of colour for so long.

So far as boots and shoes are concerned, the most fashionable people wear the American ones with their extremely pointed toes and narrow feet, but it is open to the sensible to wear something more comfortable if they do not mind a loss of style, for we cannot be really smart unless our poor feet be pinched and pointed to the last degree.

OUR PROSPECTUS PUZZLE REPORT.

SOLUTION.

ANOTHER NAUGHT.

A ROUNDEL.

Time hastens onwards to the day
When our good, trusty printer ought
Upon our numbers to display
Another naught.

Oh! how tremendous is the thought :—
A thousand weeks have passed away
Since out our magazine was brought!

We love our work, it is but play;
"Bon Voyage" to the bark high-fraught;
And printer, sing as you in-lay
Another naught.

PRIZE WINNERS.

Ten Shillings Each.

J. Hunt, 42, Francis Road, Birmingham.
A. Phillips, 15, South Hill Park, Hampstead.
Emily M. Wood, Woodbank, Southport.

Five Shillings Each.

Margaret Baggallay, 3, Clarence Lawn, Dover.
Marie Behrendt, Scanthorpe, Doncaster.
Lily Belling, Wribbenhall, Bewdley.
Miss H. M. Brown, Longformacus, Duns, N.B.
Charlotte D. Cole, 7, High Street, Beckenham.
M. A. C. Crabb, Ipplepen, Alexandra Road, Hemel Hempstead.
Agnes Dewhurst, 32, Lethbridge Road, Southport.
Miss M. Hodgkinson, 2, Feversham Terrace, York.
Benjamin Marcroft, High Legh, Grosvenor Drive, New Brighton.
Nellie Meikle, 2, Newsham Drive, Liverpool.
Henzell G. Robson, 7, Oxford Terrace, Gateshead-on-Tyne.
F. A. Powell, 75, Hythe Road, Swindon.
Anne Sifton, 230, Goldhawk Road, Shepherd's Bush.
M. Stuart, The Shrubbery, Grove Park, Kent.
Ellen C. Tarrant, 2, Palace Grove, Bromley.
Violet C. Todd, Ford, Cornhill-on-Tweed.

Very Highly Commended.

Mrs. Acheson, Eliza Acworth, Lottie R. Biddle, E. J. Cameron, Mrs. J. Cumming, May Merrall, E. C. Milne, Lilla Patterson, Constance Taylor, Connie E. Thompson, Daisy Tyler, Martha Wood.

For Artistic Execution.

Maud Abbott.

Highly Commended.

Annie A. Arnott, Fanny Ashby, Ethel M. Atkins, Margaret Bailey, Eva M. Benson, R. S. Benson, E. K. Berry, Mary A. Blagg, Nancy Bolingbroke, M. S. Bourne, May Burlinsay, Annie J. Cather, Mabel E. Davis, Mrs. Deane, Edward R. Duffield, Alice M. Feurer, Emily Francis, Mrs. W. H. Gotch, Mrs. Grubbe, Edith E. Grundy, A. Hughes, George L. Ingram, Annie G. Luck, C. Y. MacGibbon, E. Mastin, Jessie Middlemiss, Mrs. Nicholls, Percy J. Powell, Alice M. Price, Gertrude Saffery, A. C. Sharp, Isabel Snell, Norah M. Sullivan, A. C. T., Phyllis Toker, Ann Toplis, Florence Whitlock, Mrs. Wigglesworth, E. Wilson.

Honourable Mention.

S. Ballard, Mary I. Chislett, Helen M. Coulthard, Mrs. H. Keel, K. H. Ingram, E. M. Le Mottée, Charlotte Hayward, Florence Hayward, Ethel C. Hobbs, Edith L. Howse, Annette E. Jackson, Alice E. Johnson, Fred Lindley, Ethel C. McMaster, Elsa P. Neel, Charles Parr, Elizabeth A. Reynolds, Annie Saunders, Dorothy Smith, Ellen R. Smith, Gertrude Smith, May Tutte, Anna Walker, J. Walker, Julia Waltenberg, John R. Whyberd, G. Watherston.

EXAMINERS' REPORT.

The insatiability of an editor who is clamouring daily for our words of wisdom compels us to be very brief. This is all the more to be regretted because with such a subject to handle we could have risen to great literary heights. But to work!

The title was not "Another aught," the

reason being that aught is not synonymous with naught. The difference between the two is considerable, "aught" signifying anything, "naught" nothing. The importance of this pleasing fact is often overlooked, especially by schoolchildren, who frequently speak of a cipher as "an aught," or, as they in their childish wisdom spell it "ought."

In many solutions the final letter of "onwards" was omitted. Doubtless, "onward" is grammatically just as good, but as the "s" was in the puzzle it was a pity not to transfer it to the solution.

The beginning of the third line seems to have caused trouble. Those who failed to find the true solution generally gave "On our three figures," or "On our first numbers." Both readings are good interpretations of the text, but the first is meaningless and the second is incorrect. With "On all our numbers"—adopted by a few solvers—we have little fault to find.

Many competitors kindly pointed out that the minus sign in line 6 ought to have been the sign of division. Let us examine their contention closely. Two weeks divided by two yields one week and the beginning of the line would run "A thousand one week." Two weeks minus two yields weeks, clearly, and we need pursue the instruction no further. Some of the readings at this point were remarkable, e.g., "A thousand days"; "Twelve thousand days"; "A thousand years," and "A million weeks."

We have always been accustomed to regard THE GIRL'S OWN PAPER with much veneration, but the idea of its having first seen the light something like fourteen thousand years before Adam is somewhat startling.

In the next line, "G. O. P." often took the place of "magazine." Our dislike of such irritating abbreviations did not prevent us from doing justice to the reading which is rhythmically correct.

The number of solvers who wrote "barque" for "bark" was amazing. The latter was in the puzzle and signifies any small vessel. The former was not in the puzzle and defines a vessel of a particular rig. And there is really no need for more.

FROCKS FOR TO-MORROW.

By "THE LADY DRESSMAKER."

THE principal thing that strikes one in the dressing of to-day is the great stress laid upon the ornamentation of the front portion of both the dress and the jacket, mantle or cape. In fact, here is centred the whole of the smart effect of the costume. The use of real lace seems very great, and I have noticed in the daily press a statement that the Queens of the various kingdoms have bonded themselves together, on the invitation of the Queen of Portugal, to wear nothing but real lace, and to encourage this industry to the utmost of their powers, as it seems its very existence is threatened by the machine-made laces, which have reached a great point of perfection within the last few years. It is even said that

none but an expert would know the difference between some of the imitations and the real thing. Of course, we know that great efforts have been made to help the real lace industry already, but it is evident that it is not a thing that everyone could afford, so that the machine laces must be used; but it is quite befitting that the Queens of the many States interested should help by wearing it exclusively. Our own Queen has always been a great patron of the English-made laces, especially Honiton, and one cannot imagine her Majesty wearing anything but real laces, of which it is said she has an immense store.

I saw the other day a priceless cape or scarf of real French lace, worn over a sable cape;

and the collars of capes are frequently lined with lace, which finishes in a bow and ruffles in the front. Entire lace fronts are worn both to dresses and coats. In fact, those who possess antique lace to-day are quite in luck, while those who do not, wear the machine-made, which looks (save to the eye of the initiated) quite as good, and in a great deal better state of repair, perhaps. Many old-fashioned women will not have their lace cleaned, but prefer to wear it yellow, and what the outside world might call dirty; and real lace, even when cleaned, never should look as if it were clean, as the cleaner should know how to bestow a yellow cast upon it, which a machine-made lace could not equal.



THREE NEW COATS.

All old laces seem to be fashionable, but the old French lace more than all. I have seen a good deal of Venetian point as well.

Our first large illustration shows three of the newest jacket shapes, or rather coats, of the present season. Two of them follow the fashion closely in being rounded at the front corners, with a wide effect at the shoulders, which comes to a point at the waist, thus giving that effect of length and thinness to the figure which is so much sought after. One really wonders sometimes where all the short-waisted people have gone. It is quite wonderful what changes Dame Fashion can work even in the human frame. Only think of the sloping shoulders in vogue fifty or sixty years ago, and then look at the square shoulders of to-day. Even in the matter of our foreheads we follow the orders of the reigning mode, and that decrees "that foreheads low and wide are to be worn," and even these are veiled to the eyebrows with frizzled hair. But there is one fashion which mankind follows rather too closely, and that is bald-headedness. It is really dreadful to note the numbers of bald heads, and surely when we women have improved so much in the care and preservation of our locks, our hair doctors might do something for men. It is quite a common thing to see really fine heads of grey and white hair, and the wearing of caps has nearly ceased to be a fashion, for women wear the head covering with which nature provided them. Of course, there are probably a few added locks, but still the head shows no signs of baldness, and even the days of those terrible thin partings seem over. There is a great saving in this emancipation from caps, for they were a serious expense to the poor lady, which was only lightened when a woman was clever enough to make them for herself.



IN THE HOUSE AND OUT.



COSTUME OF GREY CLOTH WITH BLACK VELVET AND STEEL ORNAMENTS.

But my chat about the illustrations has diverged from its course, though I am very glad to record here the disappearance of certain prejudices that used to be rampant amongst us. False teeth and false hair were things that one never dared to own up to having. Now we know that if we wish to retain our health and strength we must replace the teeth we have lost, and we have also learnt that a pleasant and taking appearance lends us favour and influence for good, and that it is our duty to attend to this matter as much as to any other, from higher reasons than from those of mere vanity.

In "Three New Coats," the centre figure wears a black *Velours du Nord*, or velvet coat, which is cut quite without fullness at the back, and has a chinchilla collar and wide revers. The skirt is of grey, and it is also trimmed with narrow bands of chinchilla, put on in a pointed shape in the front, and going round the edge of the skirt at the back. The hat is of black velvet and white feathers, with paste buckles. The jacket of the next figure sitting down is made of light brown cloth, trimmed with bands of lighter brown braid. The collar and revers are made of a darker shade of brown velvet and edged with beaver. The skirt is of the same cloth, but made in quite a plain fashion. The standing figure has a coat made with one of the new capes fitted to the shoulders and neck. The dress itself is of rifle green cloth, made without trimming, and the coat is short. The front is a plastron edged with dark beaver fur, and trimmed across with cords to match the green of the dress. The hat is green, with white feathers.

A great number of white fox boas and muffs are to be seen this winter, and the figure in the illustration we have called "In the House

and out" wears one of them. They are very becoming and pretty, and look well with everything. In this case the toque is made to match the boa and the gown, which is of violet velveteen. The new boas of this winter are made flat, not round, and they are lined with either satin or a pretty fancy silk, so they protect the shoulders in a slight degree. There is also white Tibet lamb, which is now dyed to resemble the blue fox. The second figure, dressed for indoors, wears a dress of the new red. The collar and revers of the short Eton coat are trimmed with black satin ribbon. A silk vest underneath the coat is made of a red silk broché with a black pattern on it. The skirt is trimmed with a black ribbon, and has a rounded front, which is brought up as far as the waist at the side. There is a lace necktie and some trimming inside the high collar. The leading colour in Paris just now is red, and the trimmings for it are generally bands of black velvet or satin. For the red hats to be used with these dresses Parma v'ols are the favourite trimming.

The shade of red worn may be best described as a hunting pink, in fact, a real scarlet, and as it must always be trimmed with black, astrachan is in great favour for its decoration. So is black velvet, and thus toned down, it cannot be called ugly. It is, moreover, very becoming to people with good complexions and fair skins. The small red jackets are seen very frequently worn with a skirt of another colour, which really ought to be black, and which harmonises with them best of all. These little jackets are worn by the best-

dressed people, and are especially nice and bright for young girls, not in their teens, but in their twenties, perhaps.

Never has velvet been so popular as this winter, and, of course, in naming velvet I include velveteen, which is often of so good a quality that it looks like the real thing. I have always found a good velveteen an excellent investment, and if treated with care, and used as the "going-out-of-doors" dress which it really ought to be, it is very valuable. Every tone and shade of colour can be obtained in it, and as velvet blouses are still in fashion, we can select with ease either for day or evening wear.

