

## Ladies' Journal,

DEVOTED TO LITERATURE, FASHION, ETC.

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## OUR PATTERNS.

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## REVIEW OF FASHION.

In our last review of fashions, and the various articles of the last issue, the lengthening of skirts, the exaggeration of the top of the sleeves, the great use of the coat and of ruffles of lace and muslin on light fabrics, for the purpose of extending the side-pieces even more than they already are, and also of a long waist, on which is an exceedingly full gathering of the skirt all round, so as to make it sit out in a way which causes the waist to appear slender, were all noted, and there is, in regard to these notable and important features of fashion, no change as yet, the waist-flounce or ruffle being prominent just now.

## THE USE OF COAT-SHAPES.

The use of coat-shapes has become, as we predicted, general.

It now includes the house-dress, such as its vogue, and is displayed in the gowns of surah, India and China silk, satin, and various other materials.

Such gowns show the coat-bodice pleated, and with a skirt of light fabric in contrasting or harmonizing tint: they are trimmed with lace suitable to the season in its light and airy effect.

The skirts show flounces of lace. The bodice is made over a close-fitting lining, and may be gathered on the shoulders, and show pleating at the belt-line, below which it may extend at a depth of from six to twelve inches. The open space in a round or V-shape is much liked for summer dresses, and many show a point at the back, disengaging the throat entirely.

There are pleats on the shoulders and at the waist-line, which are added in some light material, like net, lace, or chiffon muslin, and extend over the middle of the back-forms.

## NOVEL SKIRTS.

The newest skirt has a wide front breadth, which shows a decided slope on the sides, and as a wide fold down the middle, and is trimmed at the sides and at the foot. Each side is gored, the back being so full as to require a breadth and a half of the fabric used.

The skirt known as the bell-shape, and which has a great deal of the fullness at the top taken into the bias-seam at the back, is much worn just now. For a very thin fabric these skirts require to be lined throughout with sheer silk, or some very light material. A separate skirt is sometimes used as a lining would be, and can be made of the material called grenadine lining.

The demi-train is made use of in stylish evening dresses, and all the most elaborate dresses show the skirt as long at the back as it can conveniently be made without becoming absolutely a trained effect.

## NOVEL GOWNS.

The most novel gowns have puffed sleeves, with the puff merging into pleats, which take in the elbow and a space below it, and have cuffs of extraordinary depth, or are without any, according to the use of the gown for day or evening.

Even in evening dresses some show a great use of lace or passimenterie running far down over the hand, although it would seem that the additional warmth of this garniture would condemn it for warm weather. Tulle is substituted as desirable on some dresses, and is certainly cooler than so much lace as fashion now demands. Muslin ruffles, *a la Louis Quinze*, are copiously displayed on many thin dresses.

## TENNIS AND OUTING SUITS.

Tennis and outing suits are made of flannel and flannelette, and some young ladies are having them made quite short, and are wearing knickerbockers with them, to accustom themselves to the use of this convenient style for exercise in this country. The skirt clears the ankle. The waist is belted and pleated, the length being extended further down than in the examples of last year, and coming quite ten or twelve inches below the belt.

Nothing can exceed the severity of style of some of the skirts, clinging as they do to the figure. A coulisse and a steel are used. The last mode shows a notching of the skirt over the material used as lining. This notched effect is seen in some of the tennis suits, as it gives a pretty finish to an otherwise plain effect.

## JUNE WEDDING-GOWNS.

As some brides prefer June to all other months for their wedding, we must needs give a few hints as to the latest styles of June bridal-gowns; and, indeed, the subject is an attractive one, even as the dresses are charming.

The beautiful example which we select shows white satin in a princess shape, parted on the front to display a petticoat of Venetian point. The sleeves are of tulle, embroidered with seed-pearls in a flower-pattern, and are exceedingly high on the shoulder and tight on the forearm. The top of the waist has a Medici collar in Venetian point, and folds of tulle between. Around the neck, the waist and wrists are garlands of orange-blossoms, as also at the foot of the lace petticoat. The entire gown, with the exception of this garniture of flowers, is absolutely plain. A small wreath of orange-flowers and an immense veil of tulle complete the charming effect. There is a long and wide train. The long, pointed bodice is seen in wedding-dresses now being made up, some having the Louise-Quinze coat in white satin brocaded with silver. The fabric chosen has often been China silk of a creamy white, on which the skirt is sometimes seen caught up in Grecian ripples on one side, to display a petticoat-panel of rich lace.

