FASHIONS

FOR THE

YEAR 1830

LA BELLE ASSEMBLÉE

Records of the Beau Monde.

FASHIONS FOR JANUARY, 1830.

EXPLANATION OF THE PRINTS OF THE FASHIONS.

Walking Dress.

A pelisse of fawn-coloured *gros de Naples*, delicately embroidered in black outline down each side of the front where it closes, as far as to a very broad border of black velvet, which surrounds the skirt next the feet, nearly as high as to the knee; at the head of which is a trimming of light sable, or some other valuable light-coloured fur. The sleeves are *à la Donna Maria*, and they are trimmed up the outside of the arm, where the sleeve tightens at the cuff, with fur. Round the waist, which is made plain, is a black velvet zone, clasped with a gold brooch. The collar of the pelisse turns back, and is surmounted by a French, double ruff of lace. The bonnet is of black velvet, trimmed with a bow of the same, and three *aigrettes* of blue corn-flowers and ears of corn; the *aigrette* in front larger than those on each side. A Chantilly lace veil is worn with this bonnet, which ties under the chin on the right side, with a bow of black satin ribbon. A boa tippet of marten skin is added to this appropriate winter pelisse. The half-boots are of fawn-coloured kid, tipped at the toe with black.

Evening Dress.

A dress of pink satin; the border trimmed *en jabots*, with the same material, each one bordered by a broad, rich, white blond: these ornaments ascend from the hem next the feet, as high as to the knee. The *corsage* is made quite plain, with a very broad falling tucker of blond. Over short sleeves of pink satin fall long ones of blond, entirely *à l'Imbécile*, without any confinement. A dress hat of pink satin forms the *coiffeure:* this is turned up in front, and lightly ornamented with small white ostrich feathers. A superb veil of white blond falls carelessly over each side, and at the back of the hat. The jewellery ornaments worn with this dress are either pink topazes, or Ceylon rubies, set *à l'antique*, in *fillagree* gold. The shoes are pink satin, tied *en sandales*.

Carriage Dress.

A pelisse of violet-coloured *gros de la Chine*, made very plain, and fastening imperceptibly down the front of the skirt, under a simple *rouleau*. The body made to fit close to the shape, and confined round the waist by a belt fastened in front by a gold buckle. Sleeves, *à la Donna Maria*, with lace ruffles at the wrists, turned back, and next the hand a bracelet of broad black velvet fastened by a gold buckle. A black velvet pelerine is added to this pelisse, with a double row of rich fringe, and is confined down the front by small gold buttons: the pelerine is finished at the throat by a triple ruff of fine lace. The hat is of figured black satin, lined with pink, and crowned by drooping willow feathers of the same colour. Black velvet ornaments finished by pink feather fringe, adorn the crown of the hat, and the ends fall over the left side of the brim. The half-boots are of black corded silk.

Dinner Dress.

A dress of figured *gros de la Chine* of a bright crimson, with a broad hem round the border, headed by a superb fringe: the front of the skirt made *en tablier*, scalloped at the sides, which are edged round by a narrower fringe than that over the broad hem. The *corsage* is made low, with lapel-robings, scalloped and edged by fringe. Over sleeves fitting close to the arm, are those of *Marino Faliéro*, trimmed round the looser part with fringe, and not confined round the wrist at the joint, as is usual in these sleeves; but the fullness is drawn together where the arm bends, to the elbow. This is a great im-

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WALKING DRESS, EVENING DRESS.

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provement on those large sleeves, and has a graceful resemblance to those *à la Mandarin*. A dress hat of white satin forms the head dress; it is ornamented under the brim, on the right side, next the hair, by several puffs of white ribbon, delicately striped with shaded crimson. Two birds-of-paradise complete the ornaments, which, placed in front, fall over each side. The ear-pendants are, according to the present mode, large, and of massive gold, in the shape of a heart; and the bracelets very broad, of green and gold enamel.

Public Promenade Dress.

A dress of pale pink *gros de Naples*, with a broad hem at the border, headed by a beautifully light embroidery in outline, of small *foliage*, of a dark colour. The body is *en gerbe*, and the sleeves fitting close to the arm, as far as the elbow, whence they widen, but are not very large, even at the shoulders. A cloak of fine European Cachemire, of a drab-colour, is worn over this dress, and is embroidered with floize silk, in a pattern of blue-bells, or single hyacinths, and finished round the edge by a *rouleau* of satin. A double pelerine-cape falls over the shoulders: the cloak is lined throughout with barbel-blue satin, and a triple ruff of lace is worn round the throat. The hat is of black velvet, ornamented with bows of the same, and three *aigrettes;* one of which is placed at the extremity of the left side of the brim; the second in the front of the crown, and the third near the edge of the brim on the right side: the *aigrettes* consist of dark purple crocuses, with their grass-like *foliage*. The hat is of a very tasteful and novel shape: it is placed rather on one side, and its style is well adapted to the fashionable morning lounge. Strings of crocus-purple or barbel-blue float over the shoulders.

GENERAL OBSERVATIONS ON FASHIONS AND DRESS.

Another year has now commenced under the long and highly-appreciated reign of Fashion. Her subjects increase, her votaries are many, and all seem inclined implicitly to obey her laws, howsoever varying, howsoever expensive, the supporting of her despotic power. Beauty disguises her attractions to please this whimsical queen; risks her own health by an unnatural pinching in of her fine elastic shape; buries all the graceful roundness of a delicate and finely-turned arm, by sleeves wide enough for a petticoat; and, if she wear a cap or turban, is obliged to place her head sideways to ascend her carriage, her head-dress being wider than the pannels of her coach-door.

For out-door costume, in spite of the close pelisse being the most comfortable of all walking dresses, fashion has ordained that cloaks shall be, at present, the reigning order of the day. Many of these are of satin; and whether coloured or black, are lined with some striking, and conspicuously different colour. Many of the new cloaks have sleeves to them, which, though imparting warmth, certainly cause an awkward confinement in this wrapping kind of envelope. For the carriage, and for the evening party, we much prefer the former capacious cloak *à l'Assasin*, without arm-holes. Some of the winter cloaks are of fine dark-coloured cloth, ornamented very elegantly with braiding; but, like the pelisses of the same material, they have always a *déshabille* appearance, and never convey an idea of their real value, which is generally higher than either silk or satin. The most superb cloaks are those which appear in the dress circles and private boxes at the theatres, and at the quitting a splendid musical party. We have seen a few of these of richly figured velvet; but we most admired one of a purple velvet, lined with white satin, and very tastefully trimmed with ermine. The purple was of that fine shade between the violet and the kind of dark lilac which marks the blossom of the night-shade. The silk pelisses are well wadded, and are chiefly of a wrapping kind, made very plain, and suitable to the promenade: we are sorry to see them less general than formerly. Muffs are much in favour; the light sable and the black fox seem very prevalent; but if the cloak or pelisse be trimmed with ermine, white Muscovy cat, or grey squirrel, then the muff is always of the same. Long boa tippets of marten-skin are universally admired.