Our third illustration shows a single figure wearing a costume of grey cloth, which is cut into what is called by some of our writers an eel-skin skirt. But I observe that in France it is merely called a fitted skirt, which really means that the dressmaker must bestow just as much trouble upon it as she does on the bodice, and that you must distrust everyone who wishes you to believe otherwise. I notice that paddings for the back and hips are already for sale, and much advertised, but this tightly-fitted skirt is not for the short and stout, nor for the tall and very thin. On neither of them can it be esteemed a success. The dress in our illustration is in grey cloth, with black velvet trimmings and bands, and steel ornaments, a delightful combination of colour. The back of this dress is really princess, while the front has the style of a short double-breasted jacket, very short. This combination is one of the new cuts of the

season. The shaped flounce is headed by rows of black velvet, and the sleeves are made with square cuffs, not the much-worn "flare" cuff. The toque is of grey velvet, white silk and feathers, and grey tips, with steel ornaments.

One can scarcely see any real change in the dressing of the hair. All that one can say is that there is a decided tendency for it to go lower on the head, and the present hats and bonnets really answer better when the hair is rather high. There are plenty of small ornaments for the hair to be seen in the shops, but the most popular of all for the evening is, I think, the black velvet bow.

The favourite perfume is still violet, and *Violette de Parme* seems to be the correct kind. I note that the pretty black *moiré* ribbons with slides have now been applied to the muff, and have taken the place of muff chains with many people.

One of the odd fashions of the day is a single eyeglass, and many women have taken to it. This hitherto has not been a woman's fashion, but a man's, and has even been thought rather an affected one; but I hear that these single eyeglasses are prescribed by doctors, as so many people require help in one eye and not in the other. Just now, however, they look odd, as we have not been used to them, and it is certain that both eyes should be worked alike, the strain being too much for one. Besides, the eye that may need extra help may be the left one. So an oculist should decide the question as to which eye should wear the glass.

GIRLS AS I HAVE KNOWN THEM.

By ELSA D'ESTERRE-KEELING, Author of "Old Maids and Young."

PART IV.

THE MOODY GIRL.



As there are few things more certain than that girls are given for what stars are given—to give light upon the earth—the moody girl fails lamentably to fulfil her vocation.

Some are of the opinion that this girl is a nineteenth century product, but so far is that from being the case, that she figures in a play of a hundred years ago. Says Miss Biddy in Garrick's comedy "Miss In Her Teens"—

ALAS (S) "When I say 'Heigho,' it means 'Yes.'"

Yes could hardly be said in a mournfuller way, and the case of Miss In Her Teens to-day is only by so much more mournful than that of her prototype of Garrick's day that when she says "Heigho" it as often as not means "No."

Her cause of grief is what the moody girl is rarely able to state. There are people whom this surprises; yet there is nothing surprising in it. The lives of most pessimists, looked at closely, show these persons to have lived under fair advantages, and not, as they would make out, under unfair disadvantages. Many of them follow a process uncommonly like that followed by certain "sturdy beggars," who, if rumour concerning them be true, rubbed their skins with blistering plants—wild ranunculus and the like—to cause sores which should excite sympathy. The moody girl is she who picks from life's full garden wild ranunculus only, and puts it to a wicked use devised by "sturdy beggars."

Has she no aspirations? In truth, she has no

fewer than Ovid had, and, like Ovid, she might say, "I see and approve the better things; I follow the worse"—in Ovid's language, *Video meliora proboque, deteriora sequor*.

What is she like to look at? Lean as a rake? Not necessarily. Watts' famous picture named "Aspirations" is the presentment of a fat-faced, woolly-haired boy. A moody girl known to me has nothing bodeful in her face, and has a little, plump, white hand—Napoleon's hand. Her wail, too, is Napoleon's: "Nothing is left to do!" Another has a round, troublesome little face with *poco fatto*—"little done"—written all over it. One moody girl only known to me looks the part she elects to play. This girl has a thin, pallid face, with thick, straight, black, moist, heavy hair. She says dreamily, and says often, "I know I'm disagreeable." She says little more than that.

The moody girl has rarely a wide range of conversation. She is apt to end her most voluble narrative with a portentous "But however." There is a moody girl now living who goes by the name of "But However."

Of another moody girl now living a tradition has it that she never speaks, except to ask, "Is there a letter for me?" Howbeit sometimes a moody girl can string twenty and odd words together, and there is on record a

very notable statement in the form of a paradox once made by such a girl; to wit, this—

"When married I shall never know happiness until I have shown my husband that I am master, and then I shall be miserable because I shall despise him."



What she was hoping for

Well-a-day!

This is the place perhaps in which to tell of the slaty-blue girl.

Figure to yourself a damsel in a slaty-blue dress and slaty-blue hat, wearing slaty-blue gloves, and having slaty-blue eyes and slaty-blue lips, and figure her to yourself as "footing slow," to borrow a phrase from Milton, and as doing this as one of a party of us making a rush for a train "already in." And figure us seated in a third-class compartment, a little child in which is drawing his finger down the window-pane. To whom the slaty-blue girl says (as we phrase it, "dyingly") from the end of the seat—

"Don't, please. That gets on my nerves."

The moody girl is hyper-nervous.

Here is another story of her. She was my visitor, and I led her to a seat and spoke of this and that. She listened absently, then said, as she glanced at a penny bunch of sweet violets distant from her by the length of a large room—

"Would you mind that bouquet's being taken away? I smell to agony."

Rather unamiable that, but not intentionally unamiable. Now there are moody girls who are intentionally unamiable—Baubles, for instance. We call her by that name, because she has the word "baubles" much on her lips, and in sound it



FROCKS FOR TO-MORROW.

By "THE LADY DRESSMAKER."

Now that the sales are proceeding, there is always a lull in the production of novelties; and the shopkeepers set themselves to the work of disposing of their heaped-up stock, which, however, does not appear to me to be as plentiful as usual. This fact tends to prove that the past season, with its sunshine and brightness, was a good one, so far as they were concerned. While wending my way through several of the crowded shops, I gathered together, however, a few notes for

my dress article, which show how ideas may trend in the coming days of early spring.

I am inclined to think that the reign of the shaped flounce is perhaps nearly over. Never have its inconveniences been more shown than during the present winter, when those who wore them cut long enough to be in the fashion have been really encumbered by them, and wretched from the impossibility of holding them up. Certainly there were many who never even attempted to raise them and just

simply let them drag in the dust or mud, and one shudders to think of what their feet and undergarments must have looked like, apart from the dress itself. Frenchwomen held their dresses up in the style of long ago, taking a good grip one hand on each side, the effect being most odd and funny.

Just as many blouses have been worn as ever this winter underneath the ever-fashionable coat and skirt; and at the sales there has been quite as great a rush for the remnants of silk,

which are always prepared for those occasions. Nothing can be more ornate than some of the blouses and fancy tea-jackets; and there seems to be a very generally united opinion that, having a proper skirt to wear with them, they are not an extravagant purchase, as they perform so many parts and are suitable for a variety of occasions.

There are two new basques which, however, remind one more of the coat-tails of the ordinary dress-coat than of anything else. They go by the name of the "swallow tail" basque, and lie extremely flat; by no means could one wear any such thing as gathers beneath them on this particular account. They may be very long, or they may only measure about half a yard in length. The basques nearly meet in front, and are cut in one with the swallow tails; but when it is so cut, it is called by many people the "spoon-shaped basque." However, I find in many of the French papers, as well as the English ones, that both are called by the all-covering name of *Directoire*—an epoch of time which describes many articles of dress of late years. I should not be surprised if these basques were much worn when the spring appears.

The fancy for wearing tan shoes has been very remarkable this winter. Rather a dark wood-shade is worn—not too dark, but darker than was in vogue last season. Both glacé kid and calf are used; and, in any case, they should be of an extra good quality, as, otherwise, they will not stand the winter's hard wear.

I have not seen anyone "wearing the green" in walking shoes, and do not think they would be popular. The shoes and boots most liked seem to be of American make, which are said to be excellent in cut and fit, and, what is better still, to wear well; at any rate, it is the smart thing to wear them. I think the toes are smaller and sharper than ever; and the more pointed, the more stylish. One never hardly sees a small foot, for no one can wear anything but shoes far too long for them; as they really cannot become like Chinese ladies and obliterate their full-grown toes immediately!

So far as millinery is concerned, the favourite hat or toque seems to be that turned up immediately in front over the forehead, and ornamented with a rosette, and



TWO WARM GOWNS.

generally a paste or steel buckle, or brooch. All the very smartest toques are trimmed with some kind of fur—sable, of course, for those who can manage it, then mink, and—perhaps the most fashionable of all—chinchilla, which, however, is rather a perishable fur. All of them are trimmed in the same way, with a big bunch of violets on one side, and some feathers. But I have just seen a sable-trimmed toque with a huge spray of moss-roses or buds, having their leaves mounted in front. This admixture of flowers and fur is one of the things our grandmothers would have shivered at.

The fashionable flower of the season seems to be the violet as usual; and, next to that, quantities of roses are worn, both most unwintery flowers. The flame-coloured roses

are very fine in their colouring, but do not seem to me to be becoming; the colour, though so fine, is a little hard. Very beautiful ostrich feathers are worn in the larger hats, but are laid on in such a light and airy manner as to make one feel they will be blown off in the first gale of wind.

I notice numbers of Eton and other similar jackets, which the fine mild weather, so far, enables people to wear, and which look rather chilly. White veils and white lace ties are all worn, and also give the idea of summer rather than winter. However, it is as well to get out of our rather gloomy ideas of clothing, for, as it is, we wear far too much black; and the use of so much red this winter has been quite refreshing.

The first illustration consists of a group of two seated figures. That on the left side has a grey cloth gown, with an orange-velvet yoke, much pointed in front and braided all over with ivory braid. Pointed epaulettes on the shoulders to match, and orange-coloured tabs, turned over at the collar. The dress is braided with grey braid of a darker shade in long and narrow points. The figure on the right side wears a gown of a very bright rose-crimson, with narrow astrachan edging on the bodice and the skirt. The sleeves are much tucked, the pointed space in front is filled in with white satin and ivory lace over it, points of white satin at the collar, and a band of black satin ribbon at the neck.

The group of two figures standing up in



A CRIMSON COAT.

out-of-door apparel shows one of the pretty bright-crimson jackets that have been so much worn this winter. It is braided with black scrolls, and has revers of black astrachan, and a collar of the same. *The hat is crimson and black, and the skirt is black, with a band of crimson heading the flounce.* On the right side the figure wears a straight-cut jacket, with the ever-popular horizontal tucks, which compose the whole bodice of the jacket, and appear again on the top of the sleeve, in rather narrower form. The colour of this gown is the fashionable blue cloth, and the collar and edging of the revers are of Caracul, while the centres are of black velvet, braided with black. Several rows of tucks edge the skirt, and the hat is of grey velvet, trimmed with grey feathers, and turned up with blue velvet.

One of the new arrivals in the trimming line is fringes of different widths and in colours to match the dresses for which they are required. I have also seen some new ribbons which are fringed at both edges. Although I say "fringes of different widths," I must remark that I have not seen any wide ones—they are mostly narrow.

Perhaps, before I conclude, I may say a few words about the dressing of the hair, which never was more prettily done. It is waved in large waves, and is dressed fairly high for the evening; but I have seen a tendency to wear it lower in the day. At any rate, we have much more liberty accorded to us just now, and we take the liberty of dressing our hair very much as it is becoming to ourselves individually; and this has led to its being much lowered.

For young people, I notice that the hair is no longer permitted to stray wildly about, but it is tied at the back, at the nape of the neck; and for the evening it is tied in a Catogan loop, the hair at the top of the head being waved in large flutings. A very slight amount of what the Americans call "bangs" are allowed for young girls.

Our third drawing presents one figure only, and it is dressed in a tailor-made bodice and skirt, which make of dresses is rising in favour day by day. The material of which it is made is a dark green cloth, which is cut at the edges of the short coat and sleeves into rounded scallops and machine-stitched, a green gimp being placed below; a white lace ruff is round the neck, and the hat—or, rather, toque—is of dark green velvet, with green feathers, and large posies of violets. The machine stitching applied to gowns this year is singularly perfect, and cannot be done at home.