Wedding-gowns, wholly in tulle over silk or satin, are favored by very young brides whose youth makes such a garment suitable.

The bridesmaids wear gauze, silk net, chiffon or silk muslin over tulle, and have very high sleeves, small ruffs, and wear toques in white with white flowers, or large hats with the lace border in white jet.

## SLEEVES, BRETTELS AND WAIST-FLOUNCES.

The term "waist-flounces," has been lately adopted to describe the lengthening effect given by a use of edge-lace to bring the bodice down about ten or twelve inches on the hips.

The harmonizes with the use of lace at the top of the now huge sleeves as puffing. Bretelles of lace are a recent mode, and show the use of the same lace as is seen about the hips.

This point of fashion, while not actually shape, is so general as to need a special mention in any review of fashion, as, with the deep flounces often displayed to the number of four, it is a conspicuous feature of present styles.

## Characteristic of Flies.

The fly has some advantage over a man. For instance, he has a pair of double compound eyes, and with them he can see in any direction or in all directions at once without for an instant turning his head.

These eyes have 4,000 distinct facets, and all of them have direct communication with the brain, so that if a man comes along on one side of him and a lump of sugar on the other, he will be able to watch both of them and stay for the sugar so long as it is safe on account of man.

When he sees he can get one and dodge the other, that is exactly what he does, and he does not have to twist his neck in two trying to keep track of the opposite object.

The fly is particular about the air he breathes. He hasn't a very big mouth and his lungs are small in proportion to his body, but he is particular what he puts into them.

Good green tea, such as the best of the grocers sell for a dollar, steeped pretty strong and well sweetened, will kill as many flies as drink of it. And they will drink of it as readily as a "coon" will play craps. It is estimated that a pound of tea and two pounds of sugar will rid a room of flies within two days—that is, a small room.

Flies are voracious eaters. They do not care so much what they eat as when they eat it. They are particular about regular meals. They do not eat long at a time nor much at a time, but they eat often.

Careful observers have stated that a common house fly will eat 42,200 square meals in twelve hours. One female fly will produce 20,000 young ones in a single day, and they will develop so rapidly as to increase two hundred-fold in weight in twenty four hours.

Scientists have never been able to tell how a fly walks on the ceiling; or, rather, they have never been able to agree about it. All of them have told, but not we are alike in their explanation. Some say the fly has an air-pump in each of its numerous feet, and that he walks up there by creating a vacuum in his instep and allowing the pressure of the air to sustain him.

## Nickel Steel.

Once again the superiority of nickel-steel over all steel armor plates has been demonstrated at the Annapolis proving ground. The test which was exceptionally severe was eminently satisfactory, and fully sustained the former high opinion of this new metal which now may be considered to have passed the experimental stage. It was shown by the trial that eight inches of nickel steel, treated according to the Harvey process, are equal in resisting power to ten inches of all steel. This means a virtual revolution in naval construction in the near future; for the ship that is ensheathed in nickel steel will be able to reduce the weight of her armour by 20 per cent. and still be as well protected as if wrapped instead of the greater thickness. The results of this fact, which will be very far-reaching, are sure to be appreciated by the great maritime nations which may be expected to at once begin the use of nickel steel in the construction of their new warships. Should this expectation be realized the nickel mines of Ontario would no doubt be called upon to furnish the principal supply of this important metal. What that means to our young Dominion it is impossible to estimate, certainly a very great deal.

## Would Try Both.

Dashaway—Hello, Uncle Jasper, I haven't seen you for a long time.

Uncle Jasper—No, sah. De fac' is I see so shabby dat I kinder hate t' 'pear 'fom' respectable folks.

Dashaway—Well, now, uncle, if I should offer you the choice between a good glass of whiskey and a good pair of trousers I've got upstairs, which would you take?