It was predicted that black satin bon-

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nets, lined and trimmed with velvet, would be more fashionable this winter than those entirely of velvet. We had those assurances last month, not only from some of the first *marchandes des modes*, but also from several ladies of fashion, themselves, who had determined, as they said, against wearing what was so *common* last winter, black velvet bonnets. Caprice, prime minister of Fashion, has, however, ordered otherwise; the black satin bonnets have been bespoke, suddenly countermanded, and black velvet bonnets have resumed their empire. They are ornamented with elegant plumage for the carriage, and are trimmed with puffings of velvet, mingled with those of satin, for the promenade. Feather-fringe is much used in the ornamenting of velvet hats, and forms a light and very elegant trimming; scarlet and orange-colour, mixed, in this material, have a very pleasing effect on black velvet carriage hats.

At an elegant dinner party lately given at that favourite town-sojournment of the old nobility and gentry—May Fair—we remarked among several well-dressed and attractive women the following dresses.

Black prevailed much; and, we are sorry to say, that among some of the party, it was caused by the late unpropitious weather having deprived them of friends of too delicate a temperament to stand against the severity and fogs of our uncertain climate. The mourning-dress of one young married lady, was very beautifully and tastefully diversified: the skirt was of black *gros de Naples*, trimmed at the border, *en festons*, with black velvet; the points of the festoons fastened down by a small *bouquet* of black flowers. The body was of black velvet, made low, and over full, short, black sleeves, were long ones, *à la Mamaluke*, of white *tulle*, which formed a graceful and pleasing contrast, appropriate to the evening, or dress dinner party. Another lady, in deep mourning, wore a bombasin black dress, richly trimmed, with a border of crape as high as the knee, in bias folds, each headed by a cockle-shell ornament. The body was made very close to the shape, and partially high; the bust set off by *fichu*-robings of white crape; the sleeves were *à la Donna Maria*, with the cuffs of crape, confined at the wrists by bracelets of jet, mingled with polished steel. The fancy dresses of black were of glazed satin of the richest kind, trimmed with black velvet; the busts in drapery *à la Circassienne*, in mingled folds of black velvet and satin; sleeves *à la Donna Maria*, with the broad cuff fastened by a great number of small gold buttons, and the wrists encircled by bracelets of braided hair, light enough to be conspicuous on the black velvet, and clasped by a mosaic medallion, set in wrought gold *à l'antique*. A dress of *gros des Indes*, of a milk chocolate-colour, excited our admiration. It was made low, *à la Sévigné*, with the sleeves the same as the dress above described; except that these were trimmed with blond, a broad flounce of which ornamented the border of the skirt. A dress of Indian taffety, the colour apricot, appeared to great advantage on a very elegant figure. It was trimmed at the border of the skirt with crape of the same colour, in pointed folded festoons, in two rows; the points finished by rosettes of satin ribbon; the *corsage* ornamented in *chevrons*, and the sleeves *à la Donna Maria*, with coronet ornaments at the wrists, composed of satin and taffety. The dresses are all made low for this description of parties, but very delicately so; while all the fine *contours* of the shape and bust are displayed, the indecorous and distasteful exposure of the hollow of the arm, from their being cut away from the shoulders so much, we may hope to pronounce is now exploded by the *English* ladies. The sleeves are also improved; the Donna-Maria is most fashionable; which, though still very wide, and full at the top of the arm, fits almost tight to the part from the wrist to the elbow, and proves that the possessor of a handsome and well-turned arm does not resort to those capacious sleeves to hide any repellent leanness or deformity. When the sleeves are short, they are *very* short; and the Circassian and Sévigné drapery are favourite ornaments over the bust. Wrapping morning dresses, for the breakfast table, in the form of pelisses, have large capes, whether the dress be white or coloured. The ball dresses have but little novelty; neither is much expected till after the Christmas festivals are quite over; as it is now almost a *painful* truth, that those belonging to the

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higher classes scarcely ever make their appearance in town till after that period.

When the hair is well dressed, in its usual assemblage of curls, transparent bows, and braids, there is no accessory more becoming than a wreath of large, full-blown, white roses. *Bérets* and turbans are much in request; the latter, as well as the former, have often cauls of open-work, formed in a *treillage* work of narrow, white satin *rouleaux;* the front formed of coloured crape, gauze, or velvet, and ornamented slightly by flowers or *aigrettes*. We do not admire the fashion of dressing the hair so very tight and close to the head as some young ladies now wear it; it does not by any means contribute to the loveliness of their appearance. When ornaments are worn on the hair, arranged in this manner, they generally consist of bows of white gauze ribbons, with satin stripes or checquers, placed in front of a comb with a very high gallery: the hair is drawn up at the back of the head as tight as possible from the nape of the neck, and three small combs, set with jewels, adorn the back of the head; useless ornaments, and very little seen, unless when a lady does, what every well-bred woman will avoid, as much as possible, turn her back on the company. The *béret* cap is a very elegant *coiffeure*, and an improvement on the turban-cap: the gauze, or *tulle*, which composes the *béret* front is folded in bias, and formed like the present cap borders, and like them is turned back, and stands erect. These borders, however, of which there are two, are, at intervals, slightly looped down over the clusters of curls in front of the hair, in seemingly careless flutings, which are purposely irregular, and fastened down by a small beautiful flower. A few full-blown roses are carelessly scattered over various parts of the cap: the caul is very tastefully finished and ornamented by gauze bows bound with satin, and quarterings formed of white satin *rouleaux*, and some of the same shade as the cap, which is generally of coloured gauze; this sort of head-dress looks well in mourning, made of grey *crêpe-lisse*, with black flowers, and broad floating strings of grey gauze ribbon, or white love; when the ribbon is grey it is striped with narrow satin stripes of black. The caps are still built story upon story, in wide and lofty edifices of blond, or of lace of cobweb fineness. There is no very great portion of ribbon on these caps, except in the floating strings: it is very broad, and chiefly disposed over one side, in puffs, or a few puffs, at different intervals, which look better. This ribbon is either of white gauze richly brocaded, or of bright crimson, beautifully figured or striped with the same colour, or with green satin, of different shades.

The favourite colours are apricot, stone-colour, milk-chocolate, crimson, emerald-green, buff-colour, lavender, pink, and ethereal-blue.

Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN COSTUME.

By a Parisian Correspondent.

COSTUME OF PARIS.

