

## THE PARISIAN FASHIONS.

Fashion, taste, and style—these are the elements of a successful toilet. Fashion decrees the general form of the garments: Taste protests and frequently attempts to make amendments; and style—the rarest of all personal gifts—applies the decrees perhaps a little exaggeration, when beauty and fortune are the possessors of it. Fashion now decides that dresses, or rather sheaths (for skirts are nothing more) should be unprecedently narrow. How their wearers are to get into them is apparently a matter of no import; the inventive genius of dressmakers being employed rather in calculations for rendering all undergarments as scanty in proportion and as few in number as possible. There is quite a revolution in under wear; not only has there been introduced a combination of chemise and drawers in one, but a high petticoat bodice is now added to the chemise, and thus makes three garments in one. It is a most impractical invention, and I cannot give you the name of it, but this one garment, corsets, and a deep balayouse, tacked inside the skirt, was all the underwear indulged in by many leaders of fashion at the Grand Prix, otherwise they could not, by any possibility, have achieved the effect of clinging drapery which their skirts presented. The toilettes worn at the Grand Prix are still a topic of conversation, for everyone was there; the fact that over a hundred thousand tickets, at twenty francs each, being purchased for the stand, and forty thousand carriages being admitted to the lawn, are events that prove much. The white dresses and the plain batiste ones, trimmed with white or coloured satin ribbon, pale blue batiste, bordered either with Valenciennes or fine guipure, pale pink batiste, with fine torchon lace, were decidedly the prettiest toilettes, although those that were a mixture of moss-coloured green and pink coral were newer and more fashionable. The materials selected for the latter were toile de soie, foulard, bourrette de soie, and Montepan gauze. Then there were many startling toilettes, created expressly for races, and which are inappropriate elsewhere; such for example, as a costume of rose pink foulard, the entire front, from the throat to the toes, plaited, the train skirt looped up on one side (as in Mme. de Pompadour's portrait), over an underskirt of white silk, which was bordered with a plaiting of the same, above which fell a row of Venetian guipure. The bodice opened over a guimpe of plaited white gauze, confined round the waist with a straw-coloured band; the revers were Venetian point, a tuft of yellow roses was fastened on the left shoulder; the bonnet was Leghorn straw, lined with pink silk, and trimmed with yellow roses and white feathers. Another pink toilette, in quieter taste, was trimmed with bands of grey silk embroidered in satin stitch, with grey silk of a lighter shade. These bands edged the polonaise, as well as crossed the front of it.

I saw many batiste and lino costumes trimmed with pinked out silk, ruches of two colours. The effect was novel, and they are trimmings that can be made at home. For example, the ruches on a pale blue batiste would be either pink and yellow silk or red and black silk; and if the costume were black gauze the ruches would be straw yellow, with coral-red silk; the ribbon bows on a dress of this description match the ruches. Some new striped ribbons made expressly for this purpose, have recently been introduced. With moss-green batiste the ribbons and ruches should be pale blue and dark green, and with red batiste they should be navy blue and white. Some few red dresses were to be seen at the races, others with the casque only in red Adrienne, and a band above the low basque.

The toilettes made entirely of chenille were very pretty, although somewhat heavy for the season, and would be more appropriate for autumn. There are many varieties of chenille dresses, for example, the toad-green sicilienne, or crêpe de Lyon toilettes, embroidered all over with moss-green chenille, so worked that it forms the vermicelli pattern all over the foundation. There are also tunics and cuirasses, and polonaises made of an open network of chenille, and fringed at the edge; these are usually in dark colours and in black, so that they are useful over any variety of skirt. As a rule, I do not admire black tunics over anything but black; white, on the contrary, looks well over every colour. The only exception are the new black blonde tunics, which are charming over rose de thé and pale blue; the one defect of these dresses is their costliness, but then, on the other hand, they can be worn at all seasons, and on many occasions. A black blonde dress appropriate for afternoon or evening wear, at a soirée, or for a ceremonious call, is made in the Spanish style, and the Castilian fringe used for trimming is a mixture of chenille and jet; the bows are black and satin ribbon.

Small mantelets made entirely of chenille are very popular; they are so short that they might pass for capes at the back, and they have only a single end; they are fastened on the chest with a silver agrafe. Other scarfs consist of a network of silk braid fringed with feathers. These are of reasonable price; but the white muslin ones, with a double row of Genoa point, sold by Doucet and Mme. Cély, are exorbitantly high, but exceptionally elegant.

