

each side of the seam a band of lozenges, like those on the flounces of the skirt. The end of the sleeves is also bordered by lozenges. Below the lozenges hang three buttons of plush and moire.

This very elegant dress may be made of any color, that of the lozenges being changed of course, to keep up the contrast. The vogue of bodies with lappets may probably be drawing to a close, if we are to believe what we hear. But a month or two will solve the doubt. What seems to have given rise to the report is that certain ladies, who have been considered the queens of fashion in the Parisian *beau monde*, are now having their dresses made without lappets, and the bodies pointed, both before and behind, with buttoned revers on each shoulder. On these bodies, without lappets, a bow of ribbon is placed at the waist, both behind and before. The bow in front is pretty enough, but we think the one behind would be quite as well suppressed. When the body opens and turns back on the breast-like revers the bottom at the waist opens like the points of a waistcoat, and the sleeves are turned up in mousquetaire cuffs. Great attention should be paid to keeping the different parts of the dress in harmony with each other. Ribbon and lace *bretelles* are quite the rage, but they do not sit well on every lady, especially when not sewed down on the body. These *bretelles* are essentially youthful, and ought only to accompany a slight, delicate figure. Bodies of plain poplin, or cashmere, are trimmed with two broad velvets, or four or five small ones sewed on as *bretelles*. At each end of the velvets, and at the bottom of the lappets, is put a black velvet bow with long ends. The sleeves are striped on each side with as many velvets as there are on the body. This body is very original and very elegant at the same time.

There is nothing absolutely decided as to bodies yet, but numberless experiments are being made. Fancy is the queen of the hour. Sleeves are modified in every imaginable way. Those with flounces falling one over another, and looped up under the arm with a bow of ribbon, seem to have the advantage over plain sleeves.

Outer garments are made very full, and arranged in flutes. Mantelets and *rotondes* or capes are the only two kinds we have yet seen for autumn. The mantelet has square or rounded ends in front. The cape resembles a large

pelerine. I have also seen some little *crispins*, to which the name of *Figaros* has been given. I will particularly mention one made of a whitish gray cloth, and ornamented with a broad velvet ribbon of a sky-blue color; and another of fine black cashmere embroidered nearly all over. A Figaro has a very small and striking appearance on a young lady. The velvet *rotonde* is also very elegant when bordered with guipure or broad bands of feathers of one or two colors only. These feather trimmings are very stylish and aristocratic; nor is there any danger that they will ever become vulgar, as they cost too much for that. Many ladies will carry a muff made of feathers of the same color as those used in the trimmings of the mantelet or dress. As rivals of ermine and grebe tippets, we have seen some made of white feathers and spotted with blue ones, stuck here and there about them. For the theatre tippet is chosen to match the color of the dress. Over velvet dresses these tippets are really charming.

Velvet and plush bodies will be in high favor with skirts of moire antique and taffeta, having inwove flounces, a toilet for home.

The plush body is a novelty that we have not seen till now. Its only trimming should be a kind of plush moss nicely curled, or else bands of feathers. As plush makes a person look stouter than velvet, it is peculiarly adapted for ladies of a tall and slender figure.

The sleeves are made plain, and the body is closed with jewelled buttons.

The flowers brought out for autumn are very fanciful: roses made of white plush with foliage of white crape and plush; roses half silk, half velvet; velvet grapes, with foliage, half crape, half velvet; and flowers of chenille and crape.

As for bonnets, the shape is made rather larger than they were in summer. The crowns are square at the edges, rather large than small and fall less backward. This kind of crown, is not remarkably graceful. If the tapering crowns were extravagant, the square ones are very unsightly. The following are the most remarkable novelties in bonnets.

The *Senator* bonnet, of violet satin stretched smooth except in the front, which is narrow, gathered like a drawn bonnet. Bands of black velvet are placed horizontally on the sides of the bonnet. Between these velvets, at the edge of the front and of the crown, are slashes of