I HAVE heard it maintained, that if there were any individuals possessed of every kind of merit, it would be a certain disadvantage to them; particularly if they were not high in the fashionable world. Now we have a very bright star at Paris, a highly accomplished and lovely young Marchioness, whose taste and elegance are unrivalled, and eagerly copied. For this one accomplishment, she is pronounced a being of a superior order; the rest are passed over.

She appeared lately in the public walks in a cloak of real Cachemire, of a beautiful pearl-grey: it was embroidered in green silk of various shades, in an Etruscan pattern, and certainly formed a beautiful envelope, but attainable only by few. Satin cloaks, of a most costly description, are patronized to make amends for this inability. These have large velvet capes, descending much lower than the elbow, and trimmed round with fringe.

A very elegant pelisse has been much admired, of a light yellow-coloured *gros de Naples*, fastened down the front of the skirt by *papillon*-rosettes, bound with black satin: the same binding headed a broad hem, which came as high as the knee. The belt, the same as the pelisse, was

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bound in a similar manner; and a collar of black velvet, with bracelets of the same, was edged with narrow black blond. Under the pelisse was worn a *chemisette*, fastened by buttons of gold enamel, and surmounted by a ruff. Another pelisse for the carriage, or for bridal visits, is of white satin trimmed with swansdown; the sleeves *à la Donna Maria*. A pelisse of *gros des Indes*, of a light green, is also much admired. It is trimmed with *ruches* of the same; in front it is made with a stomacher, and a cravat of velvet encircles the throat.

Plush silk hats, of a glossy texture, which gives to them an appearance like the shot silks now so much the mode, are in great favour.

Over the broad hems now surrounding the borders of dresses, have lately appeared different ornaments, in very tasteful variety; one of which, on a ball-dress, consisted of lozenge diamonds, in puckered crape, placed diagonally above the hem, and separated in the middle by a small puff of satin. Another very pretty trimming is *en serpentine;* and is formed of seven or eight *rouleaux* of satin, at a slight distance from each other. They commence from the right side of the head of the hem, and after taking a spiral direction round the skirt, they terminate on the left side, about six inches below the sash. At their two extremities are two fastenings, composed of two *bouquets* of small variegated flowers, tied together by a bow of satin. A broad satin ribbon forms the sash, ornamented with fringe at the ends. Above the hems of dresses of white crape, or *tulle*, are placed wreaths of very light flowers, interspersed with heath. Feather-fringe is the favourite ornament over the broad hem at the border of velvet dresses. Silks worked in shaded embroidery, it is thought, will be much in favour for ball-dresses this winter.

Among the new materials for winter dresses is the *Cachemire-bombasin;* an article of a soft and supple texture, and highly glazed. I saw a lady, on a benefit night, at the *Théâtre du Vaudeville*, in a dress of black velvet, the *corsage* in front, *en cœur;* the sleeves very full, and of white *tulle*, puckered in at the bend of the arm, and drawn in under the arms; in other respects very loose. These wide sleeves were worn over those which appeared through, that fitted close to the arm. Painted satin dresses, and those of rich materials worked in flat embroidery, in shaded silks, are much admired; as are velvet *tuniques*, trimmed with fringe. Home dresses are made in the pelisse style. They are of shot silk: emerald-green, shot with red, is most in request. Figured silks are also in favour for dresses. Low dresses, which are cut away from the shoulders, have narrow bands which cross straight over the back and the bust; they join at the shoulders, where they are fastened by a strap of satin, or of one similar to the dress. *Chaly*, a fabrication from camel's hair, and brought from the Morea, is a favourite material for winter dresses.

I noticed a lady of fashion at the Opera, with her hair very elegantly arranged; and in front was placed a cameo, with two birds-of-paradise, in form of a V, very wide apart; that on the right side much higher than that on the left. One head-dress was formed of a puckering of green and silver satin; on the left was a *foliage* of green and silver; on the right two ostrich feathers, one placed below the other; the lower one taking a direction behind the ear. A dress hat, of velvet, the colour of the rich velvet leaves of the heart's-ease, had a large brim, hollowed out in front: it was ornamented with a white weeping-willow feather, and looped up with an opal set round with brilliants. Some of the head-dresses in hair, are now worn without any other ornament than a comb with a very high gallery. The hair descends from each temple, in very long corkscrew ringlets. However, there is not, at present, any very great novelty in the mode of arranging the tresses; except that some ladies bring their long hair in a plat across the upper part of the forehead, and carry it upwards to the summit, where it there divides a bow of two loops. When this style is adopted, the hair is arranged in very full curls on each side of the face, and short at the ears: it is advantageous to a handsome forehead, which is much displayed by the separation caused by the platted *bandeau*.

The favourite colours are French-grey shot with pink, green with crimson, blue, yellow, rose-colour, lilac, and *granite*.

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Records of the Beau Monde.

FASHIONS FOR FEBRUARY, 1830.

EXPLANATION OF THE PRINTS OF THE FASHIONS.

Evening Dress.

A Dress of *gaze satinée*, the ground rose-colour, the stripes of that peculiar shade of drab-colour which resembles unbleached cambric. The skirt, somewhat more ample than last month, is slightly gored, and trimmed rather below the knee with a fringe of uncommon breadth and beauty. It has an open-worked head, very richly wrought in lozenges. The *corsage* is cut very low, but not quite square round the bust, being rather higher in the shoulders than evening dresses generally are. Sleeves, *à la Sultane;* very wide, fastened at the wrist by gold bracelets, and drawn round the arm just above the elbow, by a row of fringe, to correspond with that on the skirt, but narrower. The hair is arranged in loose full curls, which fall low on each side of the face, and parted in the middle to display the forehead and eyebrows. The hind hair is disposed in two very large knots on the crown of the head. A scarf of Circassian gauze, corresponding in colour with the ground of the dress, and fringed at the ends, is tastefully arranged in *conques*, which are intermixed with the bows of hair. One of the ends falls on the left side to the neck; the other forms a tuft on the right side. The necklace, earrings, and bracelets, worn with this dress, are a mixture of pink topazes and filagree gold. A boa tippet, of the finest sable, is thrown carelessly round the neck. White kid gloves. Slippers, white *gros de Naples*.

Evening Dress.

A Gown of *gros d'Orient;* the colour, *vert de Chine;* the border of the skirt, which reaches nearly to the knee, cut in double dents, which are corded round the edge with satin. The *corsage*, cut exceedingly low, and falling much off the shoulder, is crossed before and behind, and disposed in two folds on each side. Short and extremely full sleeve, of the *bouffont* form, over which is a long and very loose one of *gaze Œrienne*, with a cuff *à la Montespan*, cut in deep scollops, which turn back from the wrist. The hair is arranged in *tirebouchons*, which fall as low as the neck on each side of the face. Head-dress, a *béret* composed of green satin. This is of a very large size, and is ornamented with three *esprits;* two are placed near the top of the crown on the right side, and one under the brim on the left. Massive gold ear pendants and bracelets, the latter *à la Grecque*. Necklace, gold and emeralds, with three very large emeralds pendant from the centre. *Gros des Indes* slippers, *en sandales*. White kid gloves.

