

by our Lord and the Virgin; or the Temptation of our Lord and the angels ministering to Him in the wilderness; or Christ teaching in the Temple and His blessing little children and His healing the sick, raising the dead, and performing those miracles and other powers of superhuman beneficence which make many believe in and realize the divine power and omnipotence of the Saviour.

We might multiply instances of glorious prints which this Leggotype process has brought within the reach of all—we say within the reach of all—for those who are so poor as not to be enabled to get them for the decoration of their humble walls; yet the charitable are enabled to give them away, in hundreds at the cost of one original engraving.

It may be a vanity to possess that which another has not and when no satisfaction is looked for from subsequent enjoyment of the article acquired, the possession of a rare print degenerates into an irrational craving, little better than the yearning of a child for a new toy, and the possessor deservedly becomes obnoxious to that ridicule which the vulgar are too apt to attach to the name of connoisseur, or to an epicure,—one, an intensely selfish being; the other, a fellow that can eat anything. Fortunately there are many possessors of choice and rare prints who have placed them at the disposal of Mr. George Desbarats and he has been enabled to impart a real pleasure and great utility to others; again the multiplication of these prints give those who are ignorant and desirous to learn, and who have good natural taste, though untutored and undisciplined, an opportunity of possessing copies of the finest works of art the world has produced.

It is, in this notice of the Leggotype process, our business to enquire into whatever comes before us in the way of novelty which bears upon the face of it a probability of success.—Upon the commercial undertaking and the projects of the Union Art Publishing Co., we shall not descend. Upon the merits of the Leggotype process in the reproduction of prints, printed work, maps, valuable documents, there can be but one opinion, unless prejudice, which is a skin to calumny and falsehood, creeps in and pooh-poohs it.

If the commentator guides and lights us to the altar erected by the author, so do these reproductions by the Leggotype process guide and lights us to the altars erected by Michael Angelo, Raffaele, Durer, Rembrandt, and all those mighty geni who have raised Art to the sublime.

PARISIAN FASHIONS FOR APRIL.

(From Land and Water.)

There is at the present moment almost as much agitation in fashion as there is in politics, open war being declared between long plain skirts and costumes with paniers and falbalas. The *haut monde*, in the meantime, has declared for the long, straight "Princesse" robe, which I have already frequently described as a modification of the form known as "Beatrix" in England, and which will be entirely without trimming, but of the very richest material. This is not a novelty, as you may probably say, but merely a restoration, and a restoration which was expected with the fall of crinoline. No fashion, however, appears or disappears so suddenly that old ones are not for some time wearable. The change is generally very gradual, thus, although the days of short costumes may now be counted, they will still linger on for some time until the real long dress has thoroughly asserted its sway, for there are many who think that, however becoming and elegant a long, plain, flowing dress may be in a drawing-room, and for a graceful figure, it will always be in the way and inconvenient for walking. Thus there are *pro* and *cons* for each style. Tall, and what we generally call fine women, will no doubt prefer long, flowing robes, while *petite* figures will cling as long as possible to the "Fron-Frou" style of dress, for never was anything more fascinating in dress invented than the "Dubarrys," "Marie Antoinettes," and "Triangons," which have of late years helped to adorn ladies' dress; and it will be very difficult to bid a last farewell to all the patty "Watteau" styles of dress, which we had hoped were to be with us for many years to come. At all events, it is certain that the Louis Fifteenth costume will at least share the honour of this spring's fashions, though it may not be as hitherto exclusively adopted. Indeed, already at the Bois several long dresses have made their appearance. The Viscountess N——, for instance, lately wore one, which I will describe to you. It was of faille of the new colour, called "moonlight," with a blonde tint over it. It was made Beatrix, or Princess shape, that is, the body and skirt cut in one piece. The dress was embroidered round the bottom and up the front *en tablier*, and with it was worn a scarf of the same colour and material as the dress itself.

