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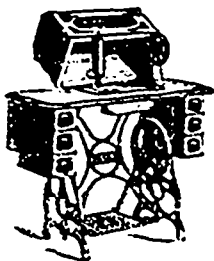
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PRINCESS MAUD'S TROUSSEAU.

Following the fashion set by Her Majesty and adopted by her daughters and granddaughters, Princess Maud's wedding dress has been made at Spitalfield's and is 'marvellously beautiful' in texture and appearance. It is of white satin, ivory in tone, with a silvery sheen. The bodice is cut low, as is the custom at royal weddings, the square décolletage being trimmed with folds of mousseline de soie and trails of orange blossoms, jessamine, myrtle flowers, with here and there a dark-green leaf peeping through. Below the satin on the bodice is drawn downward, across the figure back and front, terminating on the left side in the deep ceinture delicately embroidered in silver and brilliants. The short sleeves are arranged in snowy frills of chiffon, with lines of the bridal flowers drawn down between them. The skirt is plain of the lustrous satin, with a ruche of chiffon, orange blossoms, myrtle, and jessamine around the hem. The train is cut in one with the skirt, about four yards and one-half long, and fastens at the left side with bows of chiffon and trails of the snowy flowers passing through them. The bridal veil of old lace will be worn off the face, as all English royal brides wear it. Ornaments will be included among the many orders which the bride is entitled to wear.

The going-away gown depended upon the weather of the wedding day. Probably it will be of pale blue-grey canvas over blue and pink shot silk. The bodice has a deep folded belt of black satin falling in a little bow at the left side, and pointed revers of black satin, edged with grass lawn guipure. The vest and collar are of blue and white chiné silk flowered with pink roses. With this will be worn a burnt straw toque, with puckered brim, into which are tucked clusters of shaded pink roses. At the back is a full pink and white osprey.

A visiting gown of petunia cloth has sleeves of the cloth with an upper puff. The jacket bodice, of a darker shade of velvet, opens over a full blouse front of amythest and gold shot silk covered with a tracery of gold sequins and mauve-tinted crystals encircling roses of the jewelled work.

An afternoon dress is of black brocade in small and graceful floral design. A yoke of tucked chiffon, black, is set in by a deep embroidery of jet beads and sequins taking the lines of a corset. The body part is of black chiffon, worked in broken tapering lines of jet. Another visiting dress is of pale pinky-mauve striped chiné and glacé silk, the stripe of satin a shade or two paler than the silk. The bodice is simply fashioned with a soft fichu, so arranged that it looks as if carelessly placed around the shoulders. A handsome gown of shot black and green silk, with black pinspots upon it, has sleeves and chemisette of plain lighter green silk, veiled in black mousseline de soie. A handsome

gown of shot black and green silk, with black pinspots upon it, has sleeves and chemisette of plain lighter green silk, veiled in black mousseline de soie, a waistcoat of rich cream-coloured brocade and a tiny vest of soft black shiffon, and a collar of the same. There are tabbed epaulets of the silk, edged with green sequin passementerie. A high belt of black satin completes the costume.

For a summer dress there is a grass lawn with a design in forget-me-not blue woven into it, with white feathery silken lines connecting the flowers.

Blouses there are many. The most elaborate is of pale-blue glacé silk flowered with pink rose buds. A second blouse of pale-pink shot silk is in two shades of this colour. It is simply made with a box plait down the centre of the front. This has an unique collar. It is the only one that is frilled and high at the back, while plain in the front. This also has the Empire belt of black satin. A severely plain navy blue surah and a black surah, relieved with Irish crochet, arranged in a series of Vandykes down the full front and sleeves, are more fitted for use than for ornament. The cotton blouses are more fully trimmed in proportion to their requirements than the others. They are made with box-plaited fronts, formed of embroidery, the plaits bordered on each side with a frill of narrow Valenciennes lace. Several of these models are of fine grass lawn, the centre plait, collars and cuffs being of fancy embroidered grass lawn.

Among the evening dresses may be mentioned a full plain cream satin skirt, with bodice veiled in black chiffon, drawn in folds and worked over in a pattern of bows and ends carried out in the narrowest white silk cord set in by the finest gold thread and pearls. The centre of each knot is accentuated by a glistening spangle. The waist is encircled by a band of black satin edged and studded with brilliants, fastening with a chiffon bow behind, and the décolletage is bordered with scallops of black velvet prettily embroidered in jet. The sleeves are full puffs of black chiffon. A black broché dress, with small scrolls lightly traced, has a low corsage with a white satin sash tied in a bow at the back. Round the top is a berthe of black lisse, embroidered in graduated scrolls, done in jet cabochons, surrounded by fine beads so disposed as to thicken in shoulder straps above the lisse sleeves.

One of the most elaborate ball dresses in the royal trousseau is a delicate hue of primrose satin with the bodice draped in bud-green net worked over in groups of little natural-looking green currants mounted on silver. This drapery is drawn into a deep-folded satin waist band, and the sleeves are to correspond. On the full demi-trained skirt a panel of the embroidered green net is introduced and is finished off at the foot with a large fancy bow. An evening dress of geranium pink taffeta has the bodice drapery encrusted with pearls, silver, and

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