

THE COURT MAGAZINE.

FASHIONS FOR THE MONTH OF JANUARY, 1834.

MORNING DRESS.

A FIGURED lemon-coloured satin robe, the *corsage* is made up to the throat, and sitting close to the shape before; the back is plain at the upper part, but has a little fullness drawn in under the ceinture. Amadis sleeves with cuffs turning up in points. A lappel of the same material as the dress, arched round the border, trimmed with a rouleau of plain satin, and a row of black real lace, forms the shape in a very graceful manner before, and goes round the back and shoulders in the pelerine stile. The throat is encircled by a full *ruche* of white *tulle*. The front hair is arranged partly in a platted band brought high across the forehead, and partly in loose full curls at the sides of the face; the hind hair is combed up tightly, and the ends platted and twisted round the crown of the head.

WALKING DRESS.

Pale orange cashmere robe; a high body, disposed in folds round the upper part; they are confined by a plain band in the centre of the *corsage*. Gigot sleeves. Green velvet mantle lined with green *gros de Naples*. Large square pelerine, and square collar; both trimmed, as is also the bottom of the mantle, with black real lace laid on in light waves, and edged with a satin rouleau. Orange satin bonnet; a round brim descending very low at the sides; it is trimmed on the inside with a row of velvet *dents* to correspond, edged with narrow blond lace, and blond lace *mentonniers*. The crown, of the jockey shape, is adorned with two white ostrich feathers. Colletterette of blond lace quilled very full.

GENERAL OBSERVATIONS ON FASHIONS AND DRESS.

MANTLES trimmed and lined with fur are now beginning to be very generally adopted. Sable, Isabella bear, and that delicate fur called Kolinski, are all employed for that purpose. The greater number of these mantles are confined round the waist by a silk cord corresponding with the cloak in colour; it ties in front, and terminates in rich tassels, which hang low. A similar cord, but much smaller, attaches the collar round the throat. Where fur is not employed, the collar is generally of velvet, and a velvet piping borders the mantle. All the new ones are made with pockets in the lining. There seems to be no decided fashion as to sleeves, some being made with and others without. The excessive fullness of the pelerine is extremely disadvantageous to the figure, particularly when, as is often the case, it is cut straight.

Velvet and satin pelisses are also adopted in carriage dress. We observe that those of both materials, but particularly of the latter, are frequently adorned with fancy silk trimmings. The most novel, and in our opinion the most elegant, pelisses are those of the rich new material called *satin moyen âge*, with dark-blue grounds, and orange patterns; or else the ground black and the pattern in rose or ruby. The *corsage* high and plain, covered with a very large pelerine of the same material, trimmed with broad black real lace. The pelerine closes before by three brandebourgs of the olive form. The skirt, of the usual width, is also closed down the front by a row of olives, on each side of which is a light embroidery in silk braiding of the two colours of the pelisse; it is narrow

at the waist; but enlarges gradually as it descends. The sleeves are made wide from the shoulder nearly to the wrist, but the fulness of the lower part is confined from the bend of the arm downwards by bands placed obliquely; they are lightly embroidered, and terminated at each end by a small olive.

Satin bonnets, trimmed with plain satin ribands to correspond, and bordered by curtain veils of black real lace, are adopted by many *élégantes* in morning dress. Several are of the *bibi* kind, but yet differ in some respects from any that have yet been introduced. The crown is of the jockey form, and not placed so backward as that of a *bibi*. The front is a little turned up at the edge, short at the ears, and of moderate depth. The curtain at the back of the crown is very shallow, and moderately full; this is a generally becoming stile of bonnet, and has a particularly youthful effect. *Brides of tulle* or blond lace are generally adopted with it; the majority are of the *cornette* kind. We may cite among the prettiest half-dress bonnets one of turquoise blue velvet; the crown, slightly rounded, was encircled with a bandeau, placed rather lower than usual; a rose formed of blue satin riband, set on one side, was its sole ornament. Half-dress hats continue to be made with the brims very long, close at the sides, but standing out very far from the forehead. Although the majority are trimmed with feathers, yet we see several of the new ones adorned with velvet flowers of the fancy kind, in which a mixture of black and orange continues very predominant.

Velvet begins to be generally adopted in half-dress robes. Several are made with high bodies, and worn with mantelets of plain satin corresponding in colour. *Pelisse* robes of satin are also fashionable in half-dress. The most novel are made with three large plaits down the front of the *corsage* and skirt; the remainder of the body is plain before; the back is plain at the sides, but is drawn in full in the middle under the ceinture. *Pelerine-mantelets* continue in favour. We see also that those made with four points have again become fashionable; they are in general trimmed with black blond, or real lace.

Among the new silks that have appeared for evening and dinner dress, we may cite the Persian taffeta, one of the best imitations that has yet appeared of the silks that were fashionable between fifty and sixty years ago. The prettiest are those with a milk-white or lemon-coloured ground thickly strewn with small bouquets of roses.

Blond lace turbans begin to be in great request; they are certainly a most becoming stile of head dress. Some are composed of a scarf, sustained by a long piece of satin twisted; it may be either white or coloured, according to the taste of the wearer. Some, but very few, turbans are composed of black blond lace over coloured satin. Fashionable colours are geranium, olive-brown, claret colour, orange, violet, and various shades of rose colour and green.

COSTUME OF PARIS. BY A PARISIEN
CORRESPONDENT.

Our *élégantes* exclaim against the heavy magnificence with which fashions decorates her fair votaries at present, but they make no attempt to resist her sovereign decrees; on the contrary, they adopt with eagerness the materials and the modes of the middle ages, which without doubt will destroy in a great degree that sylph-like lightness both of form and motion on which our *belles* have of late years piqued themselves.

Shawls of printed silk *pluche* have just been introduced; they are of a very large size, and showy patterns; but though at present very expensive, they are not likely to become generally fashionable, because they are of a kind easily imitated, and consequently will soon be common. Satin mantles, with palm patterns in velvet, have also made their appearance within the last few days. They are made with a round and deep collar to correspond, and a palatine tippet of plain velvet. The prettiest are those of marron satin with black velvet palms, and a lining of orange sarsenet. These mantles are extremely elegant; they have already been adopted by several ladies of acknowledged taste.

An attempt has been made to bring fancy muffs into fashion, but it has been quite unsuccessful; those of sable, squirrel, or Kolinsky furs are the only ones adopted; they are of moderate size, lined with silks of full colours, and trimmed with a rosette at each end. Boas decline much in favour; for one that we now see in the public promenades, there are at least four palatine tippets.

Velvet is this season fashionable both for robes, mantelets, and hats. If the first are intended for half-dress, they must be of a full colour, as granite, violet, scabieuse, or marron. If a mantelet is worn, it should be of black velvet, or else of rich silk of the colour of the robe. Some of these latter are closed by velvet knots. *Satin de Chine* is a new material, that may be worn in half-dress or for evening parties; it has the richness but

not the brilliancy of satin, and is generally of light colours, rose, blue, pea-green, &c. Some of the new half-dress robes have the front of the *corsage* arranged in plaits which forms a fan; they come from the shoulders, and unite in the centre of the breast under a narrow band. In some instances the back is arranged in the same manner. Long sleeves of the double bouffant kind are much worn in half-dress; the upper bouffant is very wide, and as long as a short sleeve; the second smaller; and the one at the bottom almost close to the arm. A short knot of the rosette kind is sometimes attached between each bouffant.