I am told that it is all accomplished by a single expert hand at the large and fashionable ladies' tailors, as no inexpert person could be trusted with it.

The latest fashionable fancy about the long gold chain is to wear it hanging down to its fullest length in front, and depending from it are a pencil, pen, or any such useful articles that the wearer may like to have at hand. The watered silk ribbons, with steel buckles or slides, have been more used than metal chains this winter for the muff, and they look far better and more ladylike.



DARK GREEN

CLOTH GOWN.

ABOUT PEGGY SAVILLE.

By JESSIE MANSERGH (Mrs. G. de Horne Vaizey), Author of "Sisters Three," etc.

CHAPTER XX.

THE next morning, immediately after breakfast, Peggy went up to her own room to pack for her visit to the Larches. The long dress box, which had been stored away ever since its arrival, was brought out and its contents displayed to an admiring audience, consisting of Mrs. Asplin, Esther, Mellicent, and Mary the housemaid.

Everything was there that the heart of girl could desire, and a mother's forethought provide for her darling's use when she was far away. A dress of cobweb Indian muslin embroidered in

silk, a fan of curling feathers, a dear little satin pocket in which to keep the lace handkerchief, rolls of ribbons, dainty white shoes, with straggly silk stockings rolled into the toes.

Peggy displayed one article after another, while Mellicent groaned and gurgled with delight, Mary exclaimed, "My, Miss Peggy, but you will be smart!" and Mrs. Asplin stifled a sigh at the thought of her own inferior preparations.

Punctually at ten o'clock the carriage drove up to the door, and off Peggy drove, not altogether unwillingly, now that it had come to the pinch, for after

all it is pleasant to be appreciated, and when a great excitement is taking place in the neighbourhood, it is only human to wish to be in the thick of the fray.

Lady Darcy welcomed her guest with gracious kindness, and as soon as she had taken off her hat and jacket in the dressing-room which was allotted to her use, she was taken straight away to the chief room, where the work of decoration was being carried briskly forward. The village joiner was fitting mirrors into the corners and hammering with deafening persistence, a couple of gardeners were arranging banks of flowers and

FROCKS FOR TO-MORROW.

By "THE LADY DRESSMAKER."

ONE of the special colours of the coming season is said to be yellow, but no exact shade is quoted, and so I had better warn my readers and tell them that there are yellows and yellows, and some of them are calculated to make one look—dreadful! I think a lemon yellow is, as a rule, the safest shade of all.

White gowns are in preparation, and, so far as I can see, will be quite as much worn as they were last year by everyone; and really they seem universally becoming.

Black skirts are no longer correct when worn with light-coloured blouses. There should always be a repetition of the colour of the skirt in the blouse. For instance, the skirt being of blue cloth, the blouse should repeat the blue, mixed with any other hue you may select.

I do not see any sign of that disappearance of the blouse which has been so often threatened; but I see that the advent of the tight-fitting small coat may render them unnecessary, as the small coats are made in

such a dressy style, with fronts of lace, and pretty decorations, so that they take the place of a bodice.

There is also a very decided advance in the popularity of the Princess dress. Indeed, so tight-fitting are the present styles, that we might really just as well adopt it, for we are wearing what is next akin. In evening gowns there is a great liking for it, and a desire to do away with the waist-band that has been worn so long; and as we must be slim and slight this year, if we are to be at all in the



FOUR SPRING GOWNS.

fashion, so we shall see that all styles will tend to help this one. What a sad thing for the extremely stout! But I think it is in reality a good thing that women and men should never allow themselves to become so, for if we think the matter over seriously, we shall soon arrive at the conclusion that it spoils our usefulness both to ourselves and to others, and makes our days a burden. So if Dame Fashion steps in to decree against it, we may hail her interposition as a blessing indeed.

The "tunic" drapery is the new note of all the spring skirts, and really so tight-fitting are all of them, that we wonder how we are going to sit down! In Paris this form of trimming has been most popular, and there the blouse and skirt are arranged so as to look exactly like a polonaise.

The new toques are larger than those of last year, and much wider. They generally should match the colour of the gown with which they are worn. The trimmings are put on both in front and on the left side, and consist of ostrich tips, chou bows, or rosettes. It is said that gold ornaments are to take the place of paste ones in all the hats of next season; and I notice that steel buttons are more used than anything else for gowns and blouses.

The edges of so many of the new gowns are cut in scallops that this mode of decoration seems to be quite one of the fashions of the

year, and a glance at the drawings for the month shows how extremely short the coats have become. That called "Four Spring Gowns" shows some of the prevailing modes with great accuracy. The figure on the extreme left wears a cloth Princess gown made up with a tartan velvet yoke, sleeves, and panels. The colour of the cloth was blue, and the tartan was one of the blue and green ones, with a tiny red line. The front is decorated with embroidery. The next figure wears a velvet or cloth gown of black, with a coat scalloped and braided. The collar is of white silk embroidered with black; hat of velvet, with white silk and white feathers. Third figure wears a gown of sage-green cloth, trimmed with a green silk check and bands of green velvet, front of chiffon and white silk.

The seated figure wears a plain walking gown of grey cloth; the bodice is a tight-fitting one, with a very short basque; and the whole is edged with rows of machine stitching on the bodice and skirt.

There is a great liking this spring for shepherds' plaid, and it seems likely to be used for gowns and blouses as well as capes. Our sketch shows a tailor-



TAILOR-MADE GOWN OF SHEPHERD'S PLAID.

made gown, which is trimmed with black braid, and has one of the shaped flounces on the skirt. The collar is lined with white silk, and there is a front of tucked silk-muslin, and a tie and bow of the same. The hat is of white straw, and is trimmed with white plush, black velvet, and black and white feathers. Veil of white, with black dots.

The second figure in this illustration wears a charming costume of pale grey cloth which shows the manner in which braid is put on and mingled with embroidery. The braid in this case is of white silk; the edges of both coat and epaulettes are scalloped; and the braiding is arranged in a pointed shape on the skirt. The toque is a very pretty one of a grey shade to match the gown; and is of velvet, ornamented with a wreath of green leaves and an arrangement of white wings.

It is sometimes useful to know how to make a tea-gown for a young lady which will be useful and pretty, and youthful enough in its style for the years of its wearer. The tea-gown illustrated is of black silk, and is cut very plainly. It opens over a skirt of white satin, with a vest of the same. This last is covered with white net with jet embroidery. There is a flounce of the silk on either side of the front, which is lined with white satin, and the high collar is lined with the same.

The lady in out-of-door costume who stands beside her is dressed in a dark blue cashmere or cloth gown, scalloped and trimmed with white braid, a hat of fancy straw, with pink roses and quills.

I have no doubt that many people are



TEA-GOWN FOR A YOUNG LADY.

wondering whether capes are going to be worn still, and how they will be made; so I must proceed to answer that question now. The new capes are much like the best winter ones have been, cut very round in front, and scant as to fulness, rather longer too than they have been worn at the back, and with the same very wide and full flounce surrounding them. There are also some very short ones, but just now it is said to be too soon to speak of capes, or indeed is there much known about purely summer things, though I hear that thin materials will be worn over silk as much as they were last year, and some new materials which combine the thin and the thick together have been brought out; they are woven together making one material. But I do not know whether they will be popular, and most people like the silk undergown and its pleasant rustle. The effort to deprive us of them resulted in failure, and nun's veiling and all soft linings were pronounced a failure.

Amongst other novelties, there is a new shape of Tam-o'-Shanter, which has a kind of peak added to it in front, rather after the manner of a jockey's cap. This makes them far more becoming, as well as more serviceable in all weathers, and in every way they look more close-fitting than of yore. This new Tam has been worn during the last winter at

many of the county meets, accompanied by a long tight-fitting coat. A bright red, a light mauve, and a pretty stone colour have all been seen, and very well and suitable they looked. There has been a universal tendency to wear light-hued cloth this season, and nearly every shade of red and scarlet.

I suppose everyone has seen by the papers that the latest idea at weddings has been to have the wedding breakfast in the train which conveyed the bride and groom, as well as the whole wedding party, to London from the country town which had been the scene of the marriage. This fashion will, of course, be reserved for millionaires only, but as straws show how the wind blows, at several recent marriages the newly-wedded pair have made their escape from the door of the church, and there has been no wedding reception of any kind. So, perhaps, even our very modified form of wedding entertainment will be reduced still further, and end off at the church.

The going-away gown at all the recent smart weddings seems to have been invariably made of cloth; roan-colour, petunia, light grey, turquoise blue, dark and light mauve, and heliotrope are all colours that have been seen at recent marriages in good society. The first-named was lined with a shot-blue *glacé* silk, and was made with a bodice which

had a full vest of cream-coloured lace and revers of dark blue velvet. The dress of petunia cloth had a coat of petunia velvet, slashed with mauve; and as a rule gowns of pale grey are trimmed with grey velvet of a darker shade, with a hat to match. The turquoise blue was an embroidered gown with chenille and silk, and was relieved by cream-coloured lace and a collar. All of these gowns will be useful afterwards, and were none of them too grand for daily life. This is a point that many girls with a limited allowance have to think of, as the going-away gown often has to become the walking and visiting dress of the future days. So it must be chosen with deliberation and care.

I hear that in Paris the popular gown for the early spring for ordinary wear will be black serge; this is made as a coat or Directoire coat bodice, braided or not as is preferred, in fact made in any way that seems suitable to everyday use. The best gown as I have said is of some light-hued cloth, and for best summer wear the thin grenadines over silk are most fashionable as well as the most useful of dresses. So there is no doubt as to the gowns that will be wanted. The next thing to consider is what are the requirements of our own wardrobes, and what can we do without, alter, or purchase for the coming season.

ABOUT PEGGY SAVILLE.

By JESSIE MANSERGH (Mrs. G. de Horne Vaizey), Author of "Sisters Three," etc.

CHAPTER XXV.

"CONVALESCENCE," remarked Peggy elegantly, a week later on, "convalescence is a period not entirely devoid of compensation!" She was lying on a sofa in her bedroom at the Larches, wrapped in her white dressing-gown, and leaning against a nest of pink silk cushions; and what with a table drawn up by her side laden with grapes and jelly, a pile of Christmas numbers lying by her side, and the presence of an audience consisting of Rosalind, Lady Darcy and Mrs. Asplin, ready to listen admiringly to her conversation, and to agree enthusiastically with every word she uttered, it did indeed seem as if the position was one which might be endured with fortitude! Many were the questions which had been showered upon her since her return to consciousness, and the listeners never grew tired of listening to her account of the accident. How Rosalind had clutched so carelessly at the slender candlestick so that it had fallen forward, setting the gauze dress in flames, and how she herself had flown out of the room, torn down the curtains which draped the "harem" and had flung them round the frantic, struggling figure. There were a dozen questions which they were longing to ask, but the remembrance of that tragic evening seemed to excite the little invalid, so that for the present they remained unspoken.

With every day that passed, however, Peggy gained more strength, and was petted to her heart's content by everyone in the house. The old lord kissed her fondly on the cheek and murmured,

"God reward you, my brave girl, for I never can." Lady Darcy shed tears every morning when the burns were dressed, and said; "Oh, Peggy dear, forgive me for being cross, and do, do be sure to use the lotion for your arms regularly every day when you get better!" and the big Doctor chuckled her under the chin and cried,

"Well, 'Fighting Saville,' and how are we to-day? You are the pluckiest little patient I've had for a long time. I'll say that for you! Let's have another taste of the rack!"... It was all most agreeable and soothing to one's feelings!

One of the first questions Peggy asked after her return to consciousness was as to how much her father and mother had been told of her accident, and whether the news had been sent by letter or cable.

"By letter, dear," Mrs. Asplin replied. "We talked it over very carefully, and concluded that that would be best. You know, dearie, we were very, very anxious about you for a few days, but the doctor said that it would be useless cabling to your mother, because if all went well you would be up again before she could arrive, and if—if it had gone the other way, Peggy, she could not have been in time. I sent her a letter, and I have written every mail since, and now we are going to calculate the time when the first letter will arrive, and send a cable to say that you are quite out of danger, and sitting up, and getting hungrier and more mischievous with every day as it passes!"

