

# The Ladies' Journal

Devoted to Literature, Fashion, &c.

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## OUR PATTERNS.

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## QUEENLY BEAUTIES.

Queen Victoria was very pretty in her youth. She had a lovely bloom, a brow white and smooth as polished ivory, a very pretty mouth, the short upper lip revealing a set of very fine teeth, and a profusion of light brown hair. Her arms and shoulders might have served as models for a sculptor. Every body knows that the royal beauty at present of the English court is the Princess of Wales, and photographs and portraits have been multiplied to give some idea to the outside world of her flower like and gracious loveliness. Queen Victoria, when she was first married, used to call her affectionately "My lily." But those who have never seen her can have but a faint idea of her peculiar and winning charms, which reside no less in the exquisite and simple grace of her manner and the sweetness of her expression than in the delicate outline of her features and shoulders, or in the lustre of her soft blue eyes.

Probably the most famous royal beauty of our epoch was the Empress Eugenie. Like the Princess of Wales, her great charm in her youth lay in the melancholy sweetness of her expression, and in the refined grace of her manners. Her complexion was lovely, her eyes of a true and transparent azure, and her hair was of a golden chestnut hue that was simply indescribably beautiful. The delicate outlines of her features, and the exquisite poise of her head on her long slender neck and shapely shoulders, have been immortalized on canvas and in marble. When she was first married she used to dress with great elegance and simplicity, her favorite color being delicate lilac. She was so beautiful in those early days that she called forth the chivalrous devotion of every American gentleman in Paris. But she received very little public homage, even in those days.

The Empress of Austria twenty years ago! Ah! how lovely she was, the young and queenly Elizabeth, then in the full pride of her beauty that had won her a place upon the imperial throne of Austria! She was elegantly attired in white muslin, trimmed with valenciennes lace and set off with a sash of violet silk, embroidered with steel. From beneath her small turban hat showed coil upon coil of dark silken braids. The empress is even yet one of the most beautiful princesses of Europe, and certainly she is the queenliest. She looks the empress, every inch of her.

The Empress of Russia, like her sister, the Princess of Wales, is a very lovely woman, petite in form, with large, soft brown eyes, and a singularly sweet expression. The third sister, the Princess Thyra, now the Duchess of Cumberland, is on the contrary, very plain.

The daughters of the Princess of Wales are very shy and simple-mannered little girls, quite children yet, though the eldest is nearly sixteen. The youngest of the three, the Princess Maud, gives promise of considerable personal beauty; the eldest girl, the Princess Louise, has a heavy featured, inanimate countenance and is undeniably plain.

## POWER OF MUSIC.

It is true that most people are more impressed by what they see than by what they hear; so that it has become a maxim that one learns more readily through the eyes than through the ears. But Nature is a compensating mother. If the eye begets the most lasting impression, the ear imparts the most active stimulant. Few artists who appeal to the eye have so roused the vital action as those who seek the ear. An illustration of the power of sound, expressed in fitting music to fitting words, is given by Ben. Perley Poore in the *Boston Budget*. He says:

"Jenny Lind's ballad-singing carried her Washington audiences by storm. Without in the slightest degree compromising its character of a simple ballad, she infused into every line of it more of the poetic spirit and meaning than the words, upon the mere reading, seemed to contain."

"It was often the outpouring of the soul of a Scottish peasant lassie, yet it was one of the most charming pieces of vocalization ever listened to."