It appears likely that *coiffures en cheveux* will this year be of a simple kind, and of

very moderate height. Nothing, however, can yet be positively decided on this point. It appears also that crape, *tulle*, and gauze, trimmed with flowers of various hues, will be the materials adopted for ball dress. Very few silk or satin robes have been seen at the late balls, except on chaperons. Black, which it was supposed would be in high vogue during the winter, is already very much on the decline for balls. It will no doubt remain fashionable for evening *negligé*, in embroidered satin, or blonde over coloured silk or satin, but not for ball dress. The colours most in favour are granite, violet, scabieuse, marron, ruby, rose-colour, and different shades of green and orange.

LITERARY INTELLIGENCE.

AN important elementary work is just published, entitled "The Anti-Spelling Book," a new system of teaching children to read without spelling, accompanied with an introduction to parents and teachers.

"Victor Jacquemont's (the French Naturalist) Letters from India" are on the eve of publication, describing a journey in the English dominions of India and Thibet, the Kingdoms of Lahore and Cashmere, in the years 1828-33, undertaken by order of the French Government. The work will be accompanied with a portrait and a new map of India.

The third Volume of Landseer's illustrated edition of the "Romance of History," is now ready. It completes Neele's Romantic Annals of England; with 21 Illustrations. The illustrations are also issued separately, at a moderate cost, for the convenience of those who have purchased former editions of the work.

The sixth and concluding part has at length appeared of "The Fishes of Ceylon," by G. W. Bennett, Esq.; which work exhibits the extraordinary and grotesque forms of the Fishes found on the coast of Ceylon, beautifully coloured from the living specimens, with descriptions.

The XXIVth Number, just published, of "The Portrait Gallery of Female Nobility of England, with Memoirs, by John Burke, Esq." author of "The Peerage," brings this cheap and popular periodical to a conclusion.

A Second Edition of "Reasons for Christianity, and the Hope therein founded," revised and considerably enlarged, and another small work, by the same author, entitled "Lessons on the Lord's Prayer," are just ready for publication.

Mr. Montgomery Martin has in the press (dedicated by special permission to the King), a complete and elaborate national work on the "Colonies of the British Empire," which has occupied the author several years in preparing, while personally visiting the Colonies to collect information. Volume the first, comprising the British Possessions in Asia, will appear in January.

A new production, from the pen of Mrs. Jameson, the author of that much admired work, "The Characteristics of Women," may shortly be expected; it is entitled "Visits and Sketches at Home and Abroad."

A work of fiction is in preparation, from the clever authoress of "Mothers and Daughters."

Sir Egerton Brydges has just ready an amusing and original work entitled "Imaginative Biography."

"Biographical Sketches of Painters, Sculptors, Engravers, and Architects," in a pocket vol.

"Adam, the Gardener," by Charles Cowder Clarke.

"History of the Glove Trade, with the Customs connected with the Glove," by Wm. Hull, jun.

"A History of Germany, including Biographical Sketches of the most distinguished Persons of that Country," in 2 vols. 8vo. Also, "an Abridgment of the same work, for young people," in 1 vol. 12mo.

"The Art of Being Happy," from the French of Droz, in a series of Letters from a Father to his Children: with Observations and Comments, by Timothy Flint, Esq., Author of "The History and Geography of the Mississippi Valley," &c. &c.

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FASHIONS FOR THE MONTH OF FEBRUARY, 1834.

DINNER DRESS.

ROBE of pale rose-coloured satin, the *corsage* low, and sitting close to the shape; is covered with black lace, and trimmed round the top with a black lace *ruche*, and a round rosette of gauze riband in the centre of the breast. Short sleeves of satin, over which are long ones of white *tulle*, the latter à *l'imbecille*, but with cuffs of the antique kind, trimmed with black lace. The *mancherons*, deep and very full, correspond with the trimming of the skirt, which is also black lace; it is headed by a wreath of rose-coloured gauze riband, arranged *en coquille*. Head-dress, a hat of *oiseau* crape; the brim small and quite round, the crown of the same shape as the foundation of a turban. The inside of the brim is trimmed in a very light style with blond lace; the *brides* are also of blond. The crown is decorated with two white ostrich feathers, one tipped with *oiseau*, the other with rose-colour; they are attached on one side by a knot of gauze riband. Jewellery of coloured gems.

EVENING DRESS.

The robe is gold coloured crape, over satin to correspond. A low body, trimmed round the top with a lappel of the heart form; it is bordered with black blond lace, and trimmed on each shoulder with tassels formed of jet beads; they fall low over double *bouillon* sleeves. The trimming of the chemisette is just seen above the *corsage*; it is a row of white blond lace set on plain. The hair is parted on the forehead, arranged in soft loose curls at the sides, and disposed in two bows, one of which is formed of a platted braid on the crown of the head; it is decorated with gold flowers. Ear-rings, gold and jet.

FULL DRESS.

The under dress is white satin; a low body, bordered with black lace, and double *bouillon* sleeves. The robe of *satin Sultane*; a black ground richly flowered; has the *corsage* open, in such a manner as to form that of the under-dress into the stomacher shape; it is bordered with a rouleau of pale orange satin, and trimmed with black lace *mancherons*. The skirt descending a little in a point at the bottom of the waist, is attached by a cord and tassels; it is bordered with black lace, and a rouleau of orange satin. Toque hat of white crape, trimmed with gauze ribands, and a long white ostrich feather. Jewellery of gold and jet.

GENERAL OBSERVATIONS ON FASHIONS AND DRESS.

WE perceive that the new carriage mantle that have appeared in the course of last month, are most of them made in the pelisse style. In addition to their being confined round the waist, which we noticed last month, many of them are now made with a lappel of the shawl kind; this has a much more graceful effect than a large collar, as it displays the form of the bust and shoulders to very great advantage. Some new figured satins, of uncommon richness, have been introduced for mantles, but the lappel is always of velvet, and generally of the colour of the lining. Sleeves are indispensable to these cloaks, and we observe that where they are trimmed with fur, the sleeves have very deep turned-up cuffs of fur. Hats and bonnets composed entirely of velvet, appear to be more in request than those of satin and velvet intermingled. Several of the new hats have

the brims round, and wider at the sides than those made in the beginning of the season. The trimming consists of a bouquet of three short feathers; they are in general the colour of the hat; the bouquet may be either placed on the right side, drooping a little to the left, or else two of the feathers are placed upright, and one falls upon the brim. The bouquet is always attached by a knot of gauze riband, a band of which encircles the bottom of the crown, and terminates in a bow behind. The inside of the brim is also trimmed with gauze riband, which crosses the forehead, and is arranged in small knots on each side. Other hats are of the demi capote shape, but with round brims, ornamented on the inside with blond lace of a very light pattern; it is arranged *en ruche* at each side, like the trimming of a cap.

Pelisse robes are less generally adopted in morning dress than those made with plain high *corsages*; both are made with pelerines. Several of the former are trimmed *en tablier*, with sable fur; the pelerine, of moderate size, rounded behind, and very open on the bosom, is bordered to correspond. The most fashionable pelerines for high dresses are those made with long points in front; they are also trimmed with sable, but it is disposed *en rouleau*.

A good many full dress robes, and particularly velvet ones, are made open before, or on one side of the skirt. Those that have the *corsage* draped and crossed upon the bosom, frequently have the skirt open *en tablier* on each side; it is attached, from distance to distance, either by knots of riband or by ornaments of jewellery. The most novel of these dresses have *corsages* low and plain, trimmed round the bosom with a *ruche*, composed of a double quilling of riband to correspond with the dress; the same kind of trimming arranged on each side forms a stomacher, and descending, borders the opening of the skirt on both sides, the apron part forming the shape of a broken cone; knots of riband, with long ends, attach it to the back part of the skirt. The sleeves are always short, they are divided into oblique compartments by *ruches* of riband *nœuds de page*, the ends of which float loosely over the sleeve, are attached on each shoulder. The under dress, which is always of white satin, is partially seen through the openings on each side of the skirt. This is a very novel style of trimming, but rather heavy. *Berets*, so long in favour, are now no longer seen in evening dress. The turbans we described last month

continue in request, as do also blond lace caps, remarkable for the simplicity, grace, and lightness of their form. Hats are fashionable both in dinner and evening dress. We have selected two of the most novel as well as elegant for our plates. Fashionable colours are the same as last month.