Scarfs, I must here at once tell you, are also becoming fashionable, and this, likewise, is a natural sequence to long skirts. They are made either exactly like the dress and trimmed to match, or they may be made in black silk or lace to suit all toilettes. However, until scarfs are universally adopted, which they will not be for some time, the embroidered black cashmere polonaises, with "carriek" to match, are the most worn for walking. Some of these are entirely covered with embroidery, whilst others are only embroidered round the edge, and, in every case, a rich deep fringe finishes them. White cashmere polonaises are also very much worn for more dressy occasions. I lately saw one, trimmed round with a deep bias of black velvet and a row of thick white ball fringe, with the double cape "carriek" to match, which looked extremely elegant over a black kilt plaited silk skirt. But all skirts, whether for house or walking, are now worn long, not only to touch the ground, but to slightly train on the ground; there is not a short skirt seen, whether it is worn plain or covered with a polonaise.

Bonnets are returning to the diadem shape—all kinds of forms have in turn been tried from round to square, but this is found to be the most lady-like and becoming. Very fashionable ladies wear bonnets embroidered like the dresses, and of the same colour and material as the dress, and this is considered the *ne plus ultra* of elegance—but, as every one cannot afford to have a different bonnet for every different dress, as usual, we fall back again on black. All bonnets are trimmed with an aigrette of feathers or flowers at the side, with long flowing ribbons at the back. Black lace bonnets are frequently trimmed with a coloured cocarde at the side—instead of an aigrette—and a Charlotte Corday frill of lace for diadem in front. Little drawn silk bonnets, with brims bending over the forehead, are also beginning to be seen, with curtains at back, quite in the old style; and, sometimes, a long lancer feather takes the place of aigrette and flowers

at the side, which always looks remarkably elegant and graceful.

For dinner and evening dress, the *manteau de cour* is very much worn. This is made separately from the dress, with with it may or may not be worn, *ad libitum*; it forms a train and double skirt in one, and is generally lined with a colour in contrast to the dress itself, and is looped up at the sides with large scarf-like bows and ends of silk or *crêpe-de-chine*. There are several ways of trimming and arranging this *manteau de cour*, which thereby become economical portions of the toilette. The under-skirt, for instance, touches the ground, and may thus serve for walking or dinner with the aid of a *crêpe-de-chine fichu*; but, if more toilette is required, then the *manteau de cour* may be added, and the dress is immediately transformed into an elegant evening dress—and as the same train may be worn with several different under-dresses, it becomes, as already stated, an economical investment. The hair is now universally dressed *à la Orléans*; that is, it is taken completely off the forehead and brushed back over a high pad—the hair, however, should be slightly waved, and a few light curls fall over the forehead. The chignon is composed of heavy plaits, falling over the neck, and a large tortoise-shell comb fastens the plaits to the front hair. Every one we meet in society is *coiffée* like that; and tortoise-shell diadem combs are becoming more than ever the fashion, as they are absolutely necessary to this style of dressing the hair.

The new colours are green in every shade, from "moonlight" tint to "serpent scales," "toad's skin," "frog's eggs," and "myrtle" leaves. Other colours are "fawn," "Aurora," and "blonde." Muslins, cretonnes, foulards, and silks with large patterns of tropical flowers and birds will, I am told, be worn as summer advances. Not long ago large patterns were considered vulgar, and in bad taste; now they are thought stylish; thus we need never despair when a fashion disappears, for it will sure to come back again in time.

Altogether, Paris has not been so dull this winter as many have imagined. We have had more than one great reception, where brilliant toilettes have shone as usual, and as they ever will do, where Parisiennes meet. At one of our latest *réunions*, I noticed the Countess Dash, who was dressed in an exquisite toilette of "blonde" satin, embroidered with pearls, and a puff of flowers and lace in her hair, which she always wears powdered. At the same *soirée* Madame de Bouglivaux was dressed in white satin, scalloped with black velvet, and white feathers in the hair; whilst Madame Lagrange wore a silver gray satin, with *manteau de cour*, lined with ruby-coloured silk; and the Duchess de Fezenzée looked lovely dressed all in white, with a tunic of white *crêpe-de-chine* looped up with large bows of white ribbon, and a puff of white feathers in her hair. And this must finish this month's *chronique*.

