

black, and white lace carried over the shoulder down the seams of the back on to the *basques* behind. The sleeves were made open from the shoulder, the opening edged with black and white lace to correspond, and the puffings seen through the opening were of alternate black and white net. This dress caused an immense sensation, as it was the first of the kind yet seen, and considered the harbinger of a complete revolution in the style of dress. It is said to have emanated from the *ateliers* of Madame Vignor, whose success in her celebrated *robe Mantchoul* caused so much admiration last year. Another fashion which has been adopted by the Empress, and which, while admirably adapted to her Majesty's beautiful and slender figure, can never become general, on account of its tendency to increase the size of the bust and waist, is that of ornamenting the *corsage* with *guipure*, which is laid flat over the bosom descending to the very end of the *basque*, which is edged likewise with a *revers* of the same. The sleeves are made open on the outside, with a double flat *guipure* from the shoulder, terminated by a broad cuff, a *la mousquetaire*. Sometimes the *guipure* is laid upon silk of a different colour to that of the dress. The one composed of the *pompadour* mixture the dress being of sky blue, and the *revers* of *guipure* lined with rose colour, which her Majesty wore on a visit to the Opera, was pronounced a *chef d'œuvre* by the most fastidious and refined *connoisseurs*. The immense success of the *costume* worn by Mdle. Luther in the *Fauconnier*, has given rise to an almost new style of *basquine*, which falls low over the hips, and is edged with flat bows with long ends. This fashion is exceedingly becoming, but great care must be taken neither to exaggerate nor diminish the width of the ribbon. If too broad, it increases the bulk of the figure; if too narrow, it has both a poor and tawdry effect. "No 7" is the proper width, of the stoutest quality, and the bows should be made *en coquille*. The waist of this *basquine* is much longer than hitherto worn. It is cut entirely in one piece and must be adjusted with the greatest nicety. It meets in front to within about three inches from the throat to the waist, and seems to be merely confined by ribbons crossing each other, and finished by the same bows *en coquille* as those upon the *basques*, with ends increasing in length as they approach the waist. The Duchess de Dino appeared in one of these *basquines* at the morning concert given at Meudon by Prince Jerome. It was of striped *Pekin*, of the thickest quality, *rose vif* and white, and worn over a double skirt of white muslin, open on each side, and confined by bows of the same ribbon as that upon the *basquine*. The head-dress worn with this novel costume was considered the boldest innovation of all—being neither bonnet nor cap, but a *capuchon à la Graftigny* of Brussels lace, laid full and easy as a Spanish mantilla over the back of the head, and descending beneath the chin, where it crosses over, and is attached to the bust by large flat bows of the same rib-

bon as that upon the dress. The raven hair of the beautiful duchess was laid in double bandeaux beneath this becoming coiffure, and on either side of the temples two *coques* of ribbon served to *ecarter* the lace from the countenance—thus rendering it doubly becoming, by throwing its transparent shade over the cheeks and forehead. It is needless to say that, worn by the Duchess de Dino, this costume met with the most complete and entire success. Had it appeared under less graceful auspices, it might have been deemed *hasarde*.

Winter bonnets have appeared, composed entirely of black lace, upon which are laid wreaths of green, or *marron* leaves of velvet, exquisitely shaped, and laid thickly one upon another—each leaf is edged with a black lace, made expressly for the purpose. These bonnets are but little ornamented, as the material of which they are made is in itself rich, and *bien fourni*. Some have been seen with a small bunch of *bouts d'aile* feathers on either side; others with a mere increase in the quantity of leaves, as the *garniture* approaches the ears. In either case these new bonnets are destined to have the vogue, being exceedingly original and becoming. In caps but little novelty has appeared. The *bonnet papillon*, being the one adopted by the Empress, has of course obtained the preference. It is set over the plaits of hair behind, and extends its wings over two round bunches of violets or *myosotis*, or narrow ribbon, which mingled with narrow lace hang on each side, almost away from the head, with the lightest and most elegant effect possible.

Our general observations;—The *dessons de chaprau* worn beneath every bonnet is no longer a matter of choice—*necessity* compels that it should be composed of white and black net, the black edging being next to the face. The flowers adorning these *dessons* are generally either *coquelicot* or *marguerites* of divers bright colours. Fruit is much worn, as is generally the case at this time of the year; and the fashion even carried to exaggeration, in the case of grapes and cherries, which are sometimes stuck in large bunches on each side of the bonnets, detracting from the lightness usually desirable, and which the vast quantities of black lace used in the *garniture* fails to restore. *Lingerie* is decidedly undergoing revolution, whether of reform or not, time alone will prove. *Broderie Anglaise* has been manufactured in large quantities for the trousseau of Mdle. de Liminac, in colours instead of white. Even collars and sleeves are worked in *maille points* pattern, with red and violet coloured cotton. One canzou to wear with a *barège porcelain* was worked in every colour. Some change in this article of dress must be effected; that we feel; but we regret to observe that this change is wanting in distinction. Much has been said of a new system of *attache*, which is entirely to preclude the necessity of buttons of *agraffes* in any article of dress whatever. The article has been kept a secret until the return of the Empress, in order that it might appear first under the patronage of that august lady.