COSTUME OF PARIS. BY A PARISIAN
CORRESPONDENT.

It is only in evening dress that we find any thing new this month, and the *novelties* that it affords are merely revivals of the fashions of the time of Louis XIV. and XV. A *coiffure* of the latter period, the *pouff*, so celebrated in its day, is at present in high favour; it is formed of puffs of gauze, generally of two different colours, intermingled with platted braids of hair, and either gems, or ears of gold or silver corn. Head-dresses of hair, low behind, and disposed in voluminous curls at the sides of the face, such as we see in the portraits of Louis Fourteenth's beauties, are also very fashionable. They are adorned with *guirlandes à nœuds*, composed of small tufts of flowers of delicate hues, placed on a cordon at some distance from each other. Another *coiffure en cheveux*, that has lately been adopted by several *élegantes*, is composed of platted braids of hair; one is doubled on each side of the face; the ends meet near the summit of the head, and are fastened by a gold pin with a large head, enriched with precious stones. The hind hair, also platted, forms a round knot at the back of the head, which is traversed by two pins to correspond with the one in front.

A mixture of black continues highly fashionable in evening dress, both for patterns and trimmings. The most novel style for the latter are wreaths of flowers or foliage down the fronts of open robes. Some of these wreaths form rings of small flowers of a striking colour, the effect of which is extremely pretty. The bodies of evening dresses are for the most part made of a very decorous height round the bust. Some are trimmed with drapery which comes from the shoulders, and descends in the *demi cœur* style, to the centre of the breast, where it is attached by a knot of riband. A succession of knots usually trim a *corsage* of this kind. Jet is now in great favour in jewellery; it is employed even in full dress, sometimes intermingled with gold or diamonds. The favourite colours are those of last month.

THE COURT MAGAZINE.

FASHIONS FOR THE MONTH OF MARCH, 1834.

EVENING DRESSES.

First Evening Dress.

ROBE of *bleu-raymond* satin; a low *corsage*, plain behind, but disposed in drapery folds in front, which is formed in the stomacher-shape by a lappel descending on each side of the breast, and turning back round the bust in the pelerine form. The lappel and the bust of the dress are both bordered with blond lace, and the former is ornamented with a knot of gauze riband, the ends of which descend upon the shoulders. The sleeves are of the double bouffant form; the lower bouffant is extremely small; it is shaded by a row of blond lace, which falls over it. The border of the dress is embroidered in detached bouquets in silk to correspond. The *ceinture* tied in short bows, and long floating ends, is of the rich riband called *Luxor*. Head-dress, a turban of white and blue gauze; it is of a moderate size, the folds are disposed with much lightness and grace; a bandeau of gauze riband placed immediately over the forehead passes under the turban at the sides, and terminates on the left side in long ends which float over the neck. A white ostrich feather, tipped with blue, rises from the bandeau, and completes the trimming.

Second Evening Dress.

Satin under-dress of a peculiar shade of grey; the *corsage* is cut low, sits close to the shape, and is bordered with blond lace, which stands up round the top. A deep blond lace flounce encircles the border of the dress. The open robe is of blond; the *corsage* is plain; the sleeves of the single bouffant form over satin, are terminated by *manchettes* of a round shape, and surmounted by *mancherons*, which, as well as the sides and

border of the dress, are of a very rich pattern. Knots of fire-coloured gauze riband decorate the sleeves, and the sides of the robe. The hair is divided on the forehead, falls in loose curls at the sides of the face, and is combed up tight to the summit of the head, where it is arranged in a cluster of light bows, in which a sprig composed of coloured gems is inserted. A bandeau, composed also of coloured gems, is brought from the sprig round the forehead. Necklace and ear-rings *en suite*.

GENERAL OBSERVATIONS ON FASHIONS AND DRESS.

Velvet and satin pelisses are at present in a decided majority in carriage dress. Those of satin of dark colours, closed down the front, or on one side, by knots of satin riband, are very generally adopted. They are for the most part made with double pelerines, which entirely conceal the body. In some instances the pelerines and front of the dress are cut at the edge in *dents*. This is not a new fashion, but the manner in which the *dents* are cut is novel. Sleeves are in general made wider from the elbow to the wrist, and terminate in a deep tight cuff, which is frequently covered with a *manchette* of embroidered muslin, *tulle*, or blond. Some of them terminate in a point which rises high upon the sleeve. Several of those of embroidered *tulle* are trimmed round the upper part with a narrow and very light *ruche*. The brims of morning bonnets have increased in size, as has also the *bavolet* at the back of the crown. Those of plain velvet are at this moment most in request: the most general style of trimming is a simple rosette of riband.

Morning dresses of Cashmere are coming much into favour; they are of the robe kind, with plain high *corsages* that lace behind. A cravat of glazed taffeta riband turning twice round the neck, and passing under the *ceinture*, is frequently adopted with a dress of this kind.

Caps are indispensable in morning costume. They are composed either of blond or *tulle*; those of the most simple form have a low caul, with the trimming disposed *en aureole*, very short at the ears, but high over the forehead. A more novel shape has a caul of plain blond or *tulle*, sewed into a small round piece; the front is trimmed with two narrow rows of *tulle* or blond lace placed very low; they are surmounted by very small *coques* of satin riband of a light colour; the ears descend very low, and sit close to the face.

Robes of the half *pelisse* kind, that is, open in front, and made with shawl bodies of a three-quarter height, are much in favour in half dress. Those of velvet and satin appear to be in equal request. Close robes, though not so much worn, are nevertheless fashionable; they are made with half-high bodies. We observe that several are trimmed with black real lace mantillas; and when that is the case, the long sleeve is always ornamented with a *manchette-parement* of lace to correspond. A very deep black lace flounce generally encircles the bottom of the skirt.

Black and gold silks, and satins, are much in favour in full dress. Some of the most elegant are figured in bouquets of gold flowers. Those which are made with low *corsages* descend a little in the *demi-cœur* style on the bosom. The body is pointed, but slightly so, and profusely trimmed with blond. There are generally three rows round the back and shoulders; they fall over the sleeve to the upper part of the *manchette*, which is of the Medicis kind. A black and gold *cordelière* encircles the waist, and falls low over the under dress, which is frequently of blond, embroidered up the front à *l'échelle* in a very rich pattern. Some of the prettiest ball dresses are of embroidered *tulle*; rose, citron, and blue, embroidered in silk of the same colour, are particularly fashionable. There are also several worked in coloured flowers upon a black or white ground: those of the former, however, are not much seen in ball dress, but are a good deal employed for *grand soirées*.

Robes trimmed with flowers are still more fashionable than those that are embroidered;

they are disposed *en tablier*, or ascend in a bias direction from the bottom of the robe on the right side, nearly to the *ceinture* on the left. Several robes, both of gauze and *tulle*, are lined throughout with satin, but the greater number are worn over satin slips. Several are looped on one side in such a manner as to display the under dress.

