

"He rose by his energy, ruled with justice and applause, was rewarded by the love of a princess, and the unwavering confidence of a Caliph, and died on account of his loyalty."

### DICTIONARY OF PHRASES.

Eau bénite de cour (*Fr*) holy water of the court; court promises.  
 Ecce Homo! (*Lat*) behold the Man!  
 Ecce signum! (*Lat*) behold the proof!  
 Ecume de mer (*Fr*) froth of the sea, (meerschaum)  
 Eclaircissement (*Fr*) clearing up; explanation.  
 Eclat (*Fr*) splendour, applause.  
 Ego spero pretio non emo (*Lat*) I do not buy hope with money.  
 Ego de alio loquor, tu de ceped respondes (*Lat*) I talk of chalk, and you talk of cheese.  
 Ego Hannibal, peto pacem (*Lat*) I, Hannibal, seek peace. Hannibal having sworn a vow of eternal enmity against the Romans  
 Elan (*Fr*) a jerk, sudden step; the dashing advance of soldiers.  
 Elito (*Fr*) a select body, the best part.  
 Eloge (*Fr*) a funeral oration, a panegyric on the dead.  
 El Dorado (*Sp*) the gold region.  
 Emeritus (*Lat*) one who has been honourably discharged from public service.  
 Emeute (*Fr*) an uproar, a riot.  
 Embonpoint (*Fr*) plumpness of body.  
 Embouchure (*Fr*) the mouth of a river, also the mouth-piece of a musical instrument.  
 En abrégé (*Fr*) briefly, in few words.  
 En avant (*Fr*) forward, onward.  
 En barbette (*Fr*) (in fortification) when the cannon of a battery are higher than the breast wall.  
 En bas (*Fr*) below, down stairs.  
 En belle humeur (*Fr*) in good humour.  
 En conscience (*Fr*) conscientiously.  
 Encore (*Fr*) again, once more.  
 En détail (*Fr*) in detail, retail.  
 En Dieu est ma fiancée (*Fr*) in God is my trust.  
 Enfant perdu (*Fr*) a lost child, (military term, the forlorn hope.)  
 Enfant gâté (*Fr*) a spoiled child.  
 Enfant trouvé (*Fr*) a foundling.  
 En fuite (*Fr*) said of a ship when she carries only her upper tier of guns.  
 En gros (*Fr*) wholesale.  
 Et tu, Brute! (*Lat*) and even thou, Brutus!  
 (The exclamation of Julius Cæsar when stabbed by Brutus).  
 Ex cathedrâ (*Lat*) from the chair, (hence, with authority or dogmatism.)  
 Excerpta (*Lat*) extracts.  
 Ex concessio (*Lat*) from that which is conceded.  
 Ex curiâ (*Lat*) out of court, (law term).  
 Exeat (*Lat*) leave of absence, (lit. let him depart.)  
 Exempli gratiâ (ex. gr.; e. g.) (*Lat*) for the sake of example.  
 Exequatur (*Lat*) a recognition of a person in the capacity of Consul.  
 Exeunt omnes (*Lat*) all go out, (stage phrase).  
 Ex intervallo (*Lat*) at some distance.  
 Exit (*Lat*) the departure of a player from the stage; also any departure.  
 Ex mero motu (*Lat*) of mere good pleasure.  
 Ex necessitate rei (*Lat*) from the necessity of the case.  
 Ex nihilo nihil fit (*Lat*) nothing can come of nothing; (lit. out of nothing, nothing can be made.)  
 Ex officio (officiis) (*Lat*) by virtue of his office (their offices).  
 Ex parte (*Lat*) on one side only.  
 Ex pede Herculeum (*Lat*) from a partial exhibition, learn the full extent of a man's power; (lit. from measuring the foot, learn the size of the entire body.)  
 Experientia docet (*Lat*) experience teaches.  
 Experimentum crucis (*Lat*) a decisive trial.  
 Exposé (*Fr*) a laying open, an exposure.  
 Ex post facto (*Lat*) after the deed; in law, consists in declaring an act penal or criminal, which was innocent when done.  
 Expressivo (*It*) (in music), with expression.  
 Ex professo (*Lat*) professedly, by profession.  
 Extempore (*Lat*) off hand; to speak without notes, without previous study or preparation.

### THE FASHIONS.

FROM THE ENGLISHWOMAN'S MAGAZINE.

THERE are but few striking changes to notice between this and last year's winter fashions—only a few modifications.

It is really difficult to say which is the most fashionable way of making up dresses, as there are many ways equally approved by fashion. The only general rule is that skirts are put on in flat double pleats, scant and short in front, and form a long and ample train at the back. The question of greatly shortening the skirt has been agitated, but has not met with success; trains are decidedly more graceful than short round petticoats, and have been voted for a continuance of at least one year longer. Paletots follow suit, and are also more or less train-shaped at the back.

Many dresses are made with round waistbands, and some with short basques or lapels all round the waist. Bodies are short-waisted, but still not as much so as was dreaded by those who prophesied a return to the fashions of the First Empire. Lappets and curiously-shaped pieces of the same material as the dress, and braided or embroidered, are a favourite style of trimming; but the ornament now most in favour of all is the thick lace called Cluny guipure. It is literally placed on every possible article of clothing, including caps, bonnets, dresses, petticoats, collars and cuffs, jackets, and even slippers.