Walking Dress.

A *robe redingote*, composed of French Cachemire, of a light shade of *grenat*. The *corsage*, made tight, turns over *en schall*, so as to display very much the cambric *chemisette* worn with it. The facings are of black velvet. Sleeve, *à la Caroline*, fitting close to the arm from the elbow to the wrist, and extremely full above the elbow; the fulness is divided in the middle of the arm by a broad band of black velvet. The cuff is also of black velvet; is very deep, and finished at each edge by a rich but narrow black blond lace. The trimming of the skirt consists of a bias band of black velvet of moderate breadth. Black velvet *ceinture*. The *chemisette* is fastened in front with small gold buttons, and finished round the throat with a full ruff of the same material. Black velvet bonnet worn over a cap of the *demi cornette* form, which is trimmed with Valenciennes' lace. The shape of the bonnet is rather close: it is ornamented on the inside of the brim with three *coques* of satin ribbond, figured with velvet. Two

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English Fashions.

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WALKING DRESS. DINNER DRESS. FULL DRESS.

large *nœuds* of this ribbon adorn one side of the crown, and three ostrich feathers placed upright fall over it. *Brodequins* of black figured silk. Pale lavender gloves. The boa tippet is of chinchilla.

Full Dress.

A Round dress of white *gros des Indes*, cut rather high round the bust, except at the shoulders, which are very much displayed. A row of narrow pointed blond lace finishes the top of the *corsage*. The shape of the bosom is very gracefully formed by a slight fulness, which is looped in the centre by a *rouleau*, that descends to the waist. The sleeve is extremely wide to the elbow, but tight from thence, so as to display the shape of the arm; the cuff is of a moderate depth, cut in points at the upper edge. The points are finished with blond to correspond with the bosom. Over this dress is an open robe composed of satin *duchesse*, the colour is emerald green. This is a little shorter than the under dress, nearly meets at the waist, and turns back round the bust *en pelerine*. The skirt flies open in front so as to display the under dress. The pelerine part, and the sides of the robe, are cut in points: these are edged with a *rouleau* of plain satin, and in the centre of each is a richly-wrought gold button. The bottom of the skirt is cut in very deep scollops, finished like the points with a *rouleau* and buttons; the scollops surmounted by a twisted *rouleau*, placed about a quarter of a yard above them. The shoulder of the robe is finished by a single row of points, corresponding exactly with those of the pelerine part of the dress, and forming a double epaulette. The hair is dressed in full curls on the temples; the hind hair disposed in one very large knot, and two bows formed of plaited bands. The *coiffeure* consists of two bows of gold-figured gauze, disposed *en papillon*, near the crown of the head, and the tails of two birds-of-paradise inserted among the bows of hair.

Dinner Dress.

A Dress composed of painted *foulard*; the ground, *gris lavande*; the *bouquets* are large and of vivid colours. The *corsage* is cut low; the shape of the bosom formed by two bands of ermine, which descend from the point of each shoulder in the style of draperies, down each side of the bust, and the skirt, to the broad border of ermine, which forms the trimming of the dress. The sleeves are *à la Marino Faliero:* they are bordered with ermine, and lined with white satin. The under sleeve is of a moderate width, at the upper part of the arm, and tight towards the wrist. Small cuff, cut at the upper edge in points. The *coiffeure* is composed of crimson crape, arranged *en béret*, and displaying no part of the hind hair, but the large knot, which is drawn through the crape on the crown of the head. A *bandeau* of coloured gems encircles the knot, and crosses the forehead on the left side. An *esprit*, placed on the right side droops towards the shoulder, and two others are disposed upright at the back of the head. Ear-pendants, rubies and emeralds. Gold bracelets with ruby clasps. *Ceinture* of gold net.

GENERAL OBSERVATIONS ON FASHIONS AND DRESS.

The London winter may now be said to be in all its splendour, and our fair fashionables eagerly employ themselves in the delightful task of choosing from the various modes of our Gallic neighbours those they consider most splendid and becoming, or of inventing new ones. Pity they do not more frequently occupy themselves in the latter. Really it is not creditable that our lovely countrywomen should, by continually borrowing from the French, tacitly acknowledge themselves inferior to them in invention and taste. That such, however, is not the case, is daily proved by those of our *élégantes*, who, disdaining to be the servile copyists of our neighbours' fashions, regulate their dress according to the dictates of their own judgment and fancy.

Let us see what has been done in that way since last month. In out-door costume, the only novelties worth noticing that have appeared, are a cloak and a pelisse. The cloak is composed of *gros des Indes*, of a bright claret colour, and lined with white. It is extremely wide, and is made with very long loose sleeves. So

far the mantle is decidedly French; but the English milliner who introduced it, has added two long pointed pieces, which are set in in the back, and cross, in the style of a handkerchief, over the bosom. The cape, collar, and trimming are of sable; the two former very large, the latter a broad band, cut at the upper edge in large scollops. This is really an elegant and comfortable mantle, very suitable for carriage dress, and not too showy for the promenade.

The pelisse is calculated only for carriage dress. It is a changeable silk; the colours, *citron* and *ponçeau*. The back of the *corsage* sits close to the shape; the front of the bust is ornamented on each side with a row of points, which are continued down the fronts, and round the bottom. These points are edged by a very narrow but rich black blond lace, and are attached to the dress by a richly-wrought button of gold filagree. There is no collar, but three rows of black blond lace, of different breadths, form a pelerine. The sleeves are the prettiest that we have lately seen: wide, but not immoderately so, at the shoulder, they are gradually smaller towards the hand; and they terminate by a cuff, the upper part of which is cut in points. The cuff is finished at the hand in the ruffle style, with black blond lace, which also edges the points. This pelisse has been recently made for a young married lady of high rank, distinguished for her taste, and who is one of the few stylish women who never adopt any dress that is decidedly unbecoming, because it is the fashion.

Satin bonnets, which last month were very little seen, are now beginning to come into favour: still, though adopted by some very elegant women, they are not so generally worn as velvet. Plain and figured *gros de Naples* and *gros des Indes* are also in favour. We see with pleasure that bonnets of the *capôte* form increase in favour every day. They are at once comfortable, becoming, and appropriate for walking, and even for carriage dress. The only fault is that they are still too large; but we must have patience: they have certainly diminished a little; so let us hope that the time will soon come, when the hat or bonnet of a woman of fashion will literally cease to be an inconvenience to herself, and to every body around her.