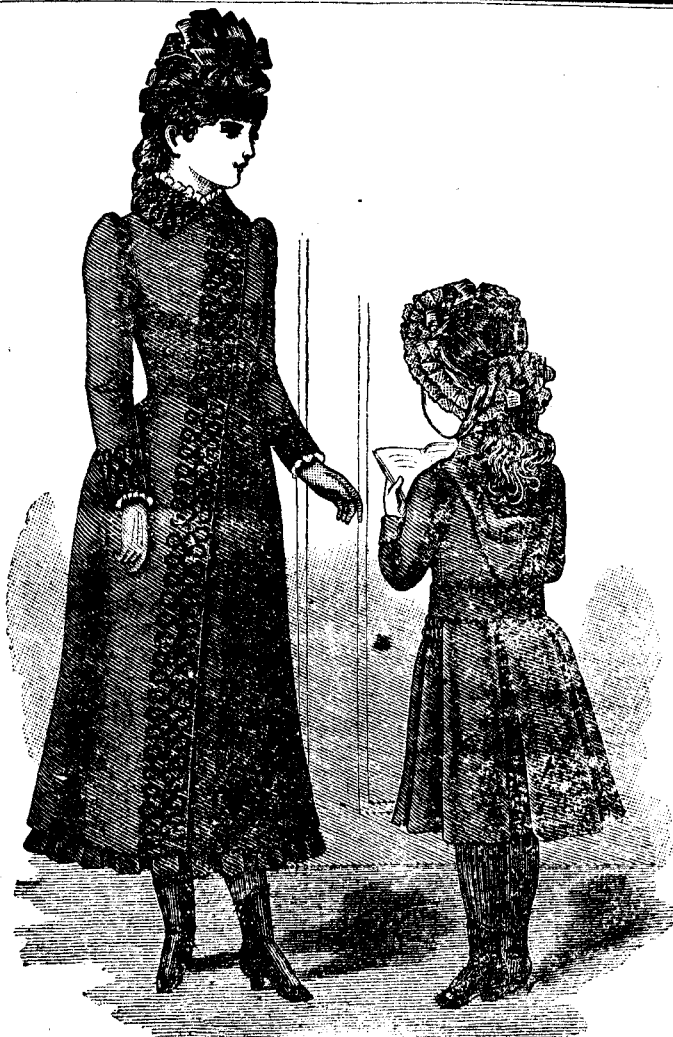
"What wondrous versatility was here! From Bellini to Burns—from the highest reach of Italian art to the most homely simplicity of Scottish minstrelsy—and the same effect produced by each!"

"At the close of her singing the 'Last Rose of Summer,' on one occasion, Mr. Webster, who occupied a front seat, joined in demanding its repetition, and when Miss Lind came on the stage again he rose and bowed low twice, his swarthy features gleaming with gratification. The audience indorsed the compliment with vociferous applause."

In serving, lay the peas and bacon first on the dish, and place the duck on them; then thicken the gravy and pour it over.

## ORIANA SKIRT.

Any material can be appropriately made after this design, which is very practical and very stylish. The drapery is long in front and moderately looped at the right side, while at the left it is open, disclosing a skirt trimmed with gathered flounces which extend as far as the belt. The back is prettily draped, being drawn high enough to show the two flounces which are carried entirely around the lower edge of the skirt. Silk, cashmere, and most kinds of dress goods make up nicely after this model, which will also be found suitable for the thin, light materials used for evening wear or dressy occasions. It is illustrated elsewhere in combination with the "Ernestine" basque, in a reception toilet made of lace. Five yards and one-half of goods twenty four inches wide will be required for the drapery, and two yards and one-half of contrasting material the same width will trim the skirt as illustrated. Two yards and one-quarter of embroidery or any flat trimming will be needed to arrange as represented. The underskirt should be of lining; and will take four yards and three-quarters. Price of pattern, thirty cents.



MISSES' CLOAKS.

Fig. 1.—The "Naya" redingote, an exceptionally youthful and becoming design, made in green cloth of a bronze shade and trimmed with black mohair braid, is here represented. The felt hat matching the coat in color has its rolled brim faced with velvet of a harmonizing hue, and is prettily trimmed with velvet ribbon arranged in loops and bands quite high in front. The opposite view of this garment is shown among the separate fashions, accompanied by a description giving details about its arrangement, and telling the quantity of material required for a size. Patterns in sizes for from twelve to sixteen years. Price, twenty-five cents each.

Fig. 2.—This charming little cloak, the "Doris," will be admired for its quaint

and attractive appearance, and its simplicity, which makes it an acceptable model that can easily be made as illustrated. It is represented made in dark blue cloth with a cardinal surah lining in the hood which enhances its effectiveness. The dressy little bonnet of dark blue velvet is trimmed with cream-colored Oriental lace and blue satin ribbon, and its quaint and picturesque effect is in keeping with the stylish little garment with which it so prettily corresponds. The design is illustrated elsewhere, accompanied by a description telling the materials for which it is most appropriate, and the quantity of material required for a medium size. Patterns in sizes for from two to six years. Price, twenty-five cents each.

