

OUR GRANNIE.

FOR "THE LADY'S BAZAR."

She allus gives us cake for tea,
 With jam an' honey too;
 An', of course, we love our Grannie,
 It's natur'l that we do
 When she mends our gloves an' stockings,
 An' makes our winter coats.
 She can make us kites an' dollies,
 An' little wooden boats,
 That are jest as nice as any
 You'd purchase in a store;
 If the dollies have rag faces
 I like 'em all the more.
 An' when we tear our pinnies up
 Till they are full of holes,
 She takes an' sews 'em every one,
 An' never, *never* scolds.
 Then of'en when we hurt ourselves,
 An' think it best to cry,
 Do you know Grannie's cure for us?
 It is a piece of pie.
 Then, of course, we love our Grannie,
 An' Grannie loves us too;
 But then she is so good to us,
 It's natur'l that we do.

Peter St.

E. W.

OUR FOREIGN CORRESPONDENCE.

THE present fashion for tartan garments of every sort and kind naturally owed its origin in the first place to the marriage of the Duchess of Fife, and her determination to use the Macduff tartan for some of her most important gowns. The fashion, which was thus commenced in London, was speedily taken up with enthusiasm on the other side of the Channel, and French ladies have been wearing tartan gowns and cloaks, both in wool for daytime and in silk or poplin for evening wear. This being the case, it is only natural that English ladies should be interested in the tartan question. There are tartan poplins in almost every clan, sold by the yard, for making up into gowns, as well as silk sashes for children's wear, and silk squares and handkerchiefs to correspond.

London tradesmen are also making a great feature this year of their handsome reversible cashmeres, which are soft and rich in texture, and suitable, in their various colourings, both for day and evening wear. A silver-grey cloak is lovely, for instance, with a pale pink inner side, while for more useful purposes a brown reversible cashmere cloak, with a fawn-coloured inner side, looks very handsome with a brown collar and cuffs and brown feather trimming down the centre of the front. A circular evening cloak of this reversible material is of dark red cashmere with a brown lining. This cloak is fully gathered round the shoulders, made with a turn-down collar of the same material, and tied in front with long loops and ends of dark red ribbon.

New evening bodices are cut either with very short points in front, or else quite round, the waist being very often outlined with a girdle of silk cord, knotted on one side, and afterwards falling almost to the hem of the skirt. Draperies and puffings of *chiffon* round the bust and on the shoulders appear to be indispensable from these new bodices, while trimmings of ribbon and flowers are profusely used. There seems to be a tendency to revive the long sleeves of *chiffon* or *crêpe de chine* full to the elbow but twisted round the arm tightly from the elbow to the wrist. Should these sleeves come back into fashion, we shall have to adopt at the same time the one-button gloves of some five and twenty years gone by.

For house dresses the draperies and sleeves are bordered throughout with a fine silk fringe of exactly the same shade, while round the waist there is a deep belt of mingled gold and silver passementerie.

Softly puckered *chiffon* sleeves down to the wrist are now made by the leading firms for fashionable dinner dresses. This modification makes no difference whatever to the measure of the *decolletage*, but with this new fad, red or angular arms may with good taste be kept, not exactly out of sight, but so deftly veiled as to appear nearly quite white and softly round — two great advantages. Young ladies, think what a boon that will be, and what an economy in gloves, as only two buttons are necessary with these Sarah Bernhardt sleeves, the first that were seen having been worn by the famous *tragédienne* in the French translation of *As in a Looking Glass*.

M. Carolus Duran, in his handsome studio of the Passage Stanilas, has just completed a superb portrait of the Princesse de Wagram, a piquante blonde, whose dainty russet head, large bright eyes, and pearly skin are set off to great advantage by a background of old-gold plush. The pretty aristocrat is depicted standing, life-size, and wears a delicious gown of pure white satin, with Marie Louise up-standing epaulet of lace above the right arm, the waist made somewhat short. The left shoulder is hidden by a drapery of mauve satin, lined with soft citron yellow so arranged by the artist as to form a kind of Court train behind and come forth across the lower part of the figure in front. The Princess holds lightly open an antique fan of lace, a ruby and diamond ring sparkles on the third finger above the wedding circlet, and is the only article of jewelry worn. This portrait will certainly rank, not amongst the best, but as the very best the celebrated artist has yet painted.

The fashion of dress, which gained greatly in artistic effect after the abolition of the "dress improver," is threatening fresh aberrations, which it is to be hoped good taste will keep in check. The prevailing shape of small Zouave jackets, so narrow in front as to produce the effect of a bit of patchwork rather than a real over-bodice, and cut quite short under the arms, is far from becoming, and there is a tendency to loose, baggy draperies—untidy, overgrown relations of the sash family, and distantly connected with the waistbands—which would effectually spoil the most graceful figure. Bonnets, too, their little crowns filled with spite against the faces they are supposed to adorn, have entered into a malicious conspiracy to lie flat in front and rear themselves haughtily and hideously behind.

A typical London tailor dress is one of those serviceable Scotch tweeds which are appropriately denominated as heather mixture. The jacket is cut away at the top and also at the basque to reveal a hunting vest of white cloth, checked with faint lines of red and blue, and is completed by a smart little breast pocket, from which peeps a glimpse of a scarlet handkerchief with blue borders. The fourreau skirt, quite plain in front, with a slight fullness at the back, promises to be the popular skirt until the spring inspirations evolve something new. Bodices are made double-breasted, and brown seems to be a favorite color. A pretty costume in cinnamon has facings of crimson, and for travelling, an effective costume is of blue cloth handsomely braided with a little zouave, formed entirely of the braiding. Velvet is still much used in combination with cloth, a brown check Glasgow, made by a designer of authority, having not only revers of the velvet but panels of the same introduced into the skirt.

In evening dresses there is still diversity and novelty quite worthy of recording. A pretty dancing frock worn at a grand ball in Rome was of black net, with long streamers of red, green and primrose ribbon fluttering from the left shoulder, while belted corsages, usually full on the shoulder, and crossed, or at least shirred or pleated, in the front, will continue to be worn with light dresses. Belts of all kinds are worn—of ribbon with a deep buckle; of braid sewed together and fastened with a rosette of the same; and finally sash belts with long fringed ends, which are as popular as ever.