Blond lace, both black and white, is in much estimation in the trimming of bonnets, with a mixture of the same material as the bonnet, or else *nœuds* of ribbon. A curtain veil of blond lace is still a very favourite appendage to bonnets of the *capôte* shape, as it imparts a softness to the features of the wearer, advantageous alike to the youthful *belle* and more matronly beauty.

Carriage hats continue to be ornamented with feathers: we have seen some new ones which struck us as being remarkably elegant. One of these was of velvet, the colour an emerald green. A velvet drapery crossed the crown, and extended over a part of the brim, where it terminated in a point; it was edged with white blond lace. A *nœud* of green and white figured satin ribbon was attached to the point of the drapery, and another was placed at the base of a superb plume of long white ostrich feathers, so fixed as to droop over to the left side.

Fancy black continues much in favour both in dinner and evening dress; it is particularly so for social parties. In addition to velvet and satin, which still continue in favour, black figured silks begin to be in request. There is little alteration in the form of gowns since last month; but there is considerable variety in the trimmings. Those of fancy black are finished at the border with twisted satin *rouleaus:* one of the *rouleaus* is always black, the other of some vivid colour, as *ponçeau*, deep rose, citron, or bright purple. Or else the trimming is a fall of white blond lace, festooned by *nœuds* of embroidered or figured gauze ribbon. A *rouleau* of coloured satin forms a heading to this trimming.

Coloured dresses are very generally trimmed with the same material, sometimes with, but oftener without a mixture of satin. The border of the skirt is cut at the upper edge in very deep dents, which are corded with the same material, or with satin; or else it is cut in round scollops, upon which a narrow chain trimming, composed of the same material as the dress, is laid. Within the last few days we have seen some dresses, the border of which was cut to resemble foliage,

and this trimming was edged with narrow silk fringe. Broad fringe, particularly that of the feather kind, is in much favour, and from the richness of its appearance, and its intrinsic value, will probably long continue to be so. Silk and satin dresses have also been in some instances lately trimmed with *tulle*, and *Circassian* gauze, to correspond in colour with the dress; but this fashion has not yet become general.

Ball dress is remarkably elegant at this moment; but there is very little of actual novelty either in the make or trimming of dancing dress. One novelty we would rather not have had to record, that is the extreme shortness of dresses. Crape, *tulle*, and gauze over satin, are the materials most in favour for ball dresses. Where the dress is trimmed with blond lace at the bottom, the *corsage* is generally made to sit close to the shape, and finished round the bust with a falling tucker of blond, *à l'enfant*. Draperies of *tulle*, looped with *nœuds* of gauze ribbon, or small *bouquets* of flowers, are also in favour; and some very elegant women have been seen in dresses of white transparent gauze, finished round the upper part of the border with a trimming, *en bouillon*, of the same material, the *bouillons* formed by bows of gauze, arranged *en papillon*, and having in the centre of each an ornament of gold filagree.

The style of hair-dressing is this month remarkably becoming. The hair is disposed on the crown of the head in bows and braids to display its luxuriance, without being raised to a preposterous height, but it is arranged rather too full on the temples to suit all countenances. Flowers form the favourite *coiffeure* of our youthful votaries of Terpsichore; they are worn in wreaths, or, when mingled with pearls, the pearls form a *bandeau*, and the flowers are placed singly, or in small *bouquets*, among the bows of hair.

Toques, turbans, and *bérets* are all in equal favour with those *belles* who do not choose to appear *en cheveux*. Dress hats are worn by many elegant women, but they are not so general as the head-dresses we have just mentioned.

Fashionable colours are emerald-green, *gris perle*, rose-colour, lavender of various shades, crimson, blue, and *grenat*.

Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN COSTUME.

By a Parisian Correspondent.

COSTUME OF PARIS.

No where, we will venture to say, does fashion shew herself less despotic than in this her seat of empire, where she reigns with undisputed sway. A single glance at any of our public walks would prove the truth of this assertion. Here, you see an elegant woman wrapped in a mantle that seems as though it had been made to preserve the wearer from the most intense severity of the weather. There a *belle*, attired in a dress of Merinos, or a well-wadded *deuillette*, trips along without any other envelope, than the boa that encircles her pretty throat. At one moment your eye rests upon a fair pedestrian huddled up (the expression is Lady Morgan's, so no cavils, good reader, on the score of elegance) in an expensive Cachemire shawl, while the shortness of her gown would make you believe it was intended for a dancing dress, if the material it was made of did not convince you of the contrary. And, as you are wondering which of the three is the fashion, a fourth makes her appearance, differently habited from the rest, and leaves you still more at a loss than ever. But *badinage* apart, mantles, shawls, and *deuillettes* are at this moment in nearly equal favour for the promenade. Very large, round, fur pelisses of the *mantilla* form, are also coming into fashion, though as yet they are mostly used as a wrap in going to evening parties. Some few *élégantes* have, however, been seen in them in the Tuileries' Gardens. Muffs are very general: the favourite furs are sable, ermine, and squirrel.

A bonnet of a new shape has appeared for the promenade: it is really becoming and appropriate; it is a something between the English *cottage* bonnet and the French *capote*. These bonnets are composed either of velvet or watered silk, and are trimmed with a mixture of *nœuds* of the same material, and broad rich figured ribbon. In home-dress, *redingotes* are very generally adopted, both for morning visits and for those numerous morning exhibi-

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tions which engross much of the time of a Parisian *belle*. Satin, velvet, and *gros d' hiver* are the materials most in favour for *redingotes*. The most novel are made to the throat, but without a collar, and partially open in front of the bust, and are finished down the front on each side with a rich trimming composed of chenille and satin, if the dress is of silk or velvet; but if it is of satin, then the trimming is of chenille and velvet. Many of these dresses are trimmed also with ermine or sable; where that is the case, the band at bottom is excessively broad, reaching nearly to the knee. The trimming of the fronts is not above a third part so broad.

Long sleeves have diminished in width since last month, and there is rather more variety in their form. Some are, in the Oriental style. These are the largest. Others, nearly tight to the elbow, are very full from thence to the shoulder; and in a few instances this fulness is confined to the arm, nearly at the shoulder, by a band, so as to form a very full epaulette.

Dresses continue to be cut very low round the bust in evening and ball-dress. Velvet is much in favour in the former. Many velvet gowns are made without trimming at the bottom, but with a *corsage* trimmed with a fall of very broad blond lace, which is looped in four places by butterfly ornaments, composed either of gold, pearls, or coloured gems. The sleeves, if short, are extremely full. Many are divided in the middle by a band which confines them to the arm, and being much puffed out, they thus form a double *bouillon*.

Ball-dress consists of the usual light materials, with the addition of several new sorts of figured gauze, to which, as yet, fashion has not given a name. Embroidery is much in favour for ball-dress trimmings. Painted trimmings are also fashionable. One of these trimmings, which struck us as being singularly novel and pretty, consisted of a broad bias piece of crape, disposed in folds, each compartment presenting a small *bouquet* of flowers laid on the upper part of the hem. The body of this dress was finished with a double bias band, ornamented on each shoulder, and also in the centre of the back and bust with a *bouquet* of flowers to correspond with the trimmings of the skirt.