Jackets are very much worn, and of every description, from the loose morning jacket to the elegant white or black lace jacket without sleeves. Some are made of white muslin, arranged in very narrow plaits, and lined with pink, blue, or mauve silk, for evening and dinner parties.

The following descriptions will give our readers clearer notions of the modes of the present day:—

For a walking toilette, an under-petticoat of red cashmere, trimmed with a very narrow pleated flounce, above which are placed three rows of Turkish braid. A dress of grey poplin, looped up over the petticoat with four strips of the same material, edged all round with a narrow ruche of red silk, of the same shade as the petticoat; each strip is fastened on with a large red silk button. The body is high and plain; it has narrow lappets all round, edged, like the strips on the skirt, with a narrow ruche of red silk. A band of red gros-grains is worn round the waist, and fastened at the side with a large rosette. The body is fastened down the front with red silk buttons. The sleeves are narrow, trimmed round the top and bottom with a ruche of red silk, and fastened at the wrists with red buttons. The same trimming would look well in blue or violet. The toilet may be completed by a grey plush paletot and a black velvet bonnet, trimmed with the same colour as the dress. The under-petticoat should in any case be also of the same colour as the trimming.

The antique style is more than ever in vogue for head-dresses. The front hair is arranged in rows of frizzed curls upon the forehead, which it partially conceals, and is divided by bandelettes as we have already described. Large, heavy chignons are not, however, discarded, and the space between the chignon and the front curls is filled up with plaits, loops, and drooping curls, forming altogether a very elaborate superstructure. As no fashion is very long lived, and it would be awkward to cut one's front hair quite short for the sake of wearing short frizzed curls, most ladies consent to buy rows of these, ready prepared and mounted upon velvet or brocaded ribbon, forming bandelettes. The ribbon may be covered with rows of pearls or coral beads. Delicate garlands of artificial flowers are worn, instead of ribbon or velvet, for ball coiffures.

A beautiful ball toilette consisted of a dress of ruby-coloured satin. It was trimmed round the bottom with two rows of rich brocaded ribbon, white, placed close together, with a vankyle edging of guipure lace on either side. The same trimming is repeated about ten inches higher, and between the two, rosettes of guipure lace are placed at regular distances. The skirt forms a

sweeping train at the back. The body is low, cut square at the top, and trimmed round with guipure lace, as well as the waistband. This body is made very low, and a small chemisette of white tulle, disposed in bouillons, divided by narrow red velvet ribbons, is worn inside; it does not come up beyond the shoulders, and is edged round the top with lace.

For young ladies, ball-dresses are made of white tulle or tarlatan; they are entirely covered with narrow bouillons, disposed the long way from the waist downwards; three bouillons round the top of the low body, sleeves of tulle, and a wide scarf of the same tied as a wash round the waist.

Gauze or tulle dresses, spangled with gold, are also very much the fashion. Flowers are less worn in the hair than formerly, and are often replaced by jewels, in the antique-style, for married ladies. The latter chiefly wear bandelettes of coloured velvet studded with pearls.

A pretty evening toilette for a young lady is a dress of plain white muslin, worn with a waistband, necklace, bracelets, and coronet of white ribbon, studded with large pink coral knobs.

Necklaces are quite indispensable now with low dresses; they may be replaced, however, by velvet ribbons studded with pearls or coral beads tied round the neck, and falling in two long lapels at the back. The coiffure is then generally made to match with the necklace.

For evening parties, small silk or velvet bodices of coloured silk are very much the fashion, trimmed with guipure lace and beads, and also small lace jackets of white or black lace over coloured silk dresses with low bodies.

Bonnets are made smaller than ever; they have crowns, but very small brims, and extremely narrow straight borders at the back instead of curtains. They are often of two colours, the crown of satin or tulle, arranged in bouillons; the brim and curtain of plain velvet.

For instance, a bonnet with a small crown of blue satin, disposed in bouillons, divided by rouleaux of black velvet; a plain black velvet brim and curtain; a blue gauze veil, fastened on one side with a small bird. Blue satin strings.

A bonnet with a crown formed of bouillons of spotted black tulle, with a string of jet beads arranged over it; the brim of black velvet, with a tuft of green feathers at the side, fastened with a clasp of cut jet. Inside, a bouillon of black tulle, studded with jet and divided by strips of green velvet. A veil of spotted black tulle. Strings of green ribbon, brocaded with a pattern in black.

### ANECDOTE OF BURNS.

The following anecdote of the Scottish bard seems to have escaped the hands of diligent biographers of the poet, and of many of the zealous members of St. Andrew's Societies; but the humour is so thoroughly characteristic of the wayward Burns that it deserves publication.

He and a few kindred spirits having met for a bout, there happened to enter the room a Mr. Andrew Horner, who had begun to imagine himself the rival of Burns in the art of making rhymes. Fortwith Horner challenged Burns to a trial of their powers of versification, which Burns of course accepted, for the sake of a little fun at the expense of his earnest competitor. Horner obtained pen and paper and gravely repeating syllable after syllable began:

"In seventeen hunder an' fifty nine."

That's the year I was born in.

"In seventeen hunder an' fifty nine,"

I was born.

Burns slyly drew the paper from him and continued Horner's first verse:

"In seventeen hunder an' fifty nine  
 The deil gat scuff to mak' a swine,  
 And put it in a corner;  
 But shortly after changed his plan  
 And made it something like a man,  
 And ca'd it Andrew Horner."

Poor Horner was undone, and the meeting grew uproarious with his discomfiture.

R. W. S.

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