Although there is a good deal of variety in head-dresses of hair, yet we observe that low ones are in a majority. Several are adorned with a diadem of gold enriched with precious stones, brought low upon the forehead. Others are trimmed with two *gerbes* of flowers. The one is placed on the tuft of curls on the right side, and rises in the style of a feather. The other placed on the left side drooping over it and mingling with the curls. In some instances the hair is disposed in plaited braids, which fall low and doubled at the sides of the face; but this fashion is very partially adopted, curls being much more general. Fashionable colours are rose, azure, blue, geranium, violet, *souci*, orange, and various shades of green, brown, and grey.

COSTUME OF PARIS. BY A PARISIAN
CORRESPONDENT.

THE weather is at last sufficiently fine to permit our *élégantes* to appear in the Tuilleries gardens. The majority of the married ladies are in satin or velvet pelisses; and unmarried ladies in round dresses with high bodies. Several have a round pelerine of the same kind trimmed with fur. Where a married lady is seen in a robe, which is rarely the case, she adds a shawl and boa, or a large Palatine fur tippet without the shawl. Velvet and satins are the materials in favour for hats and bonnets; black has rather declined in estimation; orange is still in request. Several of the prettiest promenade hats are of that colour, trimmed with a bouquet of small red flowers placed on one side.

An attempt has been made by some fashionable *modistes* to bring very rich but heavy broad-figured satin ribands into favour for the trimming of hats and bonnets. This innovation has not succeeded; plain satin ribands of moderate breadth are employed by some celebrated milliners; but in general the trimmings are of gauze riband, with feathers for hats, and flowers for bonnets. The brims of hats increase in size; a new shape that has just been brought out at Herbaut's has the brim deeper than any that has

appeared this season; very wide over the forehead, and long at the ears. The crown is high, and very little smaller at top than bottom. The inside of the brim is trimmed with riband and blond lace. The crown may be adorned with feathers, flowers, or ribands; but, whatever the trimming is, it is placed far back, and two ends of riband which make part of it fall upon the shoulder. Some of these hats are rendered *demi capote* by a *bavolet*, which, instead of being gathered, is disposed in equal plaits, and sometimes falls into the neck. Those hats are placed far back. The carnival has been peculiarly brilliant; the balls and *réunions* given on account of it have been numerous and splendid. Open dresses predominate. Some are of velvet or fancy satin trimmed with agrafes of coloured gems, which attach knots of riband. The under dress is of satin covered with blond, or trimmed with blond flounces. Other robes are of *vélours épinglé*, with an under dress of *gros de Naples* trimmed with lace. A good many are of crape, lined with *gros de Naples*, and ornamented with bouquets of flowers. The under-dress is of white satin. Round robes are mostly of light materials, as *tulle* or crape; some of the prettiest of the former are worn over white satin. The skirt of the *tulle* dress is disposed in three very deep

folds on each side, which descend to the bottom of the skirt, and are retained by a bouquet of convolvuli. The centre of the skirt is trimmed with four rows of the same flower of different colours. The *corsage* draped à la *Sevigné*, and the sleeves of the triple *bouillon* form; one of the *bouillons* retained by a flower. The sleeves of ball dresses are of two kinds; those of two *bouffants*, which are certainly smaller than they were last year; and those with three *bouillons*, the first of which, a little larger than the others, is lined with satin and falls like a sleeve; the two others are single; they form puffs, and are confined by a flower or a knot of riband.

Head-dresses of hair are in the *juste milieu*, between high and low; two plaited braids upon the temples are still very fashionable. Instead of a *Ferronière*, a diadem of fancy jewellery, or of gold and cameos, is placed upon the forehead. Flowers are also in great vogue, particularly those light and beautiful wreaths called *guirlandes à nœuds*. Fashionable colours are rose, ruby, lilac, orange, pale blue, dark green, a new and brilliant shade of light green, and citron. This last colour, which used to be adopted only by ladies of a certain age, is this year worn even by the youngest married ladies.

LITERARY INTELLIGENCE.

THE Anti-Spelling Book has been so widely and suddenly circulated throughout the Kingdom, that a very large edition has been exhausted within the short space of a few weeks. The Second Edition just published, comes forth with improvements.

The Architectural Magazine, or Popular Journal of Improvements in Architecture, Building, and Furnishing, and in the various Arts and Trades more immediately connected therewith; conducted by J. C. Loudon, F. L. S. &c., Author of the Encyclopedia of Cottage, Farm, and Villa Architecture and Furniture, &c., will appear March 1st, and be continued monthly.

Cleone, a Tale of Married Life, by Mrs. Leman Grimstone, author of "Woman's Love," "Character," &c.

We understand that Mr. Collen, of Somerset Street, Portman Square, has received the honour of being appointed Miniature Painter to their Royal Highnesses the Duchess of Kent, and the Princess Victoria.

Dr. J. S. Memes, of Edinburgh, has just completed his Life of Cowper.

Mr. Holman, the celebrated blind traveller, has nearly ready for publication the first volume of his Voyage round the World, including Travels in Africa, Asia, Australasia, America, &c.

Mr. Sillery has just completed his new Work, entitled "The Royal Mariner," giving an Historical Sketch of the Naval Scenes in which his present Majesty bore an honourable and conspicuous part.

"The Sea-Wolf" will form the eleventh volume of the Library of Romance.

Sir Thomas Dick Lauder has just completed the second volume of his excellent Miscellany of Natural History.

"The Protestant;" a Tale of the Reign of Queen Mary, will appear in a few days, forming the seventh volume of the new and uniform edition of Mrs. Bray's Historical Novels, now publishing in monthly volumes.

"The Rival Sisters;" a Tale of Love and Sorrow, with other Poems, will appear early in March.

Sir Egerton Brydges' new Biographical Work, on an original plan, has just appeared, entitled "*Imaginative Biography*."

THE COURT MAGAZINE.

FASHIONS FOR THE MONTH OF APRIL, 1834.

MORNING DRESS.

Pou de soie robe, the colour is a bright geranium, the *corsage* is low, square behind, and in crossed drapery before; the drapery is crossed low upon the bosom, displaying a *guimpe* bordered with blond lace. Long sleeves disposed in large bouffants at top; the lower part is of moderate width, but confined at the wrist by a deep tight cuff. Blond lace mantelet, very deep and rounded behind, with scarf ends. A light green riband is disposed round the top of the mantelet, which may be employed to close it at the throat. Blond lace cap, a low caul; the trimming of the front consists of a single row, disposed in a very light style, short and narrow at the ears; a knot of light green gauze riband, and a sprig of flowers corresponding with the robe, are placed immediately over the forehead; the *brides* float loosely on the shoulders. Gold ear-rings, white Cashmere reticule, embroidered in green, with gold snap and chain.

BALL DRESS.

An azure blue *tulle* robe, lined with satin to correspond; the *corsage* is cut low, it is plain behind, and arranged in the heart shape before by a lappet bordered with blond lace; the lace turns back in the mantilla style. Short sleeves, very full; they are ornamented with a cluster of short bows upon the shoulders, the ends of which float in the *nœud de page* style over the sleeve. The lower part of the skirt is trimmed in front with three rows of blond lace, arranged in drapery one above another, each row is terminated by knots of gauze riband. The hair is parted on the forehead, and arranged in light bows, which are sustained by a platted braid on the summit of the head. Two small bouquets of wild flowers are inserted in different

directions in the bows. Ear-rings and neck-lace gold and jet.

OPERA DRESS.

The robe is composed of citron-coloured satin, a low *corsage* sitting close to the shape. single bouffant sleeves, over which are long ones *à l'imbecille* of plain and extremely clear blond. Mantelet of satin to correspond; it is cut at the top as low as the dress, is of the stomacher shape in front, and turns back *en pelerine* in a manner very advantageous to the shape. The pelerine part is cut in points on the shoulders, and plain behind; the ends, which are long and pointed, are trimmed, as is the round of the mantelet, with blond lace. The bust is bordered with a *ruche*; knots of gauze riband, which attach it from the top to the bottom of the waist, complete the trimming. Head-dress a *toquet* of crape to correspond with the robe; it is trimmed under the brim with blond lace; ends, and *coques* of gauze riband; a bouquet of white ostrich feathers is inserted in the latter. Massive gold bracelets.