Fashion admits of the mixture of a great variety of ornaments in the hair. Butterflies, in gold or gems, are much in request. Where the *coiffeure* is of flowers, they are placed among the bows of hair, and the butterfly on one side, unless the flowers are arranged in a wreath which goes round the crown of the head. A favourite *coiffeure* consists of bows of gauze, or crape, richly embroidered in gold or silver; *bandeaus* of precious stones, or of gold chains, generally complete this *coiffeure*.

The colours most in favour are *ponçeau* shot with *citron*, blue, and *grenat*, blue and scarlet, violet and green, and different shades of green, rose-colour, grey, and brown.

Monthly View

OF

NEW PUBLICATIONS, MUSIC, THE ENGLISH AND FOREIGN DRAMA, THE FINE ARTS, LITERARY AND SCIENTIFIC INTELLIGENCE, &c.

In four closely-printed octavo volumes, the most important historical work of the season presents itself in "*Memoirs, Correspondence, and Private Letters of Thomas Jefferson, late President of the United States, now first published from the Original Manuscripts, edited by Thomas Jefferson Randolph.*" To read these papers, is at once to get behind the curtain, to see the actors without their visors, and to become acquainted with all the secret machinery of the American Revolution. Of the history of the period to which they relate, they constitute, by far, the most important mass of material that has yet appeared. Without their perusal, the political stu-

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Records of the Beau Monde.

FASHIONS FOR MARCH, 1830.

EXPLANATION OF THE PRINTS OF THE FASHIONS.

ENGLISH FASHIONS.

Morning Dress.

A *gros de Naples* dress, the colour a shade between lavender and lilac; the *corsage* sits close to the shape, is made quite up to the throat, and fastens behind imperceptibly. Tight long sleeve, with a very full upper sleeve, which comes nearly to the elbow. The ruffles are of embroidered muslin, and of a new form: they are composed of two rows each, set on full; one turns upwards, the other falls over the hand. A black velvet bracelet, with a gold clasp, divides the ruffle. The trimming of the skirt consists of two rows of very broad rich feather-fringe, corresponding in colour with the dress; the rows placed very near each other. The *collarette* is worked to correspond with the ruffles: it is of the pelerine form, but of a small size. Morning cap, a high full caul of English lace, the fulness divided by *rouleaux* of satin, edged with narrow lace. A *bouquet* of roses is placed rather to the right side, and some single flowers are interspersed among the *rouleaux*. The strings, which are of broad gauze ribbon, hang loose.

Child's Walking Dress.

A Pelisse of Indian-red *gros de Tours*. The *corsage* is disposed in folds, the sleeve full at the upper part of the arm, and nearly tight at the lower; it is terminated with an ermine cuff. The skirt is bordered with a broad band of ermine; a second band, something narrower, is placed at some distance above it. A black velvet bonnet, worn over a white lace *cornette;* the form of the bonnet is somewhat between the French *capote* and the English cottage bonnet. It is trimmed with an intermixture of black velvet and geranium-coloured satin *nœuds;* the strings, and a single *nœud*, which ornaments the inside of the brim, are of the latter material. Morocco leather half boots; slate-coloured gloves; boa tippet of ermine.

FRENCH FASHIONS.

Dinner Dress.

A black velvet gown, the *corsage* made to sit close to the shape. It is cut very low round the bust, and fastens behind imperceptibly. The back is of rather more than the usual breadth. Blond lace sleeve over one, *en béret*, of white satin; the sleeve, which is very wide, is terminated by a velvet cuff, finished at the upper edge by a single point. The trimming of the skirt consists of a very broad, rich gold fringe, placed immediately above the hem. The *ceinture* is of broad black ribbon, striped with gold; it fastens in front with a massive gold buckle. One end of the ribbon, terminated by gold fringe, descends below the trimming of the skirt. The head-dress is a black velvet hat, the crown low, and terminated in the centre with a cameo set in gold; five rows of gold chain issue from the cameo across the crown, and descend to the brim, on the inside of which is placed a double row of gold chain, terminated by a corresponding ornament. A profusion of long, flat ostrich feathers, of a bright rose-colour, are placed in different directions round the crown, and two feathers ornament the inside of the brim. A cameo, which divides the curls on the forehead, meets the gold chain that adorns the brim of the hat. Gold ear-rings and bracelets. A boa tippet, composed of dark cherry-coloured, and black curled feathers, is thrown carelessly round the neck. The slippers are of white *gros de Naples, en sandales*.

Evening Dress.

A Dress of white *tulle* over a white satin slip, the *corsage carré*, and cut very low. A fold of *tulle*, embroidered in a light running pattern of flowers, in co-

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loured silks, is disposed round the bust. It is moderately broad round the bust, but much deeper on the shoulders, where it is cut in long pointed *dents*. The bust is ornamented in front in the stomacher style with the same material, which terminates at the upper part with two *dents*, much larger than those of the fold. These, as well as the stomacher part, are embroidered to correspond with the bust, and, with the addition of those on the shoulder, they form an epaulette of a singularly tasteful kind. Three narrow satin *rouleaus*, which issue from the embroidery, ornament the bust in a longitudinal direction. *Béret* sleeve of extreme fulness, confined at the arm by a narrow satin *rouleau*, corresponding with one that edges the fold round the bust. White satin *ceinture* embroidered to correspond. The skirt is finished with a deep fold, which comes nearly to the knee. It is cut round the top in waves, which are ornamented with a satin *rouleau*. A wreath of flowers is embroidered on the fold at some distance from the bottom, and another immediately over the *rouleau*. The latter is very large, and from its centre issues a light *bouquet* of flowers, which extends nearly to the waist. Another, but much smaller *bouquet*, is placed at each side of the dress. The head-dress is a *béret* of *gaze de Smyrne*, striped in rose-colour, white, and *vapeur*. The front is *en cœur*, and descends very low on the forehead. Gold bracelets and ear-rings. White kid gloves, finished at the arm with embroidery in white floize silk. White *gros de Naples* slippers.

Ball Dress.

