

Mlle. Bernhardt's Dresses and Paris Fashions.

The American papers have contained recently accounts of the grand reception given to Sara Bernhardt on her arrival in New York; it was a Royal Progress. The widow of the martyred President passed unnoticed along the crowded streets. What a lesson to the thoughtful mind! However, it is of the dresses of Sarah Bernhardt and of her extravagances we propose to speak. She was obliged to pay a customs duty of five thousand dollars upon her articles, which consisted of satin-lined trunks, Velasquez hats with brims painted by leading artists, perfumed gloves and other eccentricities. Before she left Paris, her stage dresses, made by M. Felix, were exhibited to a favoured few. We are enabled to quote from the *Queen* the principal ones in "Frou-Frou," "The Sphinx," "Adrienne Lecouvreur," and "L'Etrangère." The dresses in "Frou-Frou" are mostly copied from paintings in the Louvre Museum: there are three. The first is a black Venetian brocade, studded with dark and light roses; the front is cherry satin, worked with chenille and jet; a cherry plush scarf is tied round the hips, with a large bow at the side. The second dress is ivory Surah, heavily trimmed with ivory lace and moss fringe; the lace fichu is fastened down with pearl plaques. The third is a Spanish dress in scabious satin; the front is old-gold satin, worked with amber beads and scabious chenille.

For the "Sphinx" there are four dresses—one dark-blue plush (of which material we shall have something to say further on), with bodice covered with pale-blue heads, and a scarf studded with blue stars in beads; a ball dress in white and gold brocatelle, ornamented with laburnums and buttercups; a third dress in grey bengaline and satin, made with much casing or gatherings.

In "L'Etrangère" there is a beautiful ball dress of ivory velvet, embossed with ruby dahlias, made with satin paniers and fraise, eminently suited to a slight figure. The second dress is black velvet, painted by hand, with birds and flowers and studded with rainbow beads. The train is black satin, lined with flame-red plush.

The dresses in "Adrienne Lecouvreur" are copied exactly from those worn in London. A pink and blue Pompadour toilette, with a train of brocade made specially in Lyons for Mlle. Bernhardt, and after a design of the time of the heroine of the play. The ground is silver-grey satin, and it is strewn with sprays of eglantine. The cost was £12 per yard.

Another dazzling costume is of cloth of gold trimmed with swansdown and lined with pale green satin. The gauze underdress is confined round the waist with a girdle of precious stones; and the headdress matches the girdle.

But the dress in the "Dame aux Camélias" is considered the *chef d'œuvre* of the outfit. It is of ivory satin, with train embroidered with camellias in white satin, silver and pearl, and it is fastened to the shoulder with a diamond agrafe. There are two deep flounces of camellias on the skirt, resting on a lace background. There is another dress of cream velvet, painted by hand, with pink camellias, butterflies, and humming birds. Surely such an outfit is exceptional.

As stated above, we have some remarks to make concerning the material plush. This is already in great favour for dress trimmings and mantles, and later on there will be a *furor* for it. To meet the demand, plush is produced in all colours and in all widths—seal-skin plush (perfectly imitating real seal), black plush, striped plush, &c. In fact, it will replace fur for jackets and mantles; it will replace velvet for dresses; it will replace satin for pockets, cuffs and plastrons; it will figure largely in the millinery world, and yet it is a most perishable material.

There is much that is new in lace. Effect is sought after rather than exquisitely fine work. The quantity of gold and glitter introduced into black lace is surprising. Gold thread is used for outlining the design, and masses of glittering tinsel enliven others, silver, gold, and copper-red tints are combined in the most cunning manner; the result is showy. Black Torchon laces have leaves of gilt threads and the black Spanish laces have the large leaf designs entirely of gilt, that, it is said, will not tarnish. White Spanish lace has gilt or silver threads, and is beautifully beaded with pearl and opal cut beads. Black Brussels net beaded with jet in foliage designs and in stripes, also in passementerie patterns, is to be used for trimming black silk dresses, while for evening dresses the same designs are repeated on white net with white jet and iridescent opal beads. There are also new white laces for trimming lingerie. The point fleurette is especially pretty for bordering mull muslin fichus and collarettes. It is on the same fine-meshed net used for Languedoc and point d'esprit, but instead of the large figures of Languedoc, or the pin dots of point d'esprit, it has tiny detached flowers wrought upon it in rows, and is then finished with small points or scallops. Vermicelli lace is also new, and is made by drawing cord-like threads through it in serpentine designs. New appliqué laces have large artistic designs made of mull muslin applied on Brussels net, with button-hole stitching on the edges. This is one of the most effective of the new laces, and should be sewn on plain without gathers, in the way the Russian laces are used. There are also several inexpensive laces made in the designs of round point, some of which are called Alençon, and others point de

Brabant lace, all testifying to the fact that the rage for imitation lace is always on the increase.