GENERAL OBSERVATIONS ON FASHION AND DRESS.

It is yet too early for the summer fashions to be in any way decided either as regards form or material; nevertheless, several novelties are ready to appear in the latter, and some in the former; and from the known reputation of the houses that are about to present them to the public, we may conclude that they will be successful. The new carriage hats and bonnets will be *paille de riz* and *pou de soie*. The only change that has as yet taken place in the form of hats, is that the brim is now made long and narrow at the sides, but much deeper in front, and

standing very much out from the forehead. It is expected that gauze ribands and flowers, corresponding in colour, will be most in favour for carriage hats. We may cite, among the prettiest, one trimmed with a single moss-rose, attached near the top of the crown by a light knot of riband; another knot is placed behind. The interior of the brim is trimmed next the face at the sides with blond lace; a row of half-blown moss-roses, extremely delicate both in size and colour, is placed just over the forehead. The rose attached to the crown balances itself on its long and slender stalk with every movement of the wearer. This is a graceful and original style of trimming. As the season advances, feathers will most probably be little used, but they will preserve their vogue for at least a month to come: they must be of one colour only, those tipped with a different hue being now quite obsolete. Most of the new *pou de soie* bonnets have the brims cut in such a manner as to meet in a point under the chin. The crowns high, and inclining to a point. There is nothing yet decided as to flowers; it is supposed that early ones, and those of delicate hues, will be most in request. Veils of plain white blond, with very narrow borders, have recently come into favour, and will continue to be adopted during the summer.

It is nearly certain that pelisses will be very fashionable in carriage dress during the early part of the season. Several of light colours, both in *pou de soie* and *gros des Indes*, but particularly the former, have been already ordered. They are made in a very plain style, with pelerines of the same material. The principal change appears to us in the sleeves being decidedly of more moderate width at the top, and made to sit less close to the lower part of the arm. Some have the skirts made to wrap across in front, others are attached down the centre by knots of the material of the pelisse.

Some beautiful new shawls of a very large size have just appeared in printed foulard; it is expected that as soon as the weather becomes a little warm, they will replace the Cashmeres, which are now adopted.

Silks are expected to be very fashionable this summer, both for morning and evening dress. A great variety of foulards have appeared, some of very large and grotesque patterns; others flowered in running patterns, which resemble the chintzes of our grandmamma's early days; and some of a singular but rich description, called *foulard moyen-âge*. Another silk, something of the

same kind as foulard, and likely to be equally fashionable, is called *fontange*; it is figured in very small patterns and in vivid colours. The prettiest are blue, on wood colour, white on granite, green on black, and fire colour on black. These materials, and also *mousseline de laine* of new patterns will be very generally adopted in elegant morning dress. *Soies mouchetées* and printed jaconot muslins will be in favour for *deshabille*. The first are dotted all over with little black points on green, granite, rose, or blue grounds. The patterns of the latter offer nothing remarkable; they are delicate and of light colours.

Foulards, *mousseline de soie*, *pou de soie*, and *gaze de soie* are expected to be fashionable in evening dress. Some new patterns of uncommon beauty have appeared both in *mousseline de soie* and *gaze de soie*, but they will also be worn plain.

Blond lace is not likely to lose any of its attraction in full dress. *Fichus* and *canezous* of white blond are expected to replace the mantilla which has been so long in favour. The new spring colours are different shades of light green, straw colour and rose; lilac azure, gray, and some fancy colours.

COSTUME OF PARIS. BY A PARISIAN
CORRESPONDENT.

THE near approach of Longchamps has this year created more than usual bustle. The promenade is expected to be brilliant; and, notwithstanding that it is yet very early in the season, our manufacturers, *marchandises des modes*, and *couturières*, have exerted themselves to produce such novelties as may add to their reputation. The new hats are of rice straw, Italian straw, and *pou de soie*. Some of the former are cut in such a manner as nearly to resemble the *chapeaux à la Pamela*. Others have the brim deeper than any that have lately appeared, but exceedingly long, and standing out very much from the face. The *chapeaux à la Pamela* are always trimmed with flowers. Some of the others are adorned with feathers; others with flowers; but *plumes panachées* are no longer seen; feathers are now of a moderate length, and of one colour only. Some of the hats of *pou de soie*, of the form we have just described, are of citron, glazed with white; they are trimmed with white feathers; three of different sizes compose a *bouquet* placed a little on one side. Blond lace veils, of light but rich patterns, will, it is expected, be worn with these hats.

Capotes of sewed straw are likely to be

in request for morning *negligé*; they are trimmed with *gros de Naples* ribands of light colours; *vert perruche* is very much employed. A few drawn bonnets also have been seen; they are composed of *gros de Naples* printed in squares, and trimmed with *ruches*; they differ from those of last year only by being a little larger in the brim.

Redingotes of foulard, made to fasten in front by knots of the same material, are already prepared for Longchamps. They are made high and close round the bust, with pelerines scalloped or dented round the border. A few foulard scarfs, printed in very beautiful patterns, have appeared, but it is yet too early in the season to say how far they are likely to become fashionable.

Chintz robes, printed in full colours, are fashionable for the early part of the morning—that is to say, till twelve o'clock. The robe is made high and plain; it is always worn with a black moire apron, and a small cap of the simplest form, trimmed with gauze ribands.

The new materials most likely to be in favour in evening dress are, *Foulard Pompadour*: the pattern dates from Louis XV.'s

time; it is rich but heavy; *Foulard Ulelmas*, a grenadine silk, of Egyptian patterns; *Foulard d'Orient*, a mixture of cashmere and silk, figured in another shade of the same colour.

Several new articles of jewellery have appeared: those expected to be fashionable are a mixture of gold and enamel, with cameos or turquoises. Earrings are, for the most part, ornamented with cameos, and of a long shape. Bracelets are very narrow, and divided into different compartments, in each of which is a cameo or a *plaque* of enamelled gold. Rings have a motto, traced in diamonds on a black ground. Some, less valuable, but very pretty, are in small compartments of enamel, which form a gallery round the finger. *Agraffes* for the draperies of *corsages*, or pins for *fichus*, have chains suspended from them, which descend upon the *ceinture*, where they attach the smelling-bottle or the watch. The colours that will be in favour are *vert perruche*, and other shades of green, violet, primrose, lilac, pale blue, and various shades of rose colour and citron.

LITERARY INTELLIGENCE.

THE MIRABEAU PAPERS. The able English editor and translator of "The Recollections of Mirabeau" and "Marshal Ney's Memoirs" is preparing for immediate publication "The Memoirs of Mirabeau, biographical, literary, and political; written by himself, his father, his uncle, and his adopted son." Besides containing a fund of personal anecdote and adventure, these memoirs, it is said, will throw more light upon the early history of the French Revolution than any that have hitherto appeared.

A new work is announced from the pen of Silvio Pellico, entitled "The Duties of Mankind," translated by Mr. T. Roscoe; with additions and biographical notices by Pellico's fellow-prisoner, Maroncelli.

"The Physiology, Pathology, and Treatment of Asphyxia; including Suspended Animation in newborn Children, and from Drowning, Hanging, &c." by Dr. J. P. Kay.

A translation from the German work, entitled "Philosophy of History," by Frederick von Schlegel, which comprises a course of Lectures on Ancient and Modern History, delivered at Vienna in the year 1828.