A dress of bright cherry-coloured *gaze de St. Valiere*, over a *gros de Naples* slip, to correspond. An under *corsage*, of white satin, is cut low, and square, and edged round the bust with narrow blond lace. The *corsage* of the dress is open before and behind to the centre of the waist. It turns back in a fold, which is very narrow at the bottom, but broad at the top of the bust. These folds are edged with blond lace: they are open on the shoulder, and form an elegant finish to the sleeve. Cherry-coloured *ceinture*, embroidered in gold, and terminated at the waist by a fall of gold fringe. Sleeve, *à la Maintenon*, terminated, *en manchette*, with very broad blond lace. The trimming of the skirt consists of a wreath of foliage, embroidered in gold at the upper edge of the hem. *Coiffeure, à la Donna Maria.* The hair is dressed in very full curls on the temples, and in bands and bows, which are brought very high on the summit of the head. It is ornamented with gold flowers mingled with white roses. The *bouquet, à la Jardinière*, placed on one side of the bosom, corresponds with that in the hair. The bracelets and ear-rings are of massive gold; the latter in the girandole form.

GENERAL OBSERVATIONS ON FASHIONS AND DRESS.

The march of fashion has certainly kept pace with the march of intellect. In the days of our grandmothers, and even of our mothers, new fashions were rare things; and those of our Gallic neighbours were a long time making their way to us. Now, thanks to steam-presses, steam-vessels, and steam-coaches, the prolific brain of a French dress-maker or milliner has hardly given a new cap or trimming to the Parisian *élégantes*, before it is also in possession of the London *belles*. Thus continual novelties delight the ladies, encourage trade, form an elegant and prominent feature in La Belle Assemblee, and, in fact, please every body.

Silk and velvet mantles are still worn in carriage-dress, but fur linings and trimmings begin to be laid aside, with the exception of swansdown, which is coming much into favour; we mean for trimming, boa tippets, and muffs. Some days since, a mantle was made for a lady of distinction, trimmed in a singular, but elegant style, with this delicate fur. The mantle is composed of pale lavender *gros des Indes*, and lined with rose-colour; it is without sleeves, and less ample than mantles have lately been worn. The collar is square, as is also the cape; the latter smaller than has been seen for some time. The mantle and cape are bordered with a large wreath of foliage of satin, to correspond with the mantle; the leaves are lightly edged with swansdown; the trimming of the collar is swansdown only.

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loured silks, is disposed round the bust. It is moderately broad round the bust, but much deeper on the shoulders, where it is cut in long pointed *dents*. The bust is ornamented in front in the stomacher style with the same material, which terminates at the upper part with two *dents*, much larger than those of the fold. These, as well as the stomacher part, are embroidered to correspond with the bust, and, with the addition of those on the shoulder, they form an epaulette of a singularly tasteful kind. Three narrow satin *rouleaus*, which issue from the embroidery, ornament the bust in a longitudinal direction. *Béret* sleeve of extreme fulness, confined at the arm by a narrow satin *rouleau*, corresponding with one that edges the fold round the bust. White satin *ceinture* embroidered to correspond. The skirt is finished with a deep fold, which comes nearly to the knee. It is cut round the top in waves, which are ornamented with a satin *rouleau*. A wreath of flowers is embroidered on the fold at some distance from the bottom, and another immediately over the *rouleau*. The latter is very large, and from its centre issues a light *bouquet* of flowers, which extends nearly to the waist. Another, but much smaller *bouquet*, is placed at each side of the dress. The head-dress is a *béret* of *gaze de Smyrne*, striped in rose-colour, white, and *vapeur*. The front is *en cœur*, and descends very low on the forehead. Gold bracelets and ear-rings. White kid gloves, finished at the arm with embroidery in white floize silk. White *gros de Naples* slippers,

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French Fashions.

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Pelisses are in rather more favour than mantles, particularly those composed of velvet. The greatest number of the latter have no other trimming than the broad rich fringe which borders the pelerine. They are equally in favour in carriage and promenade dress.

High gowns, both of silk and velvet, are also in favour: many of them are made in the pelisse form; others are of the gown shape, with a plain tight *corsage* to fasten behind. These dresses are trimmed just above the knee, either with broad rich fringe, or chain trimmings.

The sleeves of those dresses, and of pelisses, are principally of the form called Amadis. The excessive fulness of this sleeve at the upper part of the arm, and its extreme tightness at the lower part, render its general effect ungraceful; it is only on a finely turned arm that it can look well.

Until now mantles have been generally worn over high gowns in carriage dress; but within the last few days we have noticed several worn with large velvet pelerines, with long ends; the pelerines in general trimmed with very broad, rich, black blond lace.

Whatever the costume is for out-door dress, a boa tippet forms an indispensable part of it.

Velvet is still the material most in request for walking bonnets; they are made something closer than last month; many are of the cottage shape, but of a large size, and much trimmed.

Bonnets of the *capote* shape are nearly as much worn as hats in carriage dress. We have seen some composed of white satin, or white watered *gros de Naples*, and trimmed with an intermixture of the material of the bonnet, coloured velvet, and feathers: there is much novelty and taste in this style of trimming.

The crowns of hats are lower, and the brims shallower than last month. The most elegant are of painted satin, trimmed with white feathers, tipped to correspond with the colours of the satin, and intermixed with satin *nœuds*, the ends of which are finished with feather fringe. Sometimes, however, a roll of satin, on which blond lace is placed in a spiral direction, is arranged in the *bouillon* style among the feathers.

French merinos and cachemire are both in great favour in morning dress. Some of the prettiest dresses for the breakfast table are composed of the former; the *corsage* made up to the throat, but without a collar, is ornamented *en cœur*, with very small satin *roulcaux* intermixed with chenille. The sleeve is *à la Gabrielle*, extremely full from the shoulder to the elbow, moderately so from thence to the middle of the arm, whence the fulness is confined by a deep cuff, laced in the middle, and finished at each end by an ornament in the form of a star, composed of satin and chenille. The skirt is finished with fringe, that everlasting trimming, which, as a lady observed to us the other day, is worn on every thing and by every body; but be it remembered that there are fringes of all prices, and that that which ornaments the dress of a woman of fashion, must not only be elegant but of a very expensive kind.

We have been favoured with the sight of the nuptial paraphernalia of a young bride of high distinction. Among the morning caps were some composed of white satin, and trimmed with English lace: they were something of the *béret* form, but of moderate size; the borders narrower than usual, and not standing so much out from the face. A sprig of jessamine, or lilac, was placed on the border next the face, and a mixture of flowers and *nœuds* of ribbon ornamented the caul.

Among the gowns is a half-dress, of the *redingote* form, composed of *gros de Naples*; the colour a very bright shade of bird-of-Paradise. The shawl part of the dress, and the fronts, are cut out in scollops, which are filled with satin a shade darker than the dress. A rich but narrow blond lace, called *blond de Cambray*, laid on with very little fulness, surrounds the puffs; those which ornament the front of the dress are, we must observe, progressively larger from the waist to the bottom. The *blond de Cambray* is an article of English manufacture, quite equal to the French blond, and considerably less expensive. As it has always been our plan to recommend our own manufactures in preference to those of foreigners, especially when equal in quality, we have pleasure in inviting the attention of our readers to this newly invented addition to

their ornaments. Mameluke sleeve. The skirt is finished by a very deep hem, bordered by three narrow folds of satin. This is, without any exception, the most elegant dress for morning visits or public exhibitions, that we have seen.