Whether the long cloaks prepared in Paris for winter wear will "take" in other places it is difficult to say; but here there are two varieties—one very long, for carriage wear, and long skirts, while for handsome short costumes are cloaks of equal elegance, both in design and fabric, but of medium length, extending just below the knees. Black is the colour preferred for these Spanish-looking wraps, and the materials are stately brocades or else plain lustrous stuffs, such as satin de Lyon or the repped Sicilienne satins, and indeed, the plain satin is also employed in its richest qualities. The brocaded satins and brocades velvets differ from those used last year in having large detached figures rather than the small matelasse effects then popular. A clinging shape following the outline of the figure, and supplied with large, square loose sleeves, or else wing-like side pieces, is the general design, which is varied in small details. The large collar of the material of the trimming is more often seen on these cloaks than the hood, which is a feature of plainer wraps. High, full ruches about the neck also add to the stately effect. These ruches are made of the feathers, the plush, or plaitings of the material used for trimmings; chenille fringe is also arranged in new ways to form rich ruches. Galloon with jet and shaped ornaments of passementerie contribute to the flat trimmings. When the garment is meant for a slender figure, drawing or gathering is introduced on the shoulders and across the back in the way illustrated several months ago in *The Queen*. A special feature of these cloaks is their gay lining of plush, especially in red and golden shades, and in the heliotrope tints. These linings vie with those of fur in their richness, warmth, and extravagance. In some cloaks the sleeves are turned up in capricious ways to display the plush lining, and sometimes black plush used in this way is the only trimming. What is called sealskin fringe is a new chenille fringe that is rich and effective. Mossy ruches of feather and of passementerie, also very wide borders of black ostrich tips, are on the handsomest cloaks. Laces are again used, especially on the quaint Directoire garments, and on the Spanish wraps. Instead of the thick plaitings of lace seen last season, these laces are now most often gathered to form full frills.

INCIDENTS OF TRAVEL.

(From the *Queen*.)

To travel for pleasure only—all our arrangements made with care and forethought, with leisurely preparation and full knowledge of what we have to do and how it is to be done; to take the freshness of the morning and the cool of the evening at will, and to manage so that to the nights are given only the uninteresting stretches of the way: the mind set to enjoyment only—and the mind has an odd mechanical trick of following its appointed track: to care as much about the beauty of the journey as about the point to which we are bound; to have left all our worries and anxieties, our business and our vexations behind and to be out on a holiday pure and simple;—well, that is one thing and a delightful thing enough; and, barring any terrible disaster by carriage or rail or boat—barring too the most impossible kill-joy of ill-temper and discontent—nothing is likely to happen that should mar the perfect enjoyment of the time. But to travel hurriedly by long stages—anxious only to reach our ultimate destination; to know nothing of the way beforehand, and to be too preoccupied and soon too fatigued to appreciate what beauty it may have; to sit through the long hot dusty hours, eating out our heart with anxiety; pushing forward in the waste of the night and the heat of the noon alike; to be more like a parcel sent from place to place, by one mode of conveyance and another, than an animate human being with will to act and the power to choose; to be fevered with doubt, saddened by sorrow, racked by dread and bewildered by what has come upon so suddenly;—that is another thing, and one which makes a mark in our life as an experience never to be forgotten. Yet, however painful the feelings and incidents may be at the time, for even these, as for all other forms of experience, we may thank God; for it is experience which makes all the difference between a rich life and a poor one, and which gives us sympathy for those who suffer and are ill at ease.

Say that you are called suddenly away at a moment's notice on one of the most melancholy missions possible to a human being; say that you are a woman no longer young and with no beauty of person by which men should feel interested in you and should, therefore, make themselves helpful and protecting—also with no circumstances or evidence of wealth by which you might buy what you can no longer expect to receive by the free gift of natural grace; say that you are in an unknown district of a foreign country, and that you have no more idea of your way to England unless you retrace your steps over the Bernina, and so by the Albuia to Zurich—thus losing a whole day at a time when hours count as precious treasures—than if you had suddenly dropped down on one of the mountains of the moon; say all this, put the picture wall in the light, and then perhaps you can follow this sketch and trace out its details.

You start at four in the morning, just as the day is beginning to break. The quiet lake lies as still as if it were a solid sheet of lapis lazuli, and the rugged mountain tops, with patches of snow still among the deeper ravines and soon the burnished gilding of the sun upon the peaks, are mirrored back from its windless surface without the fracture of a line. The lower heights are green and luxuriant; and mist wreaths hang over the summer pastures and the darker woods in vaporous veils of softening beauty. It is a picture which photographs itself on your mind for ever; and you look back, as far as you can see, to the peaceful little valley at the foot of the eternal snow, where you have been living for some time as if in a dream, absolutely alone, lost to all the outside