Fruit is quite dethroning flowers as trimming to ball dresses. At Mme. de Rothschild's, fruit was universally worn; Mme. Wundel was in white covered with cherries; the youthful Mme. de R. wore white gauze, the tablier studded with large pine-apple strawberries, a cluster of

the same in the hair; the Princess de Ghika in tea-rose tulle, with garlands of black currants; the Countess Bernhard d'Harcourt in pale blue, ornamented with crab apples; the Baroness P. in white damask silk, with small peaches nestling in the bows of her ruby velvet pocket.

Among the loveliest specimens of hats and bonnets made in Paris those selected by the Princess of Wales for herself and her ladies deserve special mention. The milliners honoured with the patronage of H.R.H. are Mmes. Annie and Georgette, of the Rue du Quatre-Septembre. Several different shapes were presented, out of which nine were chosen. The three to be worn by the Princess were, firstly, a gilt straw, trimmed with a pale blue ostrich plume round the crown, a blue satin coque on the forehead, a bird on one side, and crêpe lise quilling. Secondly, a white rice straw, with a drooping fluffy ostrich feather, a black aigrette, and black velvet binding headed with cut gold. Thirdly, a black straw, with écu feathers, velvet binding, and a damask red rose on one side. The other bonnets were intended as presents for friends at home and ladies of the suite. Among the prettiest was a black and lilac, with small up-turned rim and a yellow bird. The vogue of Annie and Georgette's millinery establishment has ever been on the increase since they became partners, and instead of succeeding Mm. Virot, whose pupils they are, set up a firm of their own. They both do credit to their training.

Mme. Caroline Reboux has introduced a new hat for country wear, and the first who adopted it was Mlle. Alexandre Dumas. The straw plait is most curious, more like a basket than anything else; at the side there is a swallow and a tuft of golden grey grass; the edge is bound with black velvet. For a hat that has only seen sixteen summers, and for country wear it has a rustic air about it truly original. White feathers on Leghorn and English straws are very generally worn.

The newest parasols are all dome-shaped, and are quite round, instead of being flat in the Chinese fashion. They are embroidered, and ornamented with flowers, and sometimes fringed with uncurled ostrich feathers. White parasols are popular for grande toilette, and pale blue cane-parasols without any trimming for promenade. For country wear white batiste parasols, lined with cerise, and trimmed with Russian lace, which has either a blue or red border, are the newest, together with those covered to match the cambric dress with which they are used.

White dresses have suddenly become popular with the advent of hot days, and four varieties of white material are in vogue. First there is the diaphanous organdy muslin, essentially for young ladies' wear; secondly, there is the classical muslin-crêpe, which is a link between embroidery and lace, with both of which it is profusely trimmed; these two fabrics should be worn over silk. White faille and barege Virginie, a light plain woollen fabric in dead white, cream white, and ivory white, also compose white dresses; and the trimmings usually employed are white crêpe lisse embroidered with silk, fine faille kiltings, and artistically draped gauze scarfs. The fourth white material is called "basin," and is a reproduction of a fabric worn fifty or sixty years ago; it is made up into simple costumes, and ornamented with dark faille bows. White dresses are made in the Joan of Arc style with all the drapery at the back; the material is moulded, as it were, over both bust and hips, the lines of which are indicated—or perhaps betrayed would be the more correct term; for, no matter how flimsy the material, fashion decrees that it should drape the figure as closely as though the dress were of the thickest brocade. White costumes are quite a treat after the eccentric greens so impossible to describe, although the similitude in hue to toads, sorrel, and peas have been brought to aid in attempting to bring the popular tones of colour before the mind's eye. White becomes brunes and blondes alike, and all shades and colours can be used for trimming it. On the other hand, it demands style and elegance in its wearer.

ELIANE DE MARSY.

## HEARTH AND HOME.

ECONOMY.—The proverbial oracles of our parsimonious ancestors have informed us that the fatal waste of fortune is by small expenses, by the profusion of sums too little singly to alarm our caution, and which we never suffer ourselves to consider together. Of the same kind is prodigality of life: he that hopes to look back hereafter with satisfaction upon past years must learn to know the present value of single minutes, and endeavour to let no particle of time fall useless to the ground.

AVOID DECEPTION.—Persons who practise deceit and artifice always deceive themselves more than they deceive others. They may feel great complacency in view of the success of their doings; but they are in reality casting a mist before their own eyes. Such persons not only make a false estimate of their own character, but they estimate falsely the opinions and conduct of others. No person is obliged to tell all he thinks; but both duty and self-interest forbid ever to make false pretences.