SPRING FASHIONS IN HATS.

No. 1. Round Hat with Turned-up Sides.—This is intended only for young girls. It is extremely simple, and consists of a plain straw hat, turned up at the sides, with a plain ribbon, bow, and ends.

No. 2. Bonnet of Swiss muslin.—This is a most becoming bonnet, and cannot fail to be much worn, as it is suitable for almost every age and complexion. The trimming consists of a quilling of the same arranged in front *en diadème*, edged with lace, with a roll of ribbon passing through it, and a silk bow at the side. Flowing bridle trimmed to match.

No. 3. Gipsy Hat.—This is a most useful hat, both for children and grown-up people. It may be worn of any colour, or of any two colours, and its trimming consists merely of a velvet band round the low crown, with a sprig of rose-buds, and a bow at the back.

No. 4. High Crowned Hat with Turned-up Edges.—This is a very favourite and very becoming hat. It is trimmed with a feather and a width of velvet wound turban-wise round the crown and falling with fringed edges behind.

No. 5. Bridal Coiffure.—Hair waved and rolled. Bridal wreath, and illusion veil fastened at the throat with a bouquet to match the wreath.

No. 6. Flat Hat à la Chinoise.—These hats, which have once more been revived after having several times fallen into disuse, are nevertheless very becoming to certain types of beauty. They are made of plain unplaited straw, and may be trimmed with a bow of ribbon and a small sprig of flowers.

No. 7. Bonnet in Black Tulle, trimmed with flowers, bows and lace.

No. 8. Round Hat and Feather.—The crown of the hat is covered with black fringed *tulle* over a white ground. Black lace and feather form the trimming.

No. 9. Gipsy Hat.—This hat should be of some light material, covered with Swiss muslin, *tulle* or tarlatan. Around the crown and the edge of the brim is a ruching of ribbon, with a sprig of flowers at one side, and a band of velvet passing over the whole, and fastening it to the head.

No. 10. This is a far from an uncommon shape, but with a little graceful arrangement, as in the illustration, may be made wonderfully becoming.

No. 11. This figure shows a graceful arrangement for the veil of a lady's riding-hat.

No. 12. Veil arrangement à la Castillienne.—This is one of the coolest as well as most becoming head-dress worn. The veil (a square one) should be so arranged that one corner falls behind, two in front, while the fourth is thrown back in a negligé manner. A bow and a sprig of flowers in the hair.

The London *Times* publishes a highly sensational article about torpedoes. Mr. Whitehead's Fish Torpedo, which appears to be fired from a gun below water-line, has been pronounced a success; the inventor has received a reward of \$15,000, and a ship is to be built to test his plan still more completely. The *Times* declares that if this ship should succeed, the British Navy must be once more reconstructed. The Navy of the future will have to be plated with iron below the water-line, while coal, provisions, and engines will have to be stowed above its level, in the position where the guns are now,—in order, we presume, to make room for the torpedo artillery.

The magistrates of a north Royal burgh were lately waited upon by a deputation of "clergymen of different denominations" for the purpose of praying them to restrict the number of certificates for publichouses, as such houses had a very demoralising effect on the population. A far-seeing Aberdonian replying to the spokesman, said, "Fat do ye mean,

maan? If it worna for publichouses we wad hae nae need ava fur nather the police nor the ministers. Ye'r taken a stick to brak yer ain heed." The members of the deputation, although not quite satisfied with their reception, retired in the conviction, as one of them expressed, "That there was a good deal of truth in the bailie's remarks."

CHESS-PLAYING BY TWO QUEENS.