"Wesleyan Takings; or, Sketches of eminent Preachers, with Remarks on their distinctive Peculiarities," &c.

"Sixteen Discourses on the Liturgical Services

of the Church of England," by the Rev. T. Bowdler, M. A.

"Scenes and Recollections of Fly-Fishing in Northumberland, Cumberland, and Westmoreland," by Stephen Oliver, the younger; with wood-cut illustrations.

"State Trials, from the era of the Revolution of 1688 to the Special Commission in 1831," reviewed and illustrated by W. C. Townsend, Recorder of Macclesfield.

Dr. Lindley, Professor of Botany at the London University, has in preparation a Popular Introduction to the Natural System of Botany, on a similar plan to Rousseau's celebrated Letters on Botany: it is to be entitled "Ladies' Botany," and illustrated by numerous engravings.

"Napoleon's dying Soliloquy," by Mr. J. Stewart.

"Cruikshank 'At Home,' a new Family Album of endless Entertainment," with numerous original engravings on wood. Also, "Cruikshank's Trip to Greenwich Fair," with engravings, a Companion to "Hood's Epping Hunt."

"An Address to the Nobility and Landed Proprietors of Great Britain and Ireland, on the distressed State of the Agricultural Population, and the baneful effects of Absenteeism, displaying the benefits from small Allotments of Land," by a London Merchant.

THE COURT MAGAZINE.

FASHIONS FOR THE MONTH OF MAY, 1834.

EVENING DRESS.

Standing Figure.

ROBE of pea-green *pou de soie*, over a white crape slip; the front of the latter is painted in a light running pattern of flowers in various colours. The robe is open before; and the sides, bordered with blond lace, are looped back in half circles, by bows of pea-green gauze riband. The *corsage* is cut low and square; pointed at bottom, and trimmed with a lappel, narrow and rounded off upon the bosom, but deep over the shoulders and back: it is bordered with blond lace, with which the front and bottom of the *corsage* is also trimmed. Bouffant sleeves of one fall only, and very full. *Chemisette* of plain white blond, made half high, trimmed round the top by a fall of blond lace, which stands up, and drawn close round the bosom. The head-dress is a turban formed of a green gauze scarf, which is edged with a light gold border, and terminated at each end by gold tassels. The folds of the turban are so arranged as to display both. Neck-chain and ear-rings fancy jewellery.

Sitting Figure.

ROBE of *mousseline de Siam*, a fancy colour, bordering on grey, but of a very delicate shade; it is worn over a white *gros de Naples* under dress. The *corsage* is cut very low, draped horizontally, and trimmed with a row of blond lace, set on plain round the top; the bottom is slightly pointed before and behind. Short sleeves, embroidered with gold in a light pattern, in compartments, terminating in a bias fulness, and surmounted

by *mancherons* lightly embroidered in gold. The border of the robe is worked in an exceedingly rich but light pattern. The hair is parted on the forehead, disposed in a full tuft of curls on each side, and ornamented with a gold circlet and a blond lace veil: the latter is arranged round the knot of hair at the back of the head, so as to form a drapery of a very graceful kind behind.

GENERAL OBSERVATIONS ON FASHIONS AND DRESS.

Paille de riz, and *pou de soie*, are, as we predicted, the favourite materials for the new hats and bonnets: it appears likely that the former will remain so during the summer months. We understand that Italian straw, of the plain kind, will be much in request; and although it is yet early in the season, we have seen several crape hats.

Morning bonnets of a very close kind will be generally adopted. We have seen some of white *pou de soie* made to wear over a small morning cap. They were trimmed with very rich plain ribands, or with points of *gros de Naples*, which formed the *brides*. Some had the edge of the brim bordered with a *ruche*, others were worn with *crêpe lisse* veils. This is a becoming style of morning bonnet, and very appropriate.

Hats in half dress have the brims wide and standing very much out from the forehead, but close at the sides; the crowns are high; the favourite form is the *chapeau capote*, particularly those of rice straw, trimmed with a wreath *à la Ceres*, composed of ears of corn intermixed with rich riband and straw. Some

few rice straw bonnets are trimmed with feathers. The bouquet is composed of either two or three short plumes; it is placed high on the left side of the crown. The *brides* are always placed outside of the brim, so as to keep it close upon the cheeks; they tie in a full bow under the chin.

We may now affirm with certainty that pelisses will be very fashionable in out-door dress, but we have nothing to add to the observations we made upon them last month. *Foulard* robes, we mean those of two colours only, are likely to be very fashionable in morning dress. They have generally a black ground; the pattern, which is very light, is either rose, French grey, marsh-mallows, green, or orange. Indian *foulards*, spotted in very large spots, either red, orange, or black, are the most in favour. Morning dresses are always made with high bodies; and pelerines edged with three or four pipings of *gros de Naples*, corresponding with the colours of the robe. A quilting of silk of the material of the dress is sometimes employed instead of the piping. Pelerines of this kind have very much the appearance of a *canezou*; they are attached behind and before under the ceinture, and are cut with points, which descend upon the shoulders. These dresses are always made with pockets, and the pocket-hole is edged to correspond with the pelerine, but the quilting is much smaller.

Sleeves are now set in a manner very advantageous to the shape, instead of a mass of plaits, which spoils the fall of the shoulders; the fulness is arranged in a plain piece, which descends upon them. This is done in different manners; the prettiest is that in which the fulness is arranged in three *coquilles*.

There is every reason to suppose that black blond lace mantelets and pelerines will be this season quite as generally adopted in out-door dress as they were last year; and from the orders that have been given for *canezons* and pelerines of embroidered muslin, both for out and in-door dress, we have reason to believe that they will also be very fashionable; they are of a novel description; the embroidery is beautiful, but lighter than that of last year, and there is less trimming. We may cite, among the most elegant, some *canezou*-pelerines of clear cambric; they were not embroidered, but were trimmed with plain *dents* placed one upon another, so as to display only the half of each *dent*; the trimming was edged with narrow Valenciennes lace of the finest kind.

The most elegant of the new materials for dinner and evening dress are the *carreaux*

écossais, *gros de Canton* and *Pekins Chines*. These are silks of the richest kind: the *Salamporis unis*, which is in fact another name for a superior kind of chaly; and the *Salamporis croises*, the same description of material, but twilled. They are of different patterns. Some arabesques on a white or coloured ground; others running patterns; others bouquets of flowers.

Evening dress has as yet suffered no remarkable change in its form, but it is generally understood that pointed *corsages* will not be adopted for dress robes during summer. Double Sabet sleeves are expected to continue in favour for grand costume. There is no decided fashion for long sleeves, some being made large, and others very tight at the lower part of the arm, but all are excessively wide at the top. They are ornamented with puffs, or with knots of riband placed upon the seam from the bend of the arm to the wrist. The colours given last month are those in favour; we have to add to them different shades of light brown.

COSTUME OF PARIS. BY A PARISIEN CORRESPONDENT.

THE summer fashions are only now beginning to appear, for there were scarcely any exhibited at Longchamps. The weather was indeed too cold and rainy to permit our *élégantes* to appear in summer dresses; but at present the *Bois de Boulogne*, and the Tuilleries gardens afford a very elegant display of summer toilettes.

Paille de riz, *crape*, *pou de soie*, and some figured silks, are the materials of hats and bonnets. The latter are close, and smaller than it was expected they would be; they are generally decorated with spring flowers, and are either worn over small morning caps, or else are trimmed inside of the brim in the cap style with blond lace, either intermingled with coques of riband, or riband arranged in small sharp points. Although it is yet early in the season, several bonnets of rose colour, or lilac *pou de soie*, covered with white crape, have appeared; the flowers that trim them always either correspond with the colour of the silk, or else are partly of that colour, and partly white.