"Thank you," said Peggy warmly.

"That's very kind. I am glad you thought of that, but will you please promise not to be economical about the cable? They won't care about the money. Spend pounds over it if it is necessary, but do, do manage to make them believe that I am quite perky. Put at the end 'Peggy says she is perky!' They will know that is genuine, and it will convince them more than anything else." And so those five expressive words went flashing across the world at the end of a long message, and brought comfort to two hearts that had been near to breaking.

So soon as Peggy was pronounced to be out of danger, Mrs. Asplin went back to the vicarage, leaving her in the charge of the kind hospital nurse, though for that matter every member of the household took it in turns to wait upon her. A dozen times a day the master and mistress of the house would come into the sick-room to inquire how things were going, or to bring some little gift for the invalid, and as she grew stronger it became the custom for father, mother and daughter to join her at her early tea. Peggy watched them from her sofa, too weak to speak much, but keenly alive to all that was going on, among other things to the change which had come over these three persons since she had known them first. Lord Darcy had always been kind and considerate, but his manner seemed gentler and more courteous than ever, while Rosalind's amiability was an hourly surprise, and Lady Darcy's manner had lost much of its snappish discontent. On one occasion when her husband made some little request, she replied in

FROCKS FOR TO-MORROW.

By "THE LADY DRESSMAKER."

THOSE who are interested in the protection of birds, and object to their being killed to serve as mere ornaments for hats and bonnets, will be glad to read from the *New York Times* an account of the recent inventions and changes brought about by the great demand for feathers for the decoration of masculine head-gear during the late war.

The trade in feathers amounts to many millions of pounds annually, and the supply of the birds furnishing them is decreasing so rapidly, that it was essential that substitutes should be found; and the American inventor has proved himself equal to the occasion. The supply of ostrich feathers from California is so ample that it has brought the price of feathers down to a reasonable figure, but still not low enough for the low prices that are asked for them. So there are plenty of good ostrich feathers manufactured of celluloid, of which the quills are made, while the barbs are of silk waste. These are so skilfully dyed and curled that only an expert could distinguish them. Other expensive feathers and plumes are made out of silk and cotton waste; and enormous quantities of poultry feathers are utilised, and are so exquisitely dyed and painted that these imitation plumes are more in demand than the real ones of the wild birds.

A remarkable machine has been invented, and is in use for plucking the feathers from the dead poultry, which strips them of their feathers in just half a minute. Then the plucked feathers are passed rapidly along to another small room, where a current of air sorts the very fine from the heavy ones; and the very lightest and softest are used for pillows; but all the others find some use in the millinery trade. This state of things has made poultry quite wonderfully profitable.

The first things I must mention are the white muslin, and white and cream washing silk blouses, which seem to be quite as fashionable this year as they were at any time during the last two years. They are made this year chiefly with a very small bishop's sleeve and a tiny cuff. Tucks with lace insertion between them seem to be the style, when some form of yoke is not chosen. This last way of making both dress bodices and blouses is very evident in all the new models. The shape is narrow and long, extending over the shoulders, and tucks are the most popular decoration. Lace insertion is also seen on cambric and cotton shirts, and I notice that vertical stripes are much used for all the cambric ones. The muslin blouses have a fitted under-bodice of muslin, or *batiste* in

colour, to wear underneath; and the skirt should be of cashmere, to match this in colour. The neck and waist-band may be of moire, or of satin, either to match the skirt, or in white. The latter, however, is said to make the waist look large. In a sense, blouses are not as fashionable as they were, for they are no longer seen in the evening as they were. A pretty evening gown, with the bodice and skirt alike, is more distinctly in the last mode.

In the way of dresses, everything just now seems to be of cloth, and very fine ones are made up for evening dress. Many rows of stitching seem to be the method of trimming most followed; and strappings of the same cloth for day dresses. Cashmeres and figured mohairs, gauzes, and plenty of new grenadines are in prominent view; the latter are beautiful in their designs, floral patterns as well as stripes being seen. Coloured silks will be more worn than black ones, as under-dresses for them; and I hear that deep flounces will be the new way of making up.

It has always been a funny thing to me to see the way in which men will bravely attack the corset, and issue orders against it. These attacks are made periodically, at intervals of about eight or ten years; and all kinds of accusations are hurled against the offending corsets during the assault. But, like Tennyson's ever-quoted "Brook," they go on for ever. Here and there one may find some woman who has dismissed them, but, as a general rule, women are not much affected by the clamour. Lately two fresh attacks have been made, one by the Russian Minister of Public Instruction, who, after paying many visits to schools and gymnasia for girls, has decided that the corset is not conducive to the health of its wearers. So he has issued an order to the pupils of the higher schools and gymnasia, as well as to the students at the Conservatories of music and art, prohibiting the wearing of them, and with the order goes a long paper, in which are the reasons for the prohibition. At the same time, on the other side of the Atlantic, a brave assemblyman in Wisconsin, has introduced a resolution into the State Legislature: "Resolved that three members be appointed to form a committee to draft a bill to protect the health of the misses, old maids, and married women of the State of Wisconsin, by making a law to prohibit tight lacing." Now, who is to find out the tight lacers? One pities the police if they are to perform these duties! And while I am mentioning this, I must not forget to chronicle that the new spring makes of corsets are distinguished by straight fronts, the chief shaping being done at the sides and hips.

The reign of the toque seems to be more secure this spring than ever. Indeed, the bonnet, *pure et simple*, with strings, is nowhere, except for very elderly people. *Plateaux* of straw and crinoline are much used to pinch into any becoming style; and all kinds of fancy straws in every hue are prepared for toques. Many floral toques are seen, and only one kind of flower is used to make them. It has been quite remarkable this year how early the most summery-looking hats have been worn. Rose-covered ones were seen as early as the beginning of March, and plenty of white ones in the Park. All the new toques are full and high in the front, with some scraggy-looking tips straying upwards; and to many people they are not becoming, the essence of a toque being, I think, the snugness and closeness of its fitting to the head.

In the way of colours for cloth costumes, I see all shades of grey, stone and drab,



TWO SPRING GOWNS.

M.W.

petunia, and blue of several shades, but I should say that greys are the most popular. Mauve toques and hats are really becoming a kind of uniform; they are so much worn; and every second woman wears violets.

It is said that all woollens will speedily become more expensive as wool itself has gone up; the reason of which lies in the prolonged drought of last year. Cotton is also said to be in the same case, and from the same reason. Let us hope that this will not last long enough to incommode us.

The two sitting figures in our illustration show the prevalent styles of the present spring. The one on the left wears a gown of electric blue, and a short jacket with rounded fronts. This and the narrow flounces on the skirt are braided with black braid. The revers on the jacket are of cream-coloured satin, covered with cream lace. On the right hand, the other sitting figure wears a purple cloth dress, which is scalloped with white; the front is of white cloth, with white lace at the neck.

The hat on the left is one of the newest ones, with a square-topped crown, and the brims slightly turned up on both sides.

"In Shepherd's Plaid" shows us one of the prettiest of this season's models, and so youthful-looking that it will be becoming and suitable for quite a young girl. It is made of silk; the yoke of the bodice is of deep rose-coloured silk, with *à la* lace edging. At the top of the sleeves are bands to match, and the rosy hue is repeated at the waist and at the top of the flounces on the skirt, which are also trimmed with two rows of black velvet. Black velvet rosette bows are on the bodice. A small white hat is worn with white tulle trimmings and white tips, and velvet bows under the brim. It will be seen that all the dresses worn are slightly trained, and that fashion has banished the comfortable short skirt which we have enjoyed for the past year.



THE NEW BLACK VELVET JACKET.



IN SHEPHERD'S PLAID.

From what I notice, however, some women are not disposed to leave it off so easily, and I daresay we shall see it made for really useful gowns.

The new black velvet jacket is shown in our next illustration; made in black velvet, very short—as all the new jackets are—and beautifully cut and fitted. These little jackets have been so much the fashion in Paris that we are sure to see many of them here, and very useful they promise to be. The revers are of white satin, and a ruffle of chiffon is worn round the neck. The toque is of white drawn tulle, with roses and white ostrich tips. The second figure wears a grey cloth gown, with a very short jacket, much pointed in the front, which is crossed over, and fastens at the side. The bodice is rounded out in front, the opening being filled in with lace and chiffon. The skirt and jacket are machine-stitched in many rows, and have bows of ribbon velvet. The hat is also a new shape, and is like the one in the first sketch, but is rather more sloping in the crown. The shapes of the sleeves at the wrist are fully shown. They are long and generally rounded, so as to fall over the hands. These tulle and chiffon ruffles are going, I think, to take the place of the feather ones which we have worn for some time. They are so pretty that the pity is that they are so perishable, especially in our grimy London. The tendency is so much towards wearing white this year that our purses will be quite depleted, if we are to follow the fashion, and keep ourselves daintily clean on all occasions.

FROCKS FOR TO-MORROW.

By "THE LADY DRESSMAKER."

I HAVE seen nothing more wonderful this season than the combinations of colour in dress. To hear the suggestions of your dressmaker on the subject is to hear all your preconceived notions disputed and set at naught. The other day I went with a friend to order a dress, and she selected one of the new canvas grenadines, blue with a white silk spot. The blue was rather a bright one, and the material very transparent, and open in its meshes. There were several suggestions made for the silken lining by the very clever woman who

was attending to us—white, pale blue, a darker blue, emerald green, pink, rose, red, lemon, orange, and, finally, a mauve—and mauve it was—being the latest colour combination and newer than the rest. But violet or heliotrope goes best, to my mind, with crimson; and that is a colour combination which came in as long ago as the early seventies, after the Franco-Prussian war; and nothing can exceed its effectiveness if you get the right shades for your mixture. Then heliotrope and light blue is very pretty; but much less so

than the other. The favourite mixture of this season is, without doubt, black and white, and a very useful one it is. One of the favourite materials for the everyday wear of the season is alpaca, and next to that, for best gowns, comes canvas grenadines, and a new make of crepon. Nothing can exceed the beauty of the satin-faced foulards, which everyone seems to be ordering; and there is a great return to spots, either placed at regular distances over the material, or else arranged in irregularly-shaped masses. The new nun's veilings are



SOME SUMMER GOWNS.

also very pretty, and make delightful summer frocks for girls.

There is much to be said on the subject of linings, and on all sides you will probably hear it said that no silk, or, at least, no rustling silk linings are used now; and that all dresses are so soft and clinging that only very soft linings are used, such as *batiste*, which is either watered or plain, muslin, or any kind of unstiffened material. Alpaca is lined with the same material, and not with silk, but canvas must be silk-lined, so a new kind of foulard silk is to be found which is non-rustling and flows in straight lines in the skirt.

Instead of a braid at the edge of your skirt, you must now use velvet, which is to be obtained at all the shops for that purpose, and black velvet is most used for the purpose.

The attenuation of the quite up-to-date woman is very remarkable, and her skirts are so long and so unstiffened that they wrap round her feet, and make her look "like a mermaid," as one of our many fashion-writers assures us; but, whatever the creature is that she may be like, the effect is startling; it is so long and so unshapely when the new style is applied to a thin figure.

The group of figures which I have called

"Two harmonies in black and white," are two pretty gowns in the two hues which are the most fashionable of all. The figure on the left holding a bird wears a gown of white lace over black satin, which is trimmed with crescent-shaped pieces of silk, shading from black to grey and white. These are laid on in regular sequence of size on the skirt as well as on the bodice. The *other dress is of* plainer character, and is of black, with a white design. It is, in fact, one of the new satin-faced foulards, the pattern being of small leaves and dots. The vest is of pleated white satin, with revers of the same covered with lace. The



M. W.

TWO HARMONIES IN BLACK AND WHITE.



MUSLIN FROCK FOR A YOUNG GIRL.

bodice and skirt are also trimmed with ruches of cream-coloured lace, which are laid over the dress in pannier fashion, and go round the skirt at the back. These small ruchings, made of ribbon, narrow lace, or pinked-out silk, are quite one of the features of this season's gowns and mantles.

