



**The Time of Primroses Pretty Aprons—
The Coming Dress Bazaar—
A Rice Pudding.**

The time of primroses has at last arrived, and with it comes also the time of balls and evening parties. As many of my girl readers are doubtless looking anxiously forward to it, and wondering what they shall wear I commend to their notice the accompanying little primrose costume as being particularly appropriate to this season of the year. It is composed of the palest Eau de Nil, or absinthe green silk gauze (which wears better than chiffon), very simply draped to the figure over an underdress of silk or satin of the same colour. The hem is ruched with thick clusters of the dear little delicate flowers, with here and there one of their crumpled-looking leaves interspersed. Tufts of them head the shoulders, and garlands droop round the upper part of the arm, whilst thicker wreaths encircle the figure, and fall like veritable ropes of sweet blossoms down the front. Any girl, whether blonde or brunette, would look charming in this



truly vernal costume. Her hair might be also banded with primroses, and her gloves would be long ones of pale primrose kid, or what is more fashionable, of lightest pearl grey. If preferred, it would be nearly equally as pretty to have the dress made of white, or primrose yellow silk gauze, but it would hardly have quite the same look of fresh spring colouring as the other. And now whilst I am talking of dresses let me tell you of two things that are quite novelties in the making of skirts. First, that foundations are to be done

away with, and that the material will have each breadth lined with silk—the old-fashioned glacé kind—which will do away with the necessity for under-skirt. Secondly, that paniers are much advocated by some French houses, and as much disapproved by others. They are being very gently introduced, and never exceed the dimensions of a few folds of lace, gauze, or softest silk, laid on the hips as flatly as possible so as not to increase their size in the least.

Pretty aprons are a great adornment, and at the same time a considerable protection to a dress, and particularly suited to morning wear. But everything is in their make, which may be so very plain and awkward looking, or the reverse. I give you a little design of one that is quite a novelty. There is no *barette* to this naval apron, but the braces are



fixed under the broad blue collar which fastens in front, the fastening being hidden by the sailor's knotted tie. The material of the apron is strong white linen, and the pocket, collar, and band round the hem are of navy blue linen or calico. If preferred, the band round the waist might be also of blue, as well as the braces.

The coming dress bazaar was held last week by the members of the Rational Dress Society, at the Kensington Town Hall, to exhibit the various forms of what they consider sensible clothing, the fair stall-holders being attired in the different examples of rational dresses. Lady Habberton, as usual, appeared in her version of the divided skirt, namely, a costume of dark blue cashmere with full and very short skirt, quite two inches above the tops of her boots, a zouave jacket with sleeves over an undervest of pale blue silk. This, with her hair cut short in very masculine fashion, made her look like a gentleman in petticoats. But then she is president of the Rational Dress Society—so what can you expect? She undertook the care of a stall of fancy articles where, amongst others, Irish knitted goods, from the remotest parts of the County Donegal, were sold. Mrs. Charles Hancock, the originator of the so-called "sensible" dress, was attired in an example of it composed of speckled grey tweed. It also was made short, with a zouave of the same stuff, and a brown silk shirt, and sash tied at the side; brown silk sleeves, and a small hat turned up on one side. On her feet she wore brown leather boots, surmounted by gaiters of grey tweed, which made them look very conspicuous. That the divided skirt can be arranged so that the division may be nearly imperceptible, was evidenced by a young lady who wore it at Mrs. Marsh's stall. It was made by the well-known lady dressmaker, Mrs. Cooper Oakley, on the principle of Mrs. Behren's cycling dress, and consisted of brown corded silk made in accordion pleatings, the inevitable zouave bodice with sleeves, and a heliotrope silk undervest and sash. The skirt was of ordinary walking length, so it did not look remarkably eccentric like the others. Another high priestess of reform in dress, Mrs. Chas. McLaren, had not arrived at the time of the opening of the bazaar, which was performed by Lady Sandhurst. Some of the other costumes were very far fetched, Lady Habberton's being decidedly one of them. They mostly consisted of very short skirts, and the ever-

lasting zouave jacket, with full front of silk, or regular shirt. The edges of the skirts were caught up in some way,—not hemmed, but in such a fashion that it made them look full, and lumpy at the edge—not an elegance. I was amused at the advertisements of the various costumes appearing at the bazaar, which were described as "simplicity itself compared with the absurdities of ordinary fashionable dress." Fashionable dress, the dress reformers never really study, or they would not commit themselves to such "absurdities" in the way of statements as these. Their criticism is sweeping, and though our costume was never simpler nor more comfortable than it now is, *anything* that is fashionable must in their estimation be bad.

In so simple a thing as a rice pudding there are certainly two ways of doing it. For myself I prefer the Welsh way of making it above all others. Some people will boil the rice in milk first in a saucepan, and then put it in a dish to bake. To cover up any deficiencies of cooking they will add an egg or two, which is not in the least necessary to make it palatable. The best way is to divide the milk, and put half the dish full of it with the rice and sugar into the oven to steep for an hour. The cook must then take it out, remove the skin that forms on the top, beat up the rice with a fork so that every grain is well separated, fill the dish with more milk, and replace it in the oven, which she must also take the slight trouble to see is of a suitable temperature, and bake it for an hour. It will then, if rightly done, be of that thick, creamy consistency which is the only way in which a plain rice pudding is pleasant to eat. Flavouring is another much-disputed point, and depends so much on individual taste that a housekeeper should study the likes and dislikes of her home people in such a way as to be able to direct her cook to flavour accordingly. The cook should also be taught to educate her own taste when so many are dependent upon it.

...

SPECIAL NOTICE.

Literary Competition.

The Publishers of THE DOMINION ILLUSTRATED offer the sum of \$130 in four prizes for short stories from Canadian writers—

1st prize.....	\$60
2nd ".....	40
3rd ".....	20
4th ".....	10

On the following conditions:

- 1st—All stories must be delivered at the office of THE DOMINION ILLUSTRATED not later than 1st June next.
- 2nd—Each story to contain not less than 5,000 words, and not to exceed 8,000 words,
- 3rd—All MS. sent in for this competition to become the property of THE DOMINION ILLUSTRATED.
- 4th—Each story must contain a motto on top of first page, and be accompanied by a sealed envelope, inside of which is stated the name and address of the writer. The outside of envelope to bear motto used on story.
- 5th—MS. to be written in ink, and on one side of paper only.
- 6th—Stories on Canadian subjects are preferred.

THE SABISTON LITHO. & PUB. CO.,

Publishers "THE DOMINION ILLUSTRATED,"
Montreal.

A Canadian Historian.

In the course of a series of well written articles on Canadian literature, a writer in the Summerside (P. E. I.) *Journal*, dealing with the historians of Canada, says:—"James Hannay, editor of the St. John *Evening Gazette*, and author of the "History of Acadia," and several other works, is now engaged in the preparation of a "History of the War of 1812," and the "Life and Times of Sir Leonard Tilley." Mr. Hannay is in a great many respects perhaps not excelled as a historian writer in the Dominion, and he is a poet and novelist whose work is admirable in style and "rich in force, thought, diction and originality." He was educated in Scotland, was admitted to the bar of New Brunswick in 1866, and has filled several enviable literary positions. He is a rapid and voluminous writer, and all his work is attractive and readable."