The crowns of hats are generally high, and rather pointed; the brims close at the sides, but wide over the forehead. Some have the crowns ornamented by two or three bands of riband placed one above another, and attached at the sides by knots. Others have a

single band of very broad riband, brought round the crown, and tied on one side in a knot of four bows, and two long ends. These trimmings are generally adopted for undress hats, which are seldom decorated with flowers.

One of the prettiest half-dress hats that has yet appeared, is a *chapeau capote*, the crown of which is placed quite in the cottage style behind: the brim is quite round, and stands out from the face. A bouquet of feathers, or a light sprig of flowers, is placed on one side.

Open pelisses of *gros de Naples*, or *pou de soie*, over embroidered muslin robes, are very generally seen in the promenades. Some of the most elegant are of dust-coloured *pou de soie*, figured in a vermicelli pattern in blue, and lined with blue sarsenet. The round of the pelisse is edged with blue satin piping. The *corsage* and sleeves are of the usual form; the latter are encircled at the wrist by bands

of riband, quadrilled in blue and dust colour, and terminating in knots on the front of the arm. A very broad riband of the same kind forms a ceinture with long floating ends.

A few, but very few, pelisses of embroidered muslin, lined with coloured *gros de Naples*, have been seen. They are worked round the border in a rich pattern in feather stitch. Some have a row of lace set on with a little fullness round the edge. The pelerine is generally trimmed with lace, and is pointed.

Some summer shawls, of a new rich and brilliant kind of silk, have just appeared; the patterns are Turkish or Chinese, and extremely heavy. Others, much more appropriate to the season, are of a half transparent kind. They are composed of Cashmere wool, and printed in Cashmere patterns. Fashionable colours are those of last month, with the addition of dust colour and *noisette*.

LITERARY INTELLIGENCE.

A Series of Lay Sermons on Good Principles and Good Breeding. By the Ettrick Shepherd. In one volume duodecimo.

A Treatise on Field Fortification, and other subjects connected with the duties of the Field Engineer. Illustrated with Twelve Plates. By J. S. Macaulay, Captain in the Corps of Royal Engineers. In one volume duodecimo, with the Plates in oblong quarto.

The second edition. The Life of the original Lawrie Tod; entitled, Forty Years' Residence in America; or the Doctrine of a Particular Providence exemplified in the Life of Grant Thorburn, Seedsman, of New York. Written by Himself: with an Introduction by John Galt, Esq. Illustrated with a Portrait.

The Case of the Church of England. 12mo.

The State and Prospects of Toryism in 1834. 8vo.

Mr. Montgomery Martin has in the press the second volume of the History of the British Colonies, embracing our possessions in the West Indies; in which the actual state of those valuable islands will be fully developed, from official documents, furnished by authority.

Sylloge Theologica; a Systematic Collection of Tracts in Divinity, for the Use of Students in the Universities, and of the Younger Clergy, revised and illustrated with Notes, by the Rev. Dr. Wordsworth.

Reflections adapted to the Holy Seasons of the Christian and Ecclesiastical Year, by the Rev. James Brewster.

The People's Debt to the National Church; in a series of Readings, Historical, Biographical, and Doctrinal, Vols. I. and II., comprising the Age of Cranmer, by the Rev. Richard Cattermole, B.D.

Transactions of the Royal Society of Literature, Vol. II. Part 2. This Part will comprise numerous valuable Papers by the late W. Roscoe, S. T. Coleridge, Dr. Nolan, Colonel Leake, &c.

The Life and Adventures of John Marston Hall, by the Author of "Darnley."

A Treatise on the Discases and Injuries of Bones, by Edward Stanley.

An Account of the Medicinal Employment of Delphinia, by A. Turnbull, M.D., and J. Sutherland, M.D.

Remains of the late Alexander Knox, containing Letters, &c., on the Doctrines and Philosophy of Christianity, and the distinctive Character of the Church of England.

The last days of Pompeii is the subject of Mr. Bulwer's forthcoming novel.

Retzsch, the German artist, whose Shakspeare Illustrations have acquired for him an European reputation, has just consigned to English publishers some exquisite designs, which are to appear under the title of "Retzsch's Fancies."

Mr. Beckford, whose elegant literature and powers of composition are so highly appreciated, as about to submit some of his original papers to the press. We shall look with impatience for any thing from the pen which wrote the "Caliph Vathek."

Lays and Legends of France, and Lays and Legends of Ireland, by Mr. W. J. Thoms.

THE COURT MAGAZINE.

FASHIONS FOR THE MONTH OF JUNE, 1834.

COURT DRESS.

UNDER-DRESS of white *gaze chiné*, with a rich border of gold lama. Robe of *gros Pompadour*, vermilion ground, and rich antique pattern of gold. The *corsage*, cut low, square, and pointed at bottom, is trimmed on each side of the front with a blue satin border, richly embroidered with white; it is edged with gold, and laced with gold cord. Fancy jewellery girdle, from which is suspended a cordon of coloured gems, terminated by a lozenge and tassels of fancy jewellery. The back of the *corsage* is trimmed with blond lace, disposed *à la Medicis*, but not very deep. Mantelet of *tulle illusion*, lightly embroidered in gold. Under sleeves of white *gros d'orient*; the upper ones of *tulle illusion*, are *à la mameluc*, embroidered to correspond with the mantelet. The skirt just meets at the point, opens down the front *en tablier*, and is trimmed round with a border corresponding with that on the *corsage*. The hair is ornamented with a superb plume of white ostrich feathers, blond lace lappets, and a *ferronière* and combs of gold and coloured gems. Necklace and ear-rings *en suite*.

CARRIAGE DRESS.

THE robe is *foulard*; the ground a new shade of *poussière*, a light pattern in green and lilac. The *corsage* a three-quarter height, is cut bias, seamed down the front, and trimmed with a small round lappel. The sleeves are of the double *bouffant* form at top, moderately full from the elbow rather more than half way to the wrist, and from thence to the bottom arranged in close

fold, disposed *en biais*. The folds are retained by a triple piping, the colour of the ground of the dress, which, we should observe, also borders the lappel. *Canezou* of Indian jaconot muslin, made quite up to the throat, with a deep square falling collar; it sits close to the shape at the upper part, but is drawn in full at the waist by a knot of *taffetas* riband, corresponding with the ground of the dress. The back descends considerably below the waist in the jacket style; the fronts are rounded, and also pass the *ceinture*. The *mancherons* are round, and rather deep. The edge of the collar, &c., &c., is cut in round *dents*, in each of which is a light embroidery in feather-stitch. Rice straw hat, the crown trimmed with a *bouquet* of green and lilac ostrich feathers, and lilac and white gauze riband. The interior of the brim is trimmed in the cap style, with an intermixture of riband and blond lace.

WALKING DRESS.

A MUSLIN robe, embroidered in a light pattern round the border. *Pelisse* of *gros de France*; it is of a new and very delicate colour, but one that we hardly know how to designate; it is between a blue and a gray. The *corsage* is made to sit close to the shape, quite high, and a little pointed, but very gracefully so, in front. The *pelerine* is very deep behind, and on the shoulders, and cut out in the heart form on the bosom: it is bordered, as are also the fronts of the skirt, with a new fancy silk trimming, corresponding in colour with the *pelisse*. *Amadis* sleeves. *Pou de soie* hat, of that shade of rose that borders on violet. The brim is very open, and short at the ears; the crown

is of the horse-shoe form; a sprig of roses is attached to it on one side by a knot of glazed *taffetas* riband. A band and knots of riband and blond lace *mentonnières* ornament the inside of the brim. Round *colletette* of embroidered muslin, and neck-knot of glazed *taffetas* riband, corresponding with the trimming of the hat.