The frocks for young girls are especially pretty this season, and the use of muslin makes them always youthful-looking and light. The frock illustrated in our sketch is made of a dotted muslin, which may be of cream or *écru*, or even of a colour. It is lined with either a good sateen or a silk, rose, pink, or blue being pretty colours; and the bodice has a deep yoke of silk of the colour of the lining, which has a ruching of lace round it, or else one of silk gauze, which is almost equally popular. The muslin which covers the bodice is tucked, and also that on the pointed tunic, which is edged with deep muslin frills, having lines of narrow pink or blue ribbon on them. The sash is of the same colour, tied at the back, the ends of which are fringed, and trimmed with bands of a deeper shade of the same colour. This might be made in an easier manner by tucking the skirt, as shown in the drawing, in a pointed shape, and then putting the muslin flounce on as a trimming to it. This frock could, of course, be copied in any other material, such as cambric nun's

veiling or a grenadine. Pale grey grenadine over pink or blue silk is a very fashionable gown for young people this season.

The second figure of this group wears a black corded silk jacket, made very short, with white revers, and cordings of white satin. It is quite tight-fitting, and has an under vest of white satin, and a high collar at the back. A large scarf of lace is worn with a big bow under the chin. These last-named are donned by everyone this year, and they are also universally becoming, and lend much softness to the face. They are very easy to make for oneself at home, with the aid of a yard or so of net and a little pretty lace. But beware of getting either of these too cheap, for cheapness here would destroy the good effect; and poor materials will not wash. The skirt worn by this figure is of pale grey, trimmed with flat bands of silk, and made with a pointed tunic. The hat is a very pretty one, of white chip, trimmed with black tulle, ruched. A gold buckle and black feathers are worn with it. The edge is bound with black velvet, and underneath the brim is a bunch of pink roses.

In the hair-dressing of the present moment there is an enormous amount of frizzing and waving; in fact, too much of it for the symmetry of the head, and the work of the curling-irons is all too evident. One thing of which everyone complains is, that all heads are alike,

and it is much to be desired that more individual thought should be devoted to the dressing of the head. The back hair is dressed in coils, winding round and round smoothly, except when the door-knocker style is still retained; but this form of hair-dressing is fast going out. Then the head is covered with a mass of frizzled hair, which is too disorderly to be beautiful, and in which the beauty of its colour is lost.

A great many women and girls have deserted the use of hot irons, and have gone back to curl-papers, and hair-pins, to wave the hair. In order to avoid the use of either of these, an inventive genius has found out a way of winding a ribbon round with the hair-pin, so that, after the hair is wound in and out on it, the hair-pin can be slipped out, and the two ends of the ribbon which have been left out are tied tightly together, and the hair is then held on the ribbon only. The little bunch thus made is far less ugly than the spiky wire-fencing made by the hairpin ends. The ribbon used is baby ribbon, of course, and when a becoming colour is selected, the effect is quite pretty. Silk pieces of various colours are used also, on which to curl the hair, and in some measure do away with the ugliness of the usual papers. I have heard lately of a young married lady who had a false front made, to put on at night over her hair-wavers, which, she said, were so ugly, she could not bear to look at herself in them, and so tried this way to surmount the difficulty.

In the group of three figures called "Some Summer Gowns," the first figure on the right wears a light-grey gown, with trimmings of coffee-coloured lace. The flounces are edged with the same, and the vest has alternate stripings of grey and black. There is a draping of white satin on the vest, which is like a sash from the side of the bodice. There are revers of the same lace, and upstanding frilling at the back of the neck. The sleeves are fluted in puffs, from the shoulder to the elbow, with rows of coffee-coloured lace insertion between them, and are finished with a pointed cuff over the hand. The centre figure wears a blouse of *écru* silk, the sleeves and yoke being mitred, and a pointed epaulette at the shoulder. With this a white muslin collar is worn. The last figure, at the extreme left, wears a cape of white silk with a cover of black net, and ruches of black and white satin ribbon; small black rosettes round the collar, and a ruche of black and white lace at the neck. A white hat, bound at the edge of the brim with a black velvet, the trimming being of black tulle, with pale-pink roses, and brownish leaves and buds; the same flowers under the brim at the back.

I do not think, in spite of Viscountess Harberton, that the majority of English women desire to wear knickerbockers, nor even the divided skirt with which her name has been so much associated in the past; and I hear that French women of the better classes are adopting the skirt of the English women, which they consider much more becoming. After all, there is no need of complaint, for several English firms supply a most ingenious skirt, which—though divided, and giving all the advantages of that shape—when on the bicycle, falls into the usual folds of the skirt which is not divided, and looks just the same. I must confess that this appears to me to meet all requirements, and that the extreme ugliness of the knickerbockers, when worn, need not make them an object of attraction to any woman who values her appearance. There seems to be a universal consensus of opinion that nothing can look better than an Englishwoman in a tailor-made and carefully-fitted dress, quiet in colour, and of the suitable length and shape of skirt. She looks one with her machine, and has nothing flying in the way of decorations to make her untidy.

FROCKS FOR TO-MORROW.

By "THE LADY DRESSMAKER."

OUR sketches of to-day's fashions in our present issue are so absolutely true to life that there is no difficulty in guessing the nature of the frocks for to-morrow. As will be gathered from them, we are quite out of date if we be fat; therefore, if ambitious of shining in the

world of dress, we must begin to reduce our size at once. Have you noticed, as I have, how much the number of fat women is decreasing? Perhaps, after a time, they will be a marvellous exception, and we shall notice them just as we notice sloping shoulders

and attenuated waists; to both of which our immediate forbears were addicted. The waists of the present day seem generally in excellent proportion, and for this we have to thank our adoption of the bicycle, on which the corset cannot be worn, or, at least, very



THE TUNIC SKIRT.

short ones, and not at all tight. In one way, at least, we need improvement, and that is in our carriage, for in that so many women and girls fail. They stoop from the neck, or from the waist, and slouch along in a most ungraceful way.

I must begin with a few notes on under-clothing. So far as I can see, the petticoat bodice is very little worn; most ladies seem to prefer having the bodice fitted over the corset, and wearing it in that manner, the corset itself being worn over the petticoat. The only drawback to this is that the dress-bodice would so speedily become soiled at the back of the neck. So I think one of those pretty muslin under-bodices, which are cut in Bolero style, and trimmed with lace, would be the best thing to prevent it. I have lately found some very good and well-woven cotton combinations, which ranged in price from 1s. 9d. up to 4s. and 5s. They are more economical wear than either woollen or silk ones, and entail less risk of catching cold than either. They wash well, and are very well-fitting. I find this woven underclothing, either as combinations or vests, is more used than anything else. Indeed, one could fancy as much from the enormous supply laid in at the shops, of every material, size, and colour. Many of them are so thin that they will hardly bear washing.

In the way of petticoats, we have an unlimited choice, and a vast improvement in the cut and manufacture, as well as in the material. The fashionable colour of the season for them is pink—a bright and rather violent shade, but it looks well with most things, especially black. The new moreens of the present season are of such a good description that they are almost like a watered silk, and they quite rustle like one. They have, however, rather changed their names, and they are called by some Marshallette, or watered woollen moirés.

The new collars for our dresses are, most of them, very high indeed, and pointed up to the ears at each side. The swathing of the neck with lace and the high collars make everyone look very much covered up indeed, and as the season progresses it will be very hot. There are all kinds of boas made, and they appear to be the only season's wear. These boas are made of feathers—ostrich, of course—in black, white, grey, and black and white mixed; in silk, lace, fringe, in chiffon of all colours, silk muslin, spotted nets, and gauzes, the spotted nets being, I think, the prettiest, though, of course, the most perishable. Although they are so expensive, everyone seems to find money to purchase them, and some few girls manage to find out the way to make them for themselves.

Where skirts are concerned, we appear to have no choice but to make them quite tight-fitting about the hips, and they must flow out about them; but we need not quite adopt the eel-skin skirt, for there are several shapes from which we can make our choice. First, there is the old umbrella skirt, as it used to be called, which is cut without seams, and from material wide enough to cut it without any join, save the one. Then there is a skirt cut in the same manner, with a join up the back, and then a skirt with two widths, one of which is very wide and the other narrow. This seems to be the most popular, as it is more easy to fit. The last skirt that I have seen is one with three widths, the front one being narrow and the other two wide, meeting in the centre of the back in a bias seam. This, I am told by a first-rate dress-maker, is the best skirt-pattern for very thin people, who are gifted with big hips, however, and who are tall.

I am bound to notice the extravagances of fashion, so I must tell you that if you have not enough width of hips to make your dress

look well, you can make up the deficiency by purchase; and a large drapery firm in the West End was exhibiting a few days ago the necessary framework in their windows. But it does not do always to trust to such machinery *pour se faire belle*, as I must tell you also that they sometimes get out of place, and then you have hips where you do not want them! I heard this funny story told the other day, but I cannot vouch for its truth, though I think the foolish people who adopt such things would deserve to be made ridiculous.

There is one great comfort in the midst of the frills and furbelows of fashion, that we may be quite as fashionable, and twice as happy, if we elected to stick to our coats and skirts and our pretty blouses of cotton and muslin. The newest ones of this year are really quite tight-fitting bodices. They are not gathered at the shoulder seams nor at the neck, and they are cut so tightly to the figure that they allow of next to no fulness at the waist, which makes them sit in a far more tidy and neat way. They are all made with yokes at the back, and they have generally a very tight bishop's sleeve.

The tunic, or, as perhaps you may hear it called, and more usually so, the double skirt, as they are really only modifications of each other, looks as if it had come to take up its abode with us, having been threatened for a long time. We have illustrated two or three of the most popular, which are undoubtedly the ones with points which fall nearly to the hem. Besides this there is a very long all-round tunic, the edges of which are scalloped, and fall very low on the under-skirt. As all our gowns are made much too long, and must be held up, this is the most uncomfortable shape of all.

Perhaps the greatest change of the year has taken place in the sun-

shades, which are striped in various and wonderful ways, and some surprising colours. As to the embroideries, chiffons, laces, and ornaments lavished on them, they are so many I have no room to describe them. The latest I have seen was of chiffon, embroidered in straw; and on another I counted sixteen rows of gathered baby-ribbon in three colours, the foundation being in green satin.

Our first group of three figures shows, as we have already said, three varieties of the tunic. The gown on the extreme left is of heliotrope canvas, over white silk. It has a pointed tunic, trimmed with white silk, or satin, ribbon, or tuck. The same is placed in rows on the top of the sleeves, and there are rows of heliotrope satin on the collar and on the edge of the skirt. This is a very pretty and girlish gown, which could be carried out in any thicker material if desired. The figure on the right hand side wears a gown of plain grey alpaca, with an under-dress of a crimson-figured poplin, which has rows of narrow black velvet round the edge. The tunic is also trimmed with rows of black velvet, with cream lace, and the bodice has a white satin yoke, with a front of crimson and trimmings of black velvet also, with double revers, which fold back. The hat is of the new boat shape, and has three ostrich feathers in it. These are very much uncured, as it is no longer the fashion to curl them very



A CLOTH GOWN.



TWO CAPES AND HATS.

tightly, and the stem must show down its entire length. They are often of shaded colours, and are of moderate length.

The centre figure wears a very smart gown in muslin, with flowers, the colour being blue, in shades. It is made up over blue. There are three scalloped flounces, and a tunic,

which are edged with blue velvet, and a tiny lace. The bodice has revers of cream-coloured chiffon, and there are frills of the same at the side front, and the waist-band is of heliotrope velvet, and is very narrow.

The charming figure in a fawn cloth tailor-made gown wears one of the rather long and

rounded jackets. The trimmings consist of rows of satin ribbon and cream lace, three rows of which go round the skirt and jacket. The front is of white satin and cream lace, and the collar has rows of satin on it to correspond. These narrow satin ribbons and tuckings, made of silk and satin, are the special trimmings of the year, and they seem quite ubiquitous, and look so pretty that we have not got tired of them yet.

There are so many muslins—organdies, and the ordinary corded ones—that it is quite a muslin year, and the lace and narrow ribbons used on them are enormous in amount. Lawn of the same colour is generally used for the linings if you do not choose to afford silk. A fine sateen will also answer.

