

MRS. GRUNDY'S GATHERINGS.

MRS. GRUNDY'S CHIT-CHAT.

OUR FASHIONS.—Certain parties have fallen into the habit, lately, of contemptuously alluding to what they call "milliner's magazines," that is magazines with fashion plates. The sapient fault seekers in question, we have no doubt, are either crusty old bachelors, or conceited young fools. If they knew half so much as they pretend to do, they would know that every "woman who is a woman," as Lamb says, desires to render her personal appearance engaging; and that, if she has not this instinct, she invariably degenerates into a sloven. Fashion plates are to the sex, therefore, what guide-posts are to a traveller; they teach ladies how to dress gracefully, and in unison with the customs of the day. The prettiest woman alive would look hideous if attired in the costume of the fourteenth century, simply because people are no longer accustomed to the horned caps and other attire of that day. A lady, dressed even as ladies dressed twenty years ago, would seem absurd, and for a similar reason. Every woman "follows the fashions," as a necessity of her sex. They may not dress, in the new style, the first year it comes out, but they do eventually. How much more sensible to adopt it at once! The new dress, or dresses of each season might just as well be made in that year's fashion, as in that of the preceding one.

A favorite argument of these addle-headed critics is, that fashion cramps the waist and injures the health. If they knew more about the subject, they would know that this is precisely what *fashion does not do*, and that those ladies, who persist in lacing to death, do not know what the true fashions are. Nobody ever reads in this Magazine, a word in favor of tight-lacing; but everybody who takes the "Anglo" has read many an article on the proprieties of dress. Ladies who wish to dress sensibly as well as elegantly will take a periodical that gives the fashions: ladies who wish to look like scare-crows will undertake to dress without such a guide, and will of course lace tightly and commit all other kinds of exploded absurdities.

We shall continue to give fashion plates, though they are the costliest embellishments that are got up. For instance, the expense of our fashions, this month, is as great as the printing of thirty-two extra pages would have been. Some of our contemporaries have, instead of fashion plates, substituted heavy reading matter, and that not original, but selected. We could print as cheaply, if we adopted the same plan; but we prefer to give the ladies, what we are sure they prefer, a lively Magazine, with a good fashion plate, and as much original matter as can be afforded.

GENERAL REMARKS.—There is but little change in the style of making dresses, except that round waists are gaining ground. Round waists must not be confounded with short waists: for the former, the dress-maker ought, on the contrary, to en-

deavour to make the sides as long as possible, and merely suppress the point in front. Flounces are still very much worn, and have but little fulness;—the general rule is, that where the skirt has five breadths, six are allowed for the flounces. Three and five are the usual number of flounces on a dress, though some go as far as ten or even more. There are but very few figures tall or slender enough to look well with these last number.

VELVET RIBBON will be very much used in trimming the skirts of dresses. It is put on in three or five rows around the skirt, then a space, and the trimming repeated thus several times.

CASHMERE are generally very gay, the colors being bright and varried, and the patterns large. Some even have designs of houses, bridges, pagodas, &c., on them. One pattern, called "*The Creation*," had nearly every flower that was ever known upon it. These are fantastic, rather than beautiful.

An elegant article for Walking Dresses is the Chambrade. The material is plain, and woven in dress patterns, with satin stripes around the skirt. It is too heavy for a house dress, being of worsted and thicker than a merino, and has a corded back, something like a poplin. The dark blue, maroon, and green ones are particularly rich.

Another handsome material, and not so heavy, is composed of worsted and silk, and is of a zig-zag pattern of white over colored grounds, such as brown, dove, &c. The patterns of brown have rich satin stripes in brown around the skirt, in bunches, that is in rows of five, three, &c., decreasing in number and width as they rise toward the waist. The dove colored ones have stripes of Mazarine blue in the same style.

Some of the newest dresses of Cashmere have flounces with palm-leaf borders in elegant cashmere designs, like the shawls. On a cashmere having a ground of brown, dark green, tan or straw color, these palm-leaves in varied colors are exceedingly effective. Chequered or plaided borders are also very fashionable for the flounces of cashmere dresses. The cross stripes forming the chequers are large and woven in satin. The cashmere flounced in this style have frequently a ground of stone color, or some neutral tint, covered with running flower patterns, or with fanciful Chinese designs in lilac.

The silk manufacturers have recently introduced a novelty which imparts to a silk dress all that variety of hue which was formerly confined to fancy materials. This novelty consists in flounces, with borderings in various patterns and colors. Some of the new taffety dresses, having flounces in this style, are remarkably elegant, and showy in effect. Several of these dresses are intended for evening costume. They are of white taffety, with five flounces, slightly undulated and edged with a satin stripe, lilac, blue or green, according to the hue predominating in the wreath of flowers which surmounts the stripe. The same style of flounces is adapted to dresses of pink, sea green, or azure blue silk.

There is no decided change yet in Mantelets.