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GENERAL OBSERVATIONS ON FASHIONS AND DRESS.

SMALL cottage bonnets are at present quite the mode in morning dress. They are composed for the most part of *pou de soie*, or *gros d'orient*. Some are trimmed with knots of riband only, others with a small bouquet of flowers placed on one side. When these bonnets are becoming, their effect is very much so, as they give a very youthful appearance; but it is generally believed that when the weather gets very hot they will be discarded by our *élégantes*.

Hats and bonnets in half dress have the brims decidedly larger; several of the latter have them brought down so low at the sides of the face, that they almost meet in a point under the chin. The crowns of both are of various forms; some incline to the cone shape, others are of the horse-shoe kind; where these latter are composed of silk, the material is always laid on in drapery, which is sometimes mingled with blond lace. Drawn bonnets are now very much in favour, even for half dress, particularly those composed entirely of rich ribands; they are frequently trimmed under the brim with blond lace, disposed *en ruche*, but looped back at the sides by tufts of rose-buds, violets, or other small flowers, to correspond with one of the colours of the riband, which is generally figured or plaided in two colours; but when these colours are white and green, then the flowers may be of different hues.

We may cite as a model of lightness and elegant simplicity, the *capote Taglioni*; it is composed of *tulle illusion*; the crown is plaited, the brim drawn in large casings by rose-coloured glazed *taffetas* riband; a knot of riband to correspond adorns the crown. Small roses, disposed in tufts *à la Mancini*, decorate the interior of the brim, to the edge of which is attached a short veil, somewhat longer than they are usually made, of *tulle illusion*, embroidered at the bottom in a Grecian border, in rose-coloured silk, and terminated by a deep hem.

Pelisses composed of rich plain silk con-

tinue in request. They are generally made open before, but we have seen some closed down the front: the prettiest of these last have the *corsages* made high, buttoned down the front by very small buttons, and trimmed with three bias bands, which meet on each side at the *ceinture*, where they are very narrow, and spread out as they approach the shoulders; the front of the skirt is also trimmed on each side with three bias bands, arranged in the half-fan style; one goes straight down on each side in the centre of the skirt, the others are placed at some distance from it. A row of fancy silk olives are disposed at regular distances at the outer edge of the trimming, both on the *corsage* and the skirt.

Foulards, and half-transparent materials, are much in request for robes; but we see also several of rich plain silk, particularly *pou de soie*, *gros de France*, and *gros de Naples chiné*. The former of these materials is very generally employed, and is likely to continue long in favour; it drapes admirably, is rich without being heavy, and its high price will prevent it from ever becoming very common.

Promenade robes have the *corsages* always made high, and the sleeves decidedly large from the elbow to the wrist. Some are made moderately so, and retained only by a simple narrow band at the wrist; others have the fulness drawn in under two or three *rouleaus*, so that the sleeve sits close to the arm about half way from the elbow to the wrist; and several are made very large at the bottom, and without any under sleeve to sustain the fulness at the top, so that they appear exactly similar to the *imbecille* sleeves that were so fashionable a few years ago. Pelerines, of the same material as the robe, have lost nothing of their vogue; the most novel have now a broad hem instead of the piping with which the edge used to be trimmed. We have seen also the pelerine and the border of the dress trimmed *en biais* with silk of a different colour. We cannot say this is a settled fashion, but we know that these dresses have been made for distinguished *élégantes*. Embroidered *canezous* are very generally adopted. *Ruches* are becoming very fashionable, both in half and in evening dress, for the trimming of pelerines and bottoms of robes. We have seen them also adopted for dresses that are made with lappels of the shawl kind; that is, for the lappel only. Where the dress is of a figured material, the *ruche* is always of riband to correspond with the ground of it;

but if it is composed of plain white gauze, crape, or organdy, then the *ruche* is either rose-colour, blue, or green.

The most novel evening dresses have the *corsages* cut very low, the front disposed in hollow plaits; the corsage is bordered with a lappel, which is edged with lace if it is organdy, and with blond if it is of any other material. Short sleeves of the double *bouffant* form; the skirt is trimmed with a row of lace disposed *en tablier* on each side of the front, and a rich embroidery in the centre.

Head dresses of hair are now of a moderate and becoming height; they are ornamented only with the flowers of the season. Fashionable colours are pearl gray, pale blue, *noisette*, straw-colour, and all the lighter shades of rose and green.

COSTUME OF PARIS. BY A PARISIAN CORRESPONDENT.

THE season is now sufficiently advanced to enable me to say that the fashions are fixed; and if the alterations are not very numerous, they are at least in good taste. Hats and bonnets are, with the exception of the very small capotes adopted in morning dress, much larger; the crowns are indeed ungracefully high. Thus a *merveilleuse* is frequently seen in a morning in a bonnet so extremely small and close, that one would be tempted to think she had put on one belonging to a child by mistake; while in the evening she will appear in a high-crowned hat, with a very large and wide brim.

Although silks continue in favour, yet light materials are more in request for the promenade. Clear muslins, printed in small patterns of two colours, are very generally adopted. These dresses are either worn with a pelerine of the same material, round,

very open on the bosom, and with a small square collar; or else with one of cambric trimmed with muslin, bordered with Valenciennes edging, and small plaited. Cambric *manchettes* are always adopted with pelerines of this latter description.

We see also, both in elegant promenade dress, and for the *spectacle*, muslin pelisses, lined with white or coloured taffetas; the latter are more in favour for the promenade, the former for evening *négligé*. The most elegant are those lined with white taffetas, and trimmed with a deep fall of English lace, set on nearly plain except at the corners, which are rounded. Small *coques* of white satin were placed in tufts just above the lace, at some distance from each other. A similar trimming, but in narrow lace, adorned the pockets. A round pelerine, closed before, and trimmed with lace corresponding with that round the dress.

Organdy, both plain and painted, is much in favour in evening dress; these robes are made with *corsages à la vierge*, or else in crossed drapery: those of the first kind are usually trimmed with a mantilla of English point lace, a richly embroidered *guimpe* is employed for the others; long sleeves are fashionable, but short ones appear to be preferred.

Rice straw, crape, and *tulle illusion* are the materials in favour for evening dress hats; the brim turned up forms, if we may so express it, an *auréole*; the crown and the interior of the brim are decorated with flowers; those employed for the latter are always extremely delicate; they are disposed *à la Mancini*. A *demi voile* of *tulle illusion* is a favourite accessory to these hats. Fashionable colours are *col d'aigle* (a redish shade of dust-colour) dove-colour, apple-green, and various shades of gray, rose and citron.

LITERARY INTELLIGENCE.

PREPARING for immediate publication, A Descriptive, Explanatory, and Critical Catalogue of Fifty of the earliest Pictures in the National Gallery, (including the Two Correggios lately purchased by Government), by John Landseer, Esq., F.S.A.

Sketches of Natural History, by Mary Howett.

Le Page's L'Echo de Paris, second edition, with a Vocabulary of Idiomatical Phrases.

Mr. Stevenson, Oculist to his Majesty, has in the press, a small familiar Tract on Cataract, by

the perusal of which, persons afflicted with that disease will be enabled to recognise its existence, so as to avail themselves of the mild and eminently successful operation performed by the author at the "Royal Infirmary for Cataract," and for the benefit of which Institution the work will be published.

The Cabinet Annual Register, and Historical, Political, Biographical, and Miscellaneous Chronicle of 1834, is in the press, and will be published in February.