Our third drawing shows two pretty hats and two of the most fashionable capes, which still contrive to hold their own in the dress of the present season. The figure on the left wears a short cape of heliotrope silk, tucked and trimmed with frills of white chiffon, and it has one of those stoat fronts, which are quite new this year. The cape to the right is of grey satin, with pointed fronts, and a large collar of white satin, with front revers of the same. The whole is edged with a *ruche* of black chiffon. The hat is of the new Cavalier shape, with feathers and a buckle.

The prettiest change of the year is in the sailor hats, which are now trimmed and made to look quite different from the plain and useful things they used to be. A white one that I saw the other day had six rows of narrow velvet ribbon at equal distances round the crown, and a rosette of the same at the right side. Another had a wide band of red velvet on it, with an upstanding spray of cherries at the side, and bows of red velvet mixed in with them. Both were to be worn with washing veils.

VARIETIES.

A SUFFICIENT REASON.

Author: "But why do you charge me more for printing this time than usual?"

Publisher: "Because the compositors were constantly falling asleep over your novel."

LIVING HAPPILY TOGETHER.—A few more smiles of silent sympathy, a few more tender words, a little more restraint on temper, may make all the difference between happiness and half-happiness to those we live with.

FRIENDSHIP.

Well-chosen friendship, the most noble
Of virtues, all our joys makes double
And into halves divides our trouble.

Denham.

HOW THEY CLOSED THE DAY.

When Dr. Walsham How was rector of Whittington, an old woman, on the occasion of his first visit, said to him—

"The old man and me, sir, never go to bed without singing the Evening Hymn. Not that I've any voice left, for I haven't, and as for him, he's like a bee in a bottle, and then he don't humour the tune, for he don't rightly know one tune from another, and he can't remember the words, neither, so when he leaves out a word I puts it in, and when I can't sing I dances, and so we get through it somehow."

SHOWING AND SEEING.—Behaviour is a mirror in which everyone shows and might see her own image.—*Goethe.*

MENTAL EXERTION.

A lady took her Irish maid to task for carelessness and forgetfulness. "Why is it, Mary," said she, "that you keep on making the same mistakes over and over again? Why don't you try to remember what I tell you?"

The day happened to be very warm, so Mary returned the quaint reply, "Sure, ma'am, I can't be aggravatin' me moind this hot weather."

CONSOLATION.—There never was a night which was not followed by a morning, nor a winter which was not succeeded by a summer. A most consoling reflection, this, to those distressed in the night and winter of spiritual trial and trouble.

FROCKS FOR TO-MORROW.

By "THE LADY DRESSMAKER."

ONE sign of high summer in London is an odd one, and that is the presence of handsome furs in the West-End shop-windows, where they may be seen any day after June has once begun. I used to think people bought them, even when the thermometer was registering 68° in the shade; but I have found cause to think that they are simply displayed in the window as a measure of safety, for light, sunshine, air, and dryness are the chief enemies of the moth, and both May and June are the worst of

months in which they do their deadly work on the costliest of our raiment. In the shops where furs are kept, they are beaten with tiny canes, and exposed as much to the air and light as possible. So we may take a leaf from this open book, and perhaps save ourselves loss and disappointment. Of course, I do not mean that furs should be faded by exposure to the sun; but if they were really good and undyed, a little sunshine would not hurt them, though too much may do them harm.

This year furs were used up to June, as the weather remained cold till then; but there was not enough sun to do them harm. Nevertheless, I lean to the idea that they are best left off early, both for the health of the furs and of ourselves, many people being inclined to wear them too long. In the present month they will need attention—shaking, airing, and beating, and a general careful looking-over.

One of the most frequently remarked peculiarities of the present day is the kind of



THREE NEW GOWNS.

wobbling way adopted by many women and girls when they walk. They go from one foot to the other just like a duck. Now, I know I have said this before, but I am desirous of saying it again, because I am told that the matter is even more serious than I fancied, and that there are many more operations in the hospitals now than there were for various foot troubles. Also I have been informed that the number of chiropodists has trebled in London during the past three or four years—really since the pointed-toe shoes came into fashion. There is no doubt, as we look at one of these ungraceful walkers, that the reason lies either

in their present or their past foot-gear. One of the most usual sources of trouble is our universal fashion of wearing too heavy shoes or boots, with too thick soles. In fact, they are altogether too thick and heavy for warm weather. A lighter shoe would be equally good and serviceable, and even if it *did* get damp and need changing, we could manage this easily on our return home. Follow two rules in the choice of your shoes. Choose those which do not compress nor curl your toes under when wearing them, and remember that a shoe is as bad when too large as when too small. A thin stocking is better than a thick

one; and I have seen many people recently who have obtained ease and comfort by dismissing merino, wool, and spun silk, and adopting cotton for winter, and thread for summer. I think a thick cotton stocking quite as warm as a thick *woollen one*.

The linen collar is far less used this season with blouses than it was last year. Instead we see lace ties, and lace and silk scarfs. It is wonderful how pretty an effect is produced by using a lace scarf and one or two paste brooches or pins, which look so well in the filmy folds of the lace. The lace has a far softer effect than the plain severe collar, and



TWO LONG TUNICS.



A POINTED TUNIC.

this is a question that every girl must consider for herself. An easy way is to have a long lace scarf, not more than five inches wide, and to put it on from the front to the back, crossing it there, and bringing the ends to the front, where they should be long enough to be tied under the chin in a lightly-knotted bow, in which may be placed some paste pins, or the tiny brooches so much used at present.

If I were asked what was the favourite colour, I should very certainly respond "Blue" to that question. But there are blues and blues; and I have seen so many that it is difficult to say which is the ruling hue. A very bright shade is certainly much liked, which is quite of the old Royal-blue description. Plaids and stripes are much on the increase, and I should not be surprised if we

were to see a winter of them. These very narrow skirts are well suited to the cutting of striped materials, which are arranged with a seam in front and one at the back, the stripes meeting in points like arrow-heads at both these seams. There are also many spotted materials, and any number of ribbed and smooth cloths, of varying degrees of thickness. Serge, too, is much in evidence, and is as popular as ever, and so is woollen poplin and Venetian cloth. Satin is as much used, and as fashionable as it was; but fancy silks of all kinds seem to have been less liked than muslins were during the warmest days of the summer; while the satin-faced foulards were very pretty, but were not so popular as they promised to be.

The shoe most worn this season has been the Cromwell shoe, having a buckle for

ordinary daily use with afternoon attire. But where evening dress is concerned, there has been a great development in luxury, and they are now made of brocade and velvet; and as to the buckles, you may expend any amount you like upon them, for they are sometimes set with precious stones, and are really beautiful. As yet, these shoes are exotics, and only worn by a few, but no doubt the brocaded ones have been copied from those of the time of Elizabeth, which have been shown at the various exhibitions held of late years.

There has been rather a revival in the fashion of cycling, which has recently suffered rather an eclipse, and there is a very great improvement in the style and cut of skirts for this exercise, and also in the general appearance of women a-wheel. The new method is to sit high and straight, with the handle-bars within easy reach; and there seems much less exertion in the management of the machine than when the seat was lower. The cut of the new skirts is so good that they hang down on either side of the machine quite straight, and there is plenty of room for pedalling without any of that ungraceful drawing up of the knees and of the skirt as well that used to be seen and is noticeable even yet when some careless rider passes us by. We have all, I suppose, read the Prime Minister's speech about the ungracefulness of the attire used in wheeling, and I for one feel quite grateful to him for his plain speaking. So far as in each of us lies, we should strive to be graceful, and as pretty as possible, while on our favourite iron steed. The pattern of these skirts is sold at several paper pattern depôts, so they can be cut and made at home.

The seated figure in our illustration, which shows a simulated tunic trimming on the skirt, wears a pretty gown of pale grey summer-cloth, the bands on the skirt and on the gown bodice being of embroidered purple silk, while the vest in front is of pale green silk, and bands of cream-coloured silk embroidery on cream silk. The same embroidery heads the flounce at the bottom of the skirt. The lining of this gown is of purple silk; and it has a grey hat and grey and purple ostrich feathers to wear with it.

The group of "Three New Gowns" begins to show some slight evidences of autumnal styles, especially the lady in the centre, who wears a light fawn-coloured braided jacket, with a skirt of light brown cloth, which is scalloped with velvet of a darker shade, the lower flounce being embroidered also in silks of a darker brown. This is a charming autumnal costume for short visits and journeys in England. The hat is a sailor one, trimmed as these hats generally are at present, with more or less elaboration. The present one has trimmings of yellow chiffon, with wheat-ears laid over it.

The figure on the left hand wears an embroidered and ribbon-trimmed gown of black

satin, the front of the skirt and vest being of pale lemon-coloured silk, with chiffon of the same hue, and bands of ribbon. The hat is of the new burnt straw, and is trimmed with white chiffon, with poppies and bunches of oats arranged amongst it. The right-hand figure wears one of the new scarf bodices, crossed over in front, a shirt-front of white silk, and a light green tie. The dress is of figured poplin, with bands of green silk on the skirt. The toque is of crinoline, with green and black chiffon, and black ostrich feathers.

The newest style is to have a neck and waist-band of a different colour from the rest of the dress. For instance, if the gown be

mauve, the velvet at the neck or waist may be of pale blue or pale green, and with a black gown orange is much worn. There has been a great feeling towards mixed colours, and it is quite wonderful how we have got over the old idea that it was both vulgar and ugly to wear many colours, or to mix two incongruous materials in one gown.

The third illustration shows two charming gowns. The one on the extreme right wears one of the new satin foulards of dark blue, with a small white pattern on it. It is trimmed with light blue ribbon in scallops round the skirt and up the side, the sleeves, and the yoke. The last-named is of white silk, and so is the under-skirt. The second figure wears

a dress of white figured muslin, the bodice trimmed with ruffles, and the vest is of tucked muslin. Straps of ribbon are on the top of the sleeve and round the points of the tunic and waist. The under-skirt is of muslin flounced, and with folds of muslin between each. This model would be suitable for a coloured muslin, as well as a white one.

The bolero has retained its popularity throughout the whole of the season, and has quite superseded the longer jacket for afternoon and dress wear. There are also revers to nearly all dresses. But I am assured that our autumn novelties will be minus both these items, and that the long three-quarter coat is likely to be the garment of the winter.

THE COURTSHIP OF CATHERINE WEST.

CHAPTER IV.

GRANVILLE GRAY was sitting in the library of Lord Mayne's town house. He was very busy, for though it was the recess, and his lordship was away shooting in Scotland, and all the political and fashionable world was dispersed in different directions, this was just the time that he could devote to his own pursuits, and to certain important investigations regarding the industrial life of the country by which he hoped some day to make his name. But his attention was not as undivided as usual. He would suddenly interrupt his work to walk up and down the room, or to gaze absently out of the window at the dusty lime trees that shaded the iron railing. For his work at the present moment was not an aim, but a distraction. Catherine's sudden flight and the simultaneous appearance of Lady Blanche had made him realise how strong and genuine was his passion for the former. How precise, and commonplace, and conventional did the heiress appear beside the glorified recollection of the girl he loved, as she had stood trembling and clinging to him on the hillside. So when he read her little note, with its tender farewell, which convinced him of her affection for him at the same time as he became fully conscious of his own devotion, he resolved that no other woman should be his wife, and determined to set out in search of her at once. In spite, therefore, of Margaret's remonstrances, he excused himself to Lady Blanche on the plea of urgent business, but he did not attempt to conceal the real state of the case from his sister. Margaret was really very much disappointed, and blamed herself exceedingly. She knew her brother well enough to realise that when he had once made up his mind, persuasion was useless; she was obliged to acquiesce, and to console herself with the thought that if she had been unwise in bringing her brother and friend together, Catherine was a very charming girl who could do him no possible discredit.

So leaving the two women at the hotel, Granville had set out for the address given on Catherine's card. He hardly hoped to find her in so obvious a retreat, yet supposed that he would at least be able to learn something about her movements there. Great was his disappointment, therefore, when he discovered that though the object of his pursuit had been there only two days before, nothing was known of her present address. The landlady, who scented a romance the moment this interesting-looking gentleman inquired for Miss West, advised him to write to the head-mistress of the High School. Granville had at once acted on this, but as this lady was abroad, and her exact address was doubtful, he was not surprised that he had

not yet received an answer. Three weeks had passed away in suspense and fruitless inquiry. He had traced Catherine to Euston, where she had changed for Victoria, on her way to St. John's, but all further effort had been useless. Even now, he thought, she might be within a few miles of him, somewhere in this vast city; for what better hiding-place than London could anyone want?