NATURE.—We see a beautiful and infinite variety everywhere presented to us in the works of Nature, and man seeks for primary causes of this exuberant effect; but if he forgets that first great Cause on which all others depend, he is quickly surrounded with doubts and difficulties,

and finds his reasoning degenerate into conjecture. We sometimes look on the effect, and discover the agent by which it was produced—the human mind is then too frequently satisfied. True philosophy would pursue the subject still further, and thus we should not stop short of that admiration of Divine power and humiliation of our own wisdom, which is becoming our present state of dependence—a dependence, notwithstanding, under which all may so freely enjoy the boundless riches and beauty everywhere presented to their contemplation.

TRUE AND FALSE PERCEPTION.—There is a certain love of beauty which is enfeebling rather than ennobling to the nature, and which harms instead of improving the mind by which it is nourished. When men wish to sacrifice the supreme good of the greater number to the mere preservation of a bit of picturesque charm, they wish to sacrifice the greater to the less, and prefer that which is fleeting and arbitrary to that which is enduring and true. The utilitarian who was asked what he would do with a lovely mountain stream, and who answered, "Bless it for its beauty and make it turn a mill," had a better perception of the real things of life than one who would have dreamed away his summer hours by its margin and made no use of its power.

SUNNY ROOMS AND SUNNY LIVES.—Light is one of the most active agencies in enlivening and beautifying a home. We all know the value of sunlight as a health-giving agent to the physical constitution; and it is so to our moral and spiritual natures. We are more active under its influence—can think better and act more vigorously. Let us take the airiest, choicest, and the sunniest room in the house for our living-room—the workshop where brain and body are built up and renewed—and let us there have a bay-window, no matter how plain in structure, through which the good twin angels of nature—sunlight and pure air—can freely enter. Dark rooms bring depression of spirits, imparting a sense of confinement, of isolation, of powerlessness, which is chilling to energy and vigour; but in light rooms is good cheer. Even in a gloomy house, where walls and furniture are dingy and brown, we have but to take down the heavy curtains, open wide the window, hang brackets on either side, set flower-pots on the brackets, and let the warm sun stream freely in, to bring health to our bodies and joy to our souls.

## VARIETIES.

BRITISH REGEMENTS.—Eleven British regiments are named the "King's" and eight the "Queen's," after various British monarchs and consorts. Six are named the "Prince of Wales," some deriving their title from the last and some from the present Prince of Wales. The 19th Regiment is the "Princess of Wales," and the 89th "Princess Victoria's." The Duke of Edinburgh gives his name to one regiment, Princess Louise to another, and the Duke of Cambridge to two. There are fourteen regiments and corps especially styled "Royal," sixty-six have county titles, and in addition to these, seven are called Scotch or Highland, four Irish, two Welsh, and none English. The 1st Foot Guards alone bear the title in commemoration of deeds done in battle, being styled Grenadiers from having defeated the Grenadiers of the French Imperial Guard at Waterloo. The 2nd Foot Guards derive their appellation from Monck's march from Coldstream to restore the monarchy.

CAUGHT THE GIRLS.—A clergyman, a widower, recently created quite a sensation in his household which consisted of seven grown-up daughters. The reverend gentleman was absent from home for a number of days, visiting an adjoining county. The daughters received a letter from their father which stated that he had "married a widow with six sprightly children," and that he might be expected home at a certain time. The effect of that news was a great shock to the happy family. The girls noted for their meekness and amiable temperaments, seemed another set of beings; there were weeping and wailing and tearing of hair, and all manner of naughty things said. The tidy home was neglected, and when the day of arrival came the house was anything but inviting. At length the Rev. Mr. X. came, but he was alone. He greeted his daughters as usual, and, as he viewed the neglected apartments, there was a merry twinkle in his eye. The daughters were nervous and evidently anxious. At last the eldest mustered courage and asked, "Where is our mother?" "In heaven," said the good man. "But where is the widow with six children you wrote you had married?" "Why, I married her to another man, my dears," he replied delighted at the success of his joke.

THE HEARTS OF THE LOWLY.—One day, three or four weeks ago, a gamin, who seemed to have no friends in the world, was run over by a vehicle on Gratiot avenue and fatally injured. After he had been in the hospital for a week, a boy about his own age and size, and looking as friendless and forlorn, called to ask about him and leave an orange. He seemed much embarrassed, and would answer no questions. After that he came daily, always bringing something, if no more than an apple. Last week when the nurse told him that Billy had no chance to get well, the strange boy waited around longer than usual, and finally asked if he could go in. He had been invited so many times before, but had

always refused. Billy, pale and weak and emaciated, opened his eyes in wonder at sight of the boy and before he realized who it was the stranger bent close to his face and sobbed:

"Billy, can ye forgive a feller? We was allus fighting and I was allus too much for ye, but I'm sorry! 'Fore ye die won't ye tell me ye haven't any grudge agin me?"

