

ribbon, as well as that which ornaments the head-dress, should be striped with silver.

(*Promenade and Carriage Costume.*)—Dress of rich steel-colored glacé silk. The skirt is trimmed with four rather broad flounces, cut out in large scallops. The two lower flounces are edged with three rows of quilled ribbon, and a broad fringe, following the undulations of the scallops. The two upper flounces have two, instead of three rows of quilled ribbon, and a row of fringe. The corsage, which is made in the jacket style, is high to the throat, and partially open in front, where it is laced by a silk cord. It has a turning-over collar, edged with one row of quilled ribbon and fringe, and the basque at the waist is trimmed in corresponding style. The sleeves are ornamented with three flounces, each edged with a row of quilled ribbon and fringe. Chemisette and under-sleeves of worked muslin. Bonnet of white drawn glacé, with two drooping white feathers on one side. To the edge of the bonnet there is attached a row of blonde lace, with broad vandykes. This row of lace falls down in the manner of a *voilette*. Under-trimming of tulle and blond lace, intermingled with flowers. The mantelet is of black glacé, and is trimmed with several rows of narrow black velvet and lace.

(*Spring Bonnet.*)—This bonnet, which is suited to plain walking dress, is made of straw, and trimmed with Leghorn-colored ribbon, disposed in a simple and tasteful style, with two long flowing ends on the left side. The bonnet is lined with white aërophane, laid in small, neat folds; and the under-trimming consists of loops of black velvet ribbon.

GENERAL OBSERVATIONS ON FASHION AND DRESS.

A new out-door dress is of a very showy and novel description. It is composed of black gros-de-Tours; is ornamented with a front trimming consisting of two wreaths of convolvulus embroidered in lilac silk. Between the wreaths bows of black and lilac ribbon are placed at intervals. Another is a dress of ruby-colored silk, figured, with very narrow black stripes. The skirt is trimmed with three flounces, figured, with broad stripes or bands, also black, woven in the silk. The flounces are edged with black and ruby-colored fringe. Bands similar to those which ornament the flounces edge the front of the corsage, which passing round the back presents the appearance of a revers, or turning-over collar. The sleeves of this dress present some novelty in form, being rather tight at the top, and *bouffantes* at the lower part. They are closed by a very narrow band, covered with black passementerie, and edged with white lace, which falls over the hand. The lower part of the sleeve is slashed; the slits or *crevés* being surrounded by passementerie and fringe, between which there is a row of white lace.

Many silk dresses are trimmed with flounces ornamented with embroidery of the same color as the silk. A dress of dark blue silk is trimmed with flounces of the same, each covered by another flounce of black guipure. One of the new dresses is composed of broché silk of so rich a texture as to render trimming on the skirt superfluous. This silk has a ground of light pomona green, and is

figured with bouquets of white lilac, roses and hyacinths. Many of the plain kinds of silk are in the *Bayadère* style. One ornamented with black velvet stripes in an open-work pattern, on violet-colored silk, is among the pretiest we have seen.

DOCTOR.—I have just kept room for a short notice of Clarke's work, here it is.

"Lays of the Maple Leaf, a song of Canada, the poetry from the Canadian Annual, "The Maple leaf," the music composed and most respectfully inscribed (by permission) to the Right Honorable the Countess of Elgin and Kincardine, by J. P. Clarke, Mus. Bac, King's College, Toronto." Published for the author, and for sale by A. & S. Nordhemier.

It is with great pleasure, that we welcome the appearance of this very creditable publication, which does much honour to Canada. Although the words and music are by children of another soil, to whom "the fair forest land," is but an adopted mother, yet the tone of feeling is thoroughly Canadian, and whilst due filial respect is shown, as it ought to be, to the rose, shamrock, and thistle, severally, as emblems of the three Kingdoms, which form the Parent-State. The "Hurrah," in which all join—is given in united Chorus, for "The leaf, the Maple leaf."

In this allusion, we refer to the glee, with which the publication opens. "The emblem of Canada," a composition of a very high order of merit, exhibiting both taste and judgement in the conception and execution. It is written for male voices, Alto: Tenors, and Bass, of the Solos, which are intended to be characteristic of England, Canada, Scotland, and Ireland, we prefer the last. It bears on its front the features of the Irish melody, which are more readily recognized, as it is in the minor scale.

The other compositions in the work are four songs, a duett, and a chorus. The songs have each their distinctive beauties; but we prefer "The Emigrant's Home-Dream," and "The Emigrant's Bride," in which the spirit of the poetry seems to us to have been more successfully caught. The duett, "Home Flowers," though pretty, is not much to our taste; but "The Chorus of Hunters," is a gem. It is a fine spirited burst of feeling, after the German model. The theme is skilfully handled, and the piece is strikingly effective.

The publication, we repeat, does honour to Canada, and will, we trust, be so remunerative to the author, as to induce him ere long again to gratify the public by other strains of that harp, which he touches with so masterly a finger. Of the poetry, as it is probably familiar to many of our readers, we feel it to be unnecessary to speak, as the high merits of the pieces, which graced the Canadian Annual during its brief existence, have been universally appreciated and acknowledged both here and in Great Britain.