Uncle Jasper—(scratching his head)—Well, bras, dat's a pow'ful hard nut to crack. But I spec' if I had dat glass o' whiskey firs' I be dat good I could elocute o' 'inter' givin' me dat pair pants, sah.

"You can't earn fifty cents without working for it," says an exchange. True, but you may frequently work for fifty cents without getting it.

## A Magical Plant.

Chambers's Journal doubts whether any better instance could be found of the wealth of tradition, legend and story that centres in a single little plant than that which has accumulated around the mandrake. It has a literature all to itself, and learning seems to have exhausted itself over its etymology. The plant itself is so insignificant that it would not naturally excite any great interest. It leaves are long, sharp-pointed and hairy, rising immediately from the ground, and are of a vivid dark green. Its flowers are dingy white stained with veins of purple, and its fruit of a pale orange about the size of a nutmeg.

The root is spindle-shaped, often divided into two or three forks, and rudely resembles the human form, from which possibly it takes its name. But if we turn from the plant itself to the monument of learning that has been erected around it, it is impossible not to be struck with the universal interest it has possessed for all people and in all ages. We do not know how many Shakespearean commentators, have puzzled over the allusion in Juliet's immortal soliloquy: "And shrieks like mandrakes torn out of the earth."

That living mortals hearing them run mad;" and contrasted it with the parallel apostrophe of Suffolk in "King Henry VI.," who, asked by Queen Margaret whether he has not spirit to curse his enemies, replies,

Would curses kill, as doth the mandrake's groan,  
I would invent as bitter searching terms,  
As curst, as harsh, as horrible to hear.

As the legend runs, in order to procure the magic plant it was necessary to cut away all the suckers to the main root before pulling it up, which would cause death to any man or creature who heard the human screams it made. They had an ingenious if cowardly way of getting over the difficulty, which would certainly not commend itself nowadays to the Society for the Prevention of Cruelty to Animals. After carefully stopping their ears they took a dog and tied its tail securely to the plant, and then walking away to a short distance called the dog to follow. In doing this, the luckless animal would pull up the much coveted root, but would fall dead upon the spot. This was, at any rate, according to Josephus, the old Jewish practice; but the tradition at least long survived. Whatever may be the origin of the theory that the root shrieked or groaned when separated from the earth, it certainly remained a current tradition long after Shakespeare immortalized it. Since, however, the root is named from its imaginary resemblance to the human figure, it is not unnatural to suppose that it may have been credited with possessing some of the attributes of human feeling. Langhorne, in the latter part of the eighteenth century tell us to

Mark how that rooted mandrake wears  
His human feet, his human hands.

Among its names in this connection are those of the "Devil's Food," and the "Devil's Apple," the "Tuphael el Sheitan" of the Arabs. That this uncanny belief continued down to almost modern times is shown by an anecdote for which Madame du Noyer is responsible. According to this, on the murder of the Marechal de Fabert in 1662, which was popularly attributed to his having broken a contract with the devil, two mandrakes of extraordinary beauty were found by his friends in his rooms, and these were regarded as conclusive proofs of the diabolical league, of which they failed to find as they hoped, any written record.

It has always been in great vogue in the East, both Jews and Arabs having from time immemorial also valued it for the magic virtues which were so long commonly attached to a love-philtre. This attribute, which dates at least from Old Testament times, remained current in Italy until the Middle Ages, for there are plenty of records showing that there was brisk demand for the root among the Italian ladies. Perhaps the most extraordinary of the properties attributed to it are those which it shared in common with the Rastrivtrava of Russia, of enabling housebreakers to pick locks, which is certainly one of the most amusing developments of the solar theory. "Love," it is said, "laughs at locksmiths;" but the connection between the mandrake and "burgling" seems a little forced. There is a tradition that the moonwort will unshoe horses if they step upon the plant, and similar powers have been attributed to the vervain and the mandrake.

Mrs. Lushforth—"Why can't you be like Mr. Potts? No one ever sees him coming home in a state of intoxication." Mr. Lushforth—"No; he gets so full that he can't come home at all."