The young lad then almost in the shadow of death, reached up his thin white arms, clasped them around the other's neck, and replied:

"Don't cry, Bob—don't feel bad! I was ugly and mean, and I was heaving a stone at ye when the waggon hit me. If ye'll forgive me I'll forgive you, and I'll pray for both o' us!"

Bob was half an hour late the morning Billy died. When the nurse took him to the shrouded corpse he kissed the pale face tenderly and gasped:

"D-did he say anything about—about me?"

"He spoke of you just before he died—asked if you were here," replied the nurse.

"And may I go—go to the funeral?"

"You may."

And he did. He was the only mourner. His heart was the only one that ached. No tears were shed by others, and they left him sitting by the new made grave with heart so big that he could not speak.

If, under the crust of vice and ignorance, there are such springs of pure feeling and true nobility, who shall grow weary of doing?

STORY OF A PRINCELY BOY.—Charles X. of France, when a child, was one day playing in an apartment of the palace, while a peasant of Auvergne was busily employed in scrubbing the floor. The latter, encouraged by the gaiety and playfulness of the young prince, entered familiarly into conversation with him, and to amuse him, told him a number of diverting stories and anecdotes of his province. The prince, with all the ingenuousness of childhood, expressed his commiseration for the narrator's evident poverty, and for the labor which he was obliged to undergo in order to obtain a scanty livelihood.

"Ah," said the man, "my poor wife and five children often go supperless to bed!"—"Well, then," replied the prince, with tears in his eyes, "you must let me manage for you. My governor every month gives me some pocket money, for which I have no occasion, since I want for nothing. You shall take this money and give it to your wife and children—but be sure not to mention a word of the matter to a living soul, or you will be finely scolded." On leaving the apartment the honest dependant acquainted the governor of the young prince with the conversation that had taken place. The latter, after praising the servant highly for his scrupulous integrity, desired him to accept the money, and to keep the affair a profound secret, adding that he should have no cause to repent of his discretion. At the end of the month the prince, who was Count D'Artois, received his allowance as usual, and, watching the moment when he was unobserved slipped the whole sum into the hand of his protégé. On the same evening a child's lottery was proposed for the amusement of the young princes by the governor, who had purposely distributed among the prizes such objects as were most likely to tempt a boy of the count's age. Each of his brothers eagerly hazarded his little store, but the Count d'Artois kept aloof from his favourite amusement. The governor, feigning astonishment, at last demanded the reason for his unusual prudence; no answer came from the count. One of the princes, his brother, next testified his surprise, and at length pressed the young count so hard that in a moment of childish impatience he exclaimed, "This may be very well for you; but what would you do if, like me, you had a wife and five small children to support?"

## MUSICAL AND DRAMATIC.

THEODORE THOMAS is going to settle in Chicago.

CHRISTINE NILSSON is anxious to return to America.

IRVING, the London actor, has refused \$50,000 for one hundred nights in New York.

MME. TITIENS' condition has again become critical. Her ultimate recovery seems almost beyond hope.

MR. WILKIE COLLINS is preparing a drama for the Lyceum, founded on his own tale of *The Moonstone*.

BOUCICAULT is hard at work upon a new play, which he expects will eclipse "London Assurance," and which will be produced simultaneously at Wallack's Theatre and the Globe Theatre, Boston.

ONE of the London music-halls has a novelty which is much appreciated this hot weather; there is a sliding roof, which can be removed, allowing the hot air and the smoke to escape. It approaches the open-air concerts of Paris.

THE visit of Maprice Strakosch to Europe is for the purpose of securing the services of Madame Adeline Patti for an American engagement this fall. The latter is desirous of making the trip, and everything favors the arrangement, provided the lessee of the Paris Italiens will release her from his contract with her.

FR. D. MARDEN, the author of *Jos. Murphy's* Irish drama, entitled "Kerry Gow," has received from Murphy an order for another new play. Marden has certainly been very successful in his plays, having written two for Lotta, which she has played constantly during the past two seasons.

THE Shakespeare Memorial Theatre, the foundation stone of which was laid by Lord Leigh on the 23rd of April, will soon be commenced in earnest. Building materials of all kinds are arriving in great quantities at Stratford-upon-Avon, and by the end of the month the work will be in full swing.