His musings were interrupted by a sudden sound of wheels, and the shrill ringing of the electric bell. Presently the door opened, and a man brought in a card.

"A lady to see you, sir." She asked for his lordship's address, but when she heard you were in, she said she would like to see you."

Granville was annoyed; he did not feel in the least inclined for an interview with an unknown lady. Why should the man be so officious? Then as he looked at the card his heart gave a sudden bound. Had Catherine sought him out? But what an unlikely idea; West is not an uncommon name. Nevertheless, it was with a quickened step that he crossed the hall to the room where the visitor was waiting.

His heart sank when the little old lady, almost old enough to be his grandmother, rose to meet him.

"I must explain my business," she said, looking at him with a keen scrutiny that would have confused a less self-possessed person. "I asked for Lord Mayne, but I have come on a matter connected with yourself."

"With me? I am afraid——"

"Of course, you do not know me. Now will you tell me why I have had the good fortune to find you in London at this unseasonable time?"

Granville felt more and more astonished, and began to think that his visitor was mad, and must be humoured.

"I have come here on urgent private business," he answered. "But you wished to see Lord Mayne; is it on any matter that I can answer?"

"As I said before, you can probably satisfy me better than anyone else. But before I put any more questions, let me tell you a story."

And forthwith she poured out to him all the history of her quarrel with Catherine's father, and of her reconciliation with his daughter, carefully avoiding the mention of the latter's name. But Granville, listening attentively, soon solved the enigma. He could hardly wait with patience till she concluded, saying—

"I am naturally anxious about my niece's future. She will inherit a larger fortune than she has any idea of. I may die at any

moment, and she will be left alone in the world, a prey to fortune-hunters, and quite unprepared to grapple with such difficulties as are sure to meet her."

"But why have you told me this?" he asked. "I cannot pretend not to understand to whom you refer. But has Miss West——"

"Catherine, who, as you have guessed, is my niece, has told me very little. But, apparently, you are almost the only man she knows. I believe that I can trust you, for in a long life my powers of intuition have seldom played me false. What I want to know is whether you would be prepared to be one of the executors of my will, and to look after her interests when I am gone?"

"You place me in a very difficult position," answered he. "Whatever may be Miss West's feeling towards me, I tell you plainly that no other woman shall ever be my wife. But though I am glad for her sake that she has found you, your news is a personal disappointment to me. I have spent the last three weeks in a ceaseless search for her. I had hoped in a few days to go to her and offer all I have—which, if not much, would at least have been something. How can I do so now? And if I accept the executorship I shall be placed in the painful position of seeing her continually without feeling at liberty to declare my affection."

"But why should you not declare it? Catherine may return your affection, and she is quite without fortune at present. If you honestly care for her now, why not follow up your acquaintance. Come and see her as my visitor, and win her by a gradual courtship?"

"I cannot do it," he said. "Simply because I love her, I will not owe anything to her. I will not expose myself to the imputation of interested motives, nor her to the humiliating suspicion of having been sought for her money."

"Really! Were ever two people more contrary?" exclaimed Aunt Cicely. "But suppose she already——"

"Stop, I beg of you," he interrupted. "You have no right to betray your niece's confidences."

"Well," said his visitor, standing up, "I see that you are unmanageable. I will give you a week to think it over. You say you love her, and you have the opportunity of doing her a great service. Will you not sink these quixotic ideas in the desire to help her?"

And with these words she departed, congratulating herself on having discovered the state of Granville's mind without hopelessly compromising Catherine, or doing anything at the discovery of which her niece need blush. She drove off in high spirits to her lawyer, planning a scheme which would inevitably

FROCKS FOR TO-MORROW.

By "THE LADY DRESSMAKER."

JUST now there is a very general feeling that women need more oxygen than they get. I do not know if it be owing to the largely-published fact that the Queen spends most of her day in the open air; but certain it is that one of the newest fashions is that of walking, and this has taken, with the leaders of London fashions, the place of cycling, to which they were so devoted two seasons ago. Most of the great ladies might have been seen in the Park during the past spring taking an early walk, frequently accomplishing the round of the Park at a good even pace, which meant exercise and health. Of course, now we know that the best way to avoid fat

and keep the slender figure of youth is to walk regularly and constantly, and that any dietary or starving process is unsafe, it is easy to decide the matter for ourselves. Three miles

a day is said to be enough, though some people say more. At any rate, it is the regularity which contains the charm and makes its success. And the doctors say that oxygen is



BRAIDED FAWN CLOTH GOWN FOR AUTUMN.

what is needed to keep the eyes bright and the skin fair and healthy. So, fortunately, walking is cheap besides being fashionable, and it is the only way to find that physical energy without which one is inert and languid. So, now that I have told my readers the latest development in this way, they should try to lay in such a stock of energy during the coming autumn and winter as shall make them perfect giants in ordinary life.

There is another subject which is rather akin to this one, of which I find a note, and that is the general complaints of eye-trouble made this spring and summer by cyclists. It is said to be a form of spring ophthalmia, caused by the particles of dust and decaying matter with which the atmosphere is loaded, which also affect the throats of those who are in the habit of riding with the mouth open. One of the great London dailies has mentioned

this subject, and a London specialist of renown has declared that the remedy for the first trouble is to have a pair of spectacles with crape sides—as the wire sides are too hot—and to keep the mouth shut while cycling. A mild antiseptic is used for the eye-trouble, for which a doctor should be consulted.

And now, having informed you of the very latest modes in this direction, we may turn to another note of mine, made at the Women's Congress in July last, when I quickly noticed one thing, that American women, who are strong on matters of hygiene and ready to take advice on it, had all dismissed veils both with hats and bonnets, and that all the Englishwomen present,



AN AUTUMN HAT.



CASHMERE AUTUMN GOWN.

with hardly an exception, wore them—of every kind and colour. In fact, an Englishwoman feels her face unclothed without a veil to hide it, and the idea of its becomingness and that it hides the ravages of time is a constantly alleged reason. The American woman, like Gallio, cares for none of these things, and she looks as well. Certainly her skin is as clear and healthy as anyone else's, and perhaps it is better and rosier in hue. She has attended lectures innumerable on personal hygiene and on physical culture until she knows a few things by heart. They are, that neither sun nor air are enemies to woman's beauty; and that science declares that veils of all kinds are of no good for anything, and that they affect the eye and its sight most injuriously. The subject of the danger of spotty veils has been frequently ventilated, and yet our women and girls do not seem to have taken notice of the warning. I was much struck with the docility of the Americans in this way; they really tried to follow out every suggestion and discovery which made for better health and improved powers and energies in daily life.

It is difficult to say whether the revival, which has been very evident, of this early Victorian poke will be a lasting one; but I think it will probably extend into the winter in the form of comfortable velvet and feather creations, in which we shall all look more or less like our grandmothers. Some of us will find them very becoming indeed. The new pokes differ from the old ones in showing entirely that pretty coil or back hair which is so charming a feature of present-day hair-dressing. The old pokes of the beginning of the present reign were not made to do this, nor were they furnished with the pretty tulle strings which add so much to their becomingness. To me,



A GOWN OF LACE AND VOILE.

this ancient head-covering is always associated with black ostrich tips and pink roses, but I may find out as the seasons roll that new discoveries have been made in this also, and that will be a decided gain, for there was, if pictures may be trusted, an unpleasant sameness about the headgear of one's forebears.

The French sailor has been really distinctively the hat of the season. It is a wonderful hat, for it suits everyone, and especially all those difficult to suit on account of either having thin faces or possessed of a few years too many. The brim, moreover, is not too wide, and does not cast an unbecoming shadow. Many women invariably select this shape, and fortunately it is always to be found, as its popularity is quite assured. It is easy also to trim them for oneself, and select a black one trimmed with black net, relieved, if you choose, with a paste buckle; or else a white one trimmed entirely with white tulle or net. These were the most fashionable things of this last season. Fancy gauze is also worn, and the net and gauze ruchings that can be purchased ready-made can be used for them.

It has been also much in vogue during the last few weeks to have hats of this French sailor shape in colours, *i.e.*, greys, fawns, browns, even drabs, trimmed with tulle of the same colour. These have been very pretty, and will be in good taste for the autumn season, as they are suitable for wearing with travelling dresses, and they will be found to survive a good deal of hard wear. It is rather the fashion to wear a veil of the same colour with these hats, the meshes of which are chosen large and the veiling clear, with dots very far apart. Violets and blues seem to me very becoming, but I cannot say that I think the same of reds and pinks. Veils of white lace—washing lace as it is called—are very much used with sailor hats again.

Our illustration of a braided gown of fawn-coloured cloth shows the last new style for autumn wear. The braiding is done in a darker shade of fawn; or, in some cases, in black, or in white; but the dark shade of the same hue is more fashionable. The hat is a lace straw, trimmed with ostrich feathers and shaded roses of a dark hue, and strings of black gauze. This hat, and that shown in our illustration of the single head, are good examples of the autumn afternoon hat; and they are suitable both for visiting, and for garden-parties in the country. The autumn hat is of

a white chip, or Panama straw, with black feathers, black gauze, and a paste buckle; while under the brim is a cluster of chrysanthemums in mauve and red.

I wonder whether my readers have discovered for themselves the extreme usefulness of voile as a material? I have illustrated a dress which is, of course, suitable for dress occasions only, but which might be modified, and would be just as suitable during the winter for quiet evenings, as it would be for autumn garden parties.

The gown of cashmere is far more simple. It has revers of satin to match the colour of the cashmere, which is rather an uncommon shade of borage-blue—that delightful shade, so clear and yet not at all crude in tone. The hat is of blue, with a wreath of very tiny mauve flowers resting on a scarf of blue, of the very palest shade of the same.

If it should prove to be a fine autumn and winter, I hear it prophesied on all sides that red will be more worn than even during last winter: indeed, that all bright hues will be in favour.

My last few lines must be devoted to the question of "hats in church," which seems just now a burning question in America. I read an account lately, in an American journal, of the movement in a part of the Methodist body to do away with the wearing of large hats in church, where their use is even more objectionable than elsewhere in any place where people gather together in numbers. It is said by the advocates of the change that it is not contrary to Scripture, for at the time when St. Paul wrote, the women were in a state of servitude and more or less seclusion, and they are not so now. It seems probable that the movement will spread throughout America. You will find that at many public meetings there, and even here during the Congress, many women took their hats off while the meetings were going on.

HOUSEHOLD HINTS.

THE register of a bedroom fireplace should never be closed, but left open for free ventilation from above.

FIRE-IRONS and fenders not in use in the summer should not be neglected, but kept constantly rubbed up and not allowed to rust.

PARSLEY is injurious to fowls, and should not be given to them.

THREE GIRL-CHUMS, AND THEIR LIFE IN LONDON ROOMS.

By FLORENCE SOPHIE DAVSON.

CHAPTER VIII.

THE WATER-PARTY.

"How did you enjoy yourself last evening, Marion?" asked Ada, on the morning after Marion had paid her promised visit to Mrs. Holden.

"Very much indeed."

"Was it a regular dinner-party?"

"Oh, no, only just ourselves, you know—and Mr. Scott!"

Jane looked very wise.

"Madge made a delightful suggestion," went on Marion quickly. "How should you like a water-party, Jenny?"

"The most delightful thing for this fine weather, but who would row?"

"Mr. Holden and Mr. Scott are both thoroughly accustomed to it."

"Jenny and I can take turns," said Ada; "we have always been accustomed to it, but you never went in for it, did you?"

"No, I can only steer," said Marion, laughing. "I told Madge that we would bring half the lunch and half the crockery. We can get tea at a cottage that they know of."

"But you have not told us yet where we are going," said Jane.

"Oh, I forgot. Madge and her party will meet us at West End Lane Station, and we will take the 9.20 train to Richmond; catch the one that goes on to Twickenham, row to Teddington, land on the bank and have lunch, and have tea at the cottage I spoke of."