In Lord Broughton's "Recollections of a Long Life," "in five goodly octaves," which were printed solely for his own use, is a very interesting account of the Accession of her Majesty. Soon after this event, Lord Broughton had the honour of dining with her Majesty at Windsor Castle. After dinner "The Queen sat down at chess with the Queen of the Belgians. Her Majesty had never played before; Lord Melbourne told her how to move, and Lord Palmerston also assisted her. I looked on some time without taking part in the game, and I might as well have abstained altogether, for when Melbourne and Palmerston gave up advising her Majesty, in order that I might accede to them, I did not succeed better than my colleagues. I was very near winning the game, when I lost it by an oversight, and by being very often asked by her Majesty, 'What must I do?' There was also some confusion created by the two queens on the board and the two Queens at the table. Her Majesty was not so discouraged by her defeat as to prevent her playing again the evening after this. Who played for the Queen I do not know; but her Majesty ran up to me laughing, and saying she had won. She asked me how she came to lose yesterday. I replied, 'Because your Majesty had such bad advisers!' on which she laughed heartily, and so did the Queen of the Belgians, who, by the way, spoke English well."—"Personal Recollections by John Timbs," in the *Leisure Hour*.

CHESS.

Solutions to problems sent in by Correspondents will be duly acknowledged.

TO CORRESPONDENTS.

R. M. B. Toronto.—Solution received, correct.

TORONTO & HAMILTON.

5TH GAME.—SCOTCH GAMBIT.

Hamilton.

White, Mr. Taylor.

1. P. to K. 4th

2. K. Kt. to B. 3rd

3. P. to Q. 4th

4. B. to Q. B. 4th

5. P. to Q. B. 3rd

6. P. takes P.

7. B. to K. 2nd

8. P. to K. 5th

9. Castles.

10. Kt. takes P.

11. B. to Kt. 5th, ch.

12. P. to K. 6th

13. P. takes P. ch.

14. Kt. takes B.

15. Q. Kt. to B. 3rd

16. Kt. to Q. 4th

17. Kt. to R. B. 3rd

18. P. to Q. B. 3rd

19. P. to Q. Kt. 4th

20. B. to Q. Kt. 2nd (c)

21. Kt. to Q. R. 4th

22. B. takes Kt.

23. Kt. to Q. B. 5th

24. P. takes B.

25. Kt. to Q. 4th

26. Q. takes Kt.

27. Q. to Q. Kt. 2nd

28. Q. R. to Q. sq. and the game was drawn by mutual consent; we should, however, take Black's position for choice; his pressed pawn must win, apparently, without much difficulty.

(a) B. to Q. B. 4th is usually played instead.

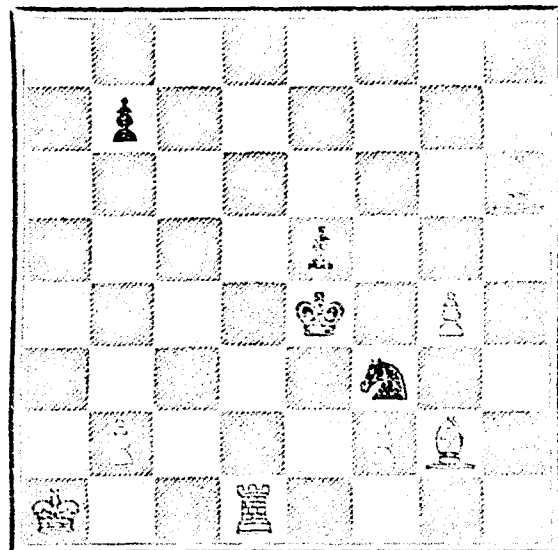
(b) The game has been very well opened thus far;—here, however, it seems to us that Black might have gained a slight advantage in position by simply retiring the Kt. to Q. B. 3rd.

(c) Q. to Q. 3rd also seems a strong move.

PROBLEM No. 48.

(This celebrated stratagem, generally called "the Indian Problem," will be new to many of our readers.)

BLACK.



WHITE.

White to play and mate in four moves.

SOLUTION OF PROBLEM No. 47.

White.

1. R. to K. B. 4th

2. P. ch.

3. R. to Q. 6th, ch.

4. Kt. mates.

Black.

P. to Kt. 6th (best.) (a)

K. takes B.

R. to Kt. 5th

(a) If K. takes R., B. mates; if any other move, P. ch. and B. mates.

BIRTH.

In this city, on the 7th inst., the wife of G. A. Bouchette, Esq., (Quebec) of a son.