"Just the very thing to brush the cobwebs out of our brains," cried Ada enthusiastically, "is it not, Jenny? We all want a treat, and we are all rather fagged out. Is it to be this next Saturday?"

"Yes, if we can arrange it in time."

"Well, there is very little to arrange, when one comes to think of it," said Ada meditatively, "unless Mrs. Holden thinks of inviting a big party."

"No, just themselves and ourselves."

"Did she say what part of the lunch she would prefer to bring?"

"She suggested the meat and also the drinks."

"Ah!" laughed Jane, "she thinks it wise to ensure something solid for her husband and

FROCKS FOR TO-MORROW.

By "THE LADY DRESSMAKER."

THE arrival of the directoire, shepherdess or Victorian poke—as it is more generally called—is quite an accepted fact, and, strange to say, this bonnet has been adopted by young girls more than by those in middle life. It is only a few days since that I saw two young sisters dressed exactly alike driving past me in the Park. They were dressed exactly alike, in mauve, and wore mauve straw poke bonnets with a shallow curtain of straw, and a narrow ribbon drawn over the centre of the bonnet and tied beneath the chin. They looked very well, and gave an air of quaint prettiness to the young wearers.

Of course, should this new fashion "take," it will increase still more the general tendency to wear the hair lower, though it has by no means reached the nape of the neck, for with

the poke bonnet the top knot of hair could not possibly be worn by anyone. This new head-dress appears to have been specially designed to enable the knot of twisted hair, which is so pretty, to appear beneath it. The front hair is evenly undulated (I ought to apologise to my readers for thus adopting a word which is more used for this purpose in France than in England) in large even waves and very lightly frizzed over the forehead. In the evening the wisps of white or coloured tulle have been very generally used. They are coiled round the top of the head in a manner which rather reminds one of the head-roll of a Zulu chieftain. But to my mind, unless for very great occasions and we are lucky enough to possess a diamond tiara, the hair itself, well dressed and well kept, is

the most becoming and beautiful ornament for any girl. Constant and careful brushing is the only thing that gives a sheen and shining to the hair, and no girl should neglect to go and have her hair dressed by a good hairdresser when possible. Few of them now charge more than a shilling, and the money is well bestowed on learning how to dress one's own hair well.

Last month I tried to tell you all the most recent news of the bicycle, but more news is to come, and this time from Russia, where the order has been issued that no lady will be allowed to cycle unless she be clad in a divided skirt, as that style is thought to be the safest. Perhaps someone who reads this may be going to Russia, so she must "take notice," if a cyclist. The very last thing I



A LACE COAT.



THE PICTURE HAT.

have heard is that too ardent a devotion to this pastime on the part of those who are not quite strong enough to endure it, causes loss of the hair, and in some instances premature greyness and baldness. In fact we were assured by a good hairdresser that he had many cases of the kind. Moreover the eyes are found to suffer from the rapid passage through the air, and often a cold wind and dust.

Although the blouse and shirt in all their forms are still fashionable, the entire dress of the same material is *the* smart thing to have, and, indeed, it will continue to be so throughout the autumn for all materials. Cashmere and cloth seem to be the most worn, and in so far as colour is concerned black seems to be the most stylish, both for afternoon and evening. But it is black a great deal trimmed, generally with light-coloured velvet, such as mauve or turquoise, the fronts of chiffon or net. In fact nothing could be more elaborate than the bodices of all gowns. This is well shown in the bodice of "The Picture-Hat" sketch, where the trimming is of white silk chiffon or gauze and guipure lace with paste buckles. This excessive amount of trimming will probably survive till the winter, when we shall use other materials, rather thicker, but even handsomer.

These guipure lace coats and gowns, which have been the rage during the season, will also be well worn for the dress occasions of the winter. They are very handsome, and are also becoming, as the colour, a creamy white, is so beautiful. This hue has supplanted white, for the satin of which wedding-gowns are made, and, indeed, for all purposes it is preferred to white, which seems crude compared to it. While mentioning wedding-gowns, it seems natural to say that this year they have, most of them, been made with Court trains, and the bridesmaids' dresses have been very usually of satin like the bride's.

The picture-hat is always with us, in spite of all the prophecies to the contrary, which have been indulged in by fashion writers. It is far too valuable an aid to the appearance of many of our girls; and the one we have illustrated is a most picturesque specimen of this year's styles. The outside is entirely black, with black ostrich feathers, black velvet, and a large paste buckle, while under the brim there is a lining of silk muslin, and some roses put in at the side of any becoming hue. The dress worn with it is a voile with flowers on it, in mauve.

The chiffon scarf in the illustration of the "Guipure Lace Blouse" is one of the latest touches, and forms a very pretty finish to any bodice. It is held in place by rosettes of black velvet of large size; and instead of chiffon, the scarf may be made of white silk gauze; and, in any case, the ruche is made of the same material. The lace is usually mounted on a chiffon foundation to give it lightness; and if a skirt, it is sure to have chiffon flounces at the edge, as a finish.

One of the really useful novelties of the season is the hat fringes, intended to be used with sailor hats, for cycling, or any out-of-door sports, when we are constantly worried by our fringes going out of curl. The hat fringe is not of course a novelty, at least, in America; but the hat fringe as applied to the ever-useful sailor hat, is a sensible and useful idea, so long as we are obliged to curl hair that is not naturally curly. One of the aids to tidiness, so far as our hair is concerned, is the new "transformation wig," which is of such light manufacture that

they can be worn over the hair so that the wearer looks tidy, and has her head well dressed at all times. These wigs are made to match the hair of the wearer exactly; and unless you have exceptionally keen eyes, you do not recognise any change. The hair so often grows thin, or gets white prematurely in these days, that of such things it may be useful to know.

Now no article on dress would be complete unless I mentioned the subject of pockets, which are, alas! conspicuous by their absence in the gowns of to-day; and there seems no way in which they can be inserted. Even the placket hole has been dismissed, and all dresses fasten quite at the side, and even if still fastened at the back, the opening has ornamental buttons and loops to close it up; so that there is no chance of any unlucky

opening. Pockets being *non est*, the majority of people put the tiny handkerchiefs into the sleeve, or use diminutive bags made of satin, or steel or silver-gilt chain-work, to hold the small trifles they need; and the tiny purses are hung to the gold chains which decorate the neck. Then *châtelaines* have returned to favour again, and are used to carry many useful articles in them, and so, in one way or another, we are getting used to being pocketless. It seems a pity that we cannot use the old-fashioned under-pockets of our grandmothers; but the skirts are far too tight for any opening in them to sit well, and would not close satisfactorily. I have seen a few pockets put into the hems of dresses; but I cannot say I thought the plan a good one; and it looks so extremely odd to see a person get at the pocket in this way.



A GUIPURE LACE BLOUSE.

It seems as if grey were likely to be a uniform this autumn, so many people have ordered grey tailor-mades of varying shades; and, as a general thing, they are made either with the tight-fitting short coat, or else with the ever-popular Bolero jacket. The illustration shows a grey cloth with white glacé strappings, for which might be substituted strappings of the same grey cloth, or of a slightly lighter shade. The hat is of black velvet, and white lace with black gauze wings in front.

One of the fashions of the day is large rings; these are generally of some precious stone, and the larger the better. The worst of it is, that rings may be so easily obtained at present of imitation stones, though set in gold, that one is never sure of their being the real thing. When fashions in jewellery are so constantly changing, it seems hardly worth while to purchase real stones. At least, so thinks the fashion of to-day.

ANSWERS TO CORRESPONDENTS.

MEDICAL.

MATER.—Cow's milk, properly diluted, is a far better food for infants than condensed milk. For the latter is almost always deficient in cream, a most important constituent, and usually contains an excess of sugar.

ROSE.—We think that the spot on your child's forehead is a "spider naevus," and could be readily and permanently destroyed by one prick with the electro-cautery. These spider naevi are very common and often very disfiguring. Doubtless they *can*, in process of years, be obliterated by constant pressure, but the orthodox method of treating them is so simple that it should always be adopted.

IRISH VIOLETS.—1. The question your friend asks is not one that we can discuss in this column, and as we cannot possibly say what is the matter with her without an interview, we fear that we cannot give you much help. She must overcome her repugnance and be examined by a medical man. Her symptoms may mean nothing, but they may indicate a serious malady.—2. Cloves are a stimulant to the stomach and heart. They are chiefly used as a carminative to relieve flatulence or to cover the taste of nauseous medicines. They are not injurious.

CLARISSA.—Typhus and typhoid fevers are by no means the same disease, though they do bear a certain similarity to each other. We believe typhus was the more serious, but it is so exceedingly rare now that we have never seen it and probably never shall. However, there were several cases of it last year in Edinburgh. The disease is still prevalent in certain parts of Russia and Asia. Typhoid fever, on the other hand, is one of our most common diseases. When persons, other than physicians, speak of typhus they almost always mean typhoid.

A MARRIED GIRL.—"A weak heart" is an expression which is so loosely applied to such a great variety of trivial, serious and hopeless affections that it is quite impossible to say whether anyone's "weak heart" is a condition of the mildest grade or a most serious condition. From your letter we much doubt if your heart is diseased at all. The only symptom which you mention is pain, which is a comparatively uncommon symptom of heart affections. There are many ways by which the pain in your side could be explained, but the doctor who is attending you is in a far better position to treat it than we can be with nothing but a letter to go upon.

FEARFUL.—There are hundreds of people who have the morbid fear of premature burial. But their dread is absolutely without reason, for it is quite inconceivable that a person in a civilised country could be buried before she is dead. And as far as we know such a fearful occurrence has never happened in England. There was a government commission appointed not very long ago to investigate the matter. They came across hundreds of accounts of premature interments but not one could be authenticated! We hear of cases in the papers from time to time, but they are mostly, if not all, fictitious, related merely to create a sensation.

ANNIE.—You had far better give up alcohol altogether unless you take wine for some special reason. The symptoms you mention are caused by the action of alcohol on the blood-vessels; it increases the force of the heart and dilates the blood-vessels, thereby quickening the circulation and giving a feeling of heat.



AN

AUTUMN

TAILOR-MADE.

L. C. M.—Your mother would derive great benefit from a residence in a dry, sunny locality such as the south of France. Or she might go to one of the hydropathic institutes where cases of rheumatic-gout are sometimes benefited, such as Royat, Ems, Vichy, or Homburg, or any of the many others. To name a remedy for rheumatic-gout is at present beyond the power of man.

ALICE.—Go to a medical man and have your heart examined. Your story suggests that you have got heart disease; but it is quite likely that you have not. It is utterly impossible to say whether a person's heart is diseased without a thorough and systematic examination of the chest. The symptoms of heart disease are so indefinite and so misleading, and so often copied by disease of other organs, that they in no way help us to make up our minds whether or not the heart is unhealthy.

SNOWFLAKE.—We have told our readers all we know about superfluous hairs and their treatment, and we cannot again enter upon such an unsatisfactory subject. You ask us "Is electrolysis a *certain* cure?" We answer unhesitatingly, No! It very rarely does effect a permanent cure even in that very small proportion of cases in which it has been tried.

CANARY.—Wash your hair thoroughly with soap and hot water, and then with a solution of carbolic acid (1 in 40). Be very careful that the acid does not get into your eyes. Then dry your hair and run it through a tooth-comb. Do this thoroughly. Then rub some white precipitate ointment well into the scalp. If one application does not cure you, repeat the whole process at the end of a week. But if you wash your head thoroughly with the carbolic acid, you will probably not need to repeat it.

ESSIE WRIGHT.—Spray out your nose with the following lotion three or four times a day: Sodium bicarbonate, twenty grains; glycerine of carbolic acid, five drops; and water to the ounce. Use the lotion warm, some as a spray for your nose, some as a gargle for your throat. Having well washed out your nose, apply a little ointment of benzoated zinc to the interior of the nostrils. You may also use this ointment for the spots upon your chin and lip.

INQUIRER.—The "death-rattle" is a bubbling sound produced in the air-tubes of dying persons. Its only significance is that the person is too feeble to cough. It does not occur in more than about one case in ten. Exactly the same sounds may occur in severe bronchitis in very feeble persons, but who eventually may recover.