Fancy black begins to decline in favour, both in dinner and evening dress, with the exception of velvet gowns, which are still very much in request. These dresses have the bodies made, in general, without any other ornament than the fall of rich white blond lace, which decorates the bust. Sometimes there is a double fall. One row of the lace is set on so as to form a heading; the heading is formed by a small white satin *rouleau,* and an excessively narrow but very full quilling of blond net is attached to the edge of the lace next the bust.

The sleeves of velvet gowns are generally of white gauze, or blond net, over short ones of white satin: or else a very broad *blond de Cambray* lace forms an upper sleeve, *à la Marino Faliero,* over the satin one; the blond lace is generally looped in front of the shoulder by a brilliant ornament. This is a most graceful style of dress sleeve.

Rich silks, as *gros de Naples, gros de Tours,* &c. &c. are also, as well as a variety of light materials, in favour in full dress. We never remember so many and such really beautiful articles for ball dress, as at present. Crape and *tulle,* of the prettiest and most vivid colours; gauzes of every possible hue, and of a texture at once transparent and rich, striped, shot, figured, and flowered. Shame to those who say that our looms cannot compete with those of France; let a comparison be fairly made, and we pledge ourselves that English materials and workmanship will be found superior.

These gauzes are in particular favour for ball dress. The *corsage* is ornamented with drapery across the bosom; or the centre of the bust is left plain, and three or four folds are arranged on each side. Sleeves in ball dress are always of the *béret* form: numbers are terminated *en manchette,* with blond lace.

Some of the newest ball dresses are finished round the border with *bouquets* of flowers, embroidered in coloured silks. They are placed immediately above the hem, at regular distances from each other. When this is the case, the *corsage* is arranged as described above, in folds on each side, and the centre of the bust is ornamented with a *bouquet* to correspond. The *manchette* part of the sleeve is composed of the same material as the dress, and embroidered round the edge in a light running pattern, in the same colours as those of the *bouquets.*

Gold and silver nets are very much worn in the hair in full dress. The bows in which the hind hair is arranged protrude through them. Feathers always form a part of this sort of head-dress, and in whatever direction the feathers are placed, there is generally one that droops upon the neck.

Dress hats are more in favour than last month; they are beginning to be worn much smaller. We have seen some composed of white satin, or crape, spotted with gold, and ornamented with *aigrettes.* They are generally put rather far back upon the head, so as to display the *bandeau* of gold, or pearls, fastened by a cameo, or brilliant ornament that parts the hair upon the forehead. This head-dress is at once elegant and becoming. The colours most in request are fawn colour, slate colour, *ponceau,* rose colour, violet, and green.

Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN COSTUME.

By a Parisian Correspondent.

COSTUME OF PARIS.

The French it is well known have a mania for public amusements of every kind, and particularly for dancing: never has this mania risen to a greater height than at present; the time of a woman of fashion is so completely occupied between dressing for, and appearing at the morning concert, and the evening balls, that she can hardly allow herself to eat, drink, and sleep. As to the duties of wives, mothers, mistresses of families, and so forth, it is quite impossible that any woman above the rank of a *bourgeoise,* can find time to think of them.

But if we tell the truth, let us tell all the truth: this dissipation is not so heart-

less as it may appear. Many of these entertainments are given for charitable purposes, and no where, no, not even in England, is the call of humanity more promptly obeyed.

Pass we then from the promenade, in which we find not a single novelty to offer to our fair readers, and let us see what are the *toilettes* most worthy of their notice in the concert room.

Several *redingotes* were seen composed of velvet, painted satin, and watered *gros de Naples*. No alteration has taken place in the form of these dresses, but the trimmings differ from those of last month. Blond lace and fringe are employed to ornament some, others are trimmed round the bust, and down the fronts, with narrow *rouleaux*, twisted together, and disposed *en serpent*. The sleeve is either *à l'Amadis*, or else the upper part forms a *béret*, and the lower part is of the Amadis form.

Gowns made partially high, are also in favour in half-dress. The *corsage* of one of these dresses lately worn by the Duchess of Berri, was made quite plain, and to sit close to the shape. It was finished round the bust in the pelerine style, with a broad bias band, cut in four points; the points edged with narrow pointed blond lace, and surmounted by a row of the same, which stood up round the neck. The sleeves were of the Donna Maria form, which is still very fashionable. The trimming of the skirt corresponded with that of the bust, but was much deeper, coming nearly to the knee. The dress was composed of azure blue (the Duchess's favourite colour) *gros d'Orient*.

Caps, *chapeaux*, and *bérets*, are all fashionable in half-dress. Some of the caps are without a caul, the place of which is supplied by three satin *rouleaux*. They are bordered with broad blond lace, and the centre one is very high. The border turns back on the right side, but falls partially over the curls on the left. A half wreath of rose-buds goes from the left side to the right temple, where it terminates in a *bouquet* of roses, mingled with buds. A very full *nœud* of rose-coloured ribbon is placed at the other extremity. The *rouleaux* are generally of white satin.

Many caps are composed entirely of blond lace; the cauls, which are very large, are always ornamented with blond draperies. The borders also of blond lace, are very broad, and made to stand out excessively from the face. A great number of these caps are ornamented with flowers and ribbons, in such profusion as very much to increase their size; they are far from elegant. We must, however, except those whose principal ornament is a wreath of flowers.

Chapeaux are generally ornamented with feathers: the most elegant are those adorned with birds-of-Paradise; but at present instead of two of these ornaments being arranged to form a V, they are placed in the same direction.

A singularly pretty hat is composed of rose coloured crape, with a crown made of satin net, which comes below the brim on the forehead. A gold *bandeau*, fastened in front with a cameo, is partially seen through this part of the net. The top of the crown is partially covered with a piece of crape cut in four points. Five rose-coloured feathers are placed in front of the crown.

Many velvet hats have the edge of the brim cut in *dents:* some of these are long and sharp, others round.

Hats of white watered *gros de Naples* are very frequently trimmed with two *aigrettes* of fire colour; the points of the *aigrettes* are terminated by barbs of *marabouts*.

At the first of the court balls which has been lately given by the Dauphiness, the dresses were more distinguished for simple elegance than for splendour; by far the greater number of the ladies were in white crape gauze, and a new and very beautiful material called *Néréide*, was most in request with the youthful *belles;* the more mature beauties were in general in white satin.

Some of these dresses were trimmed as high as the knee with a *notte* of satin; others were ornamented round the bottom by three or five bias bands of satin, cut in *dents* or points: the *corsages*, draped in front, formed a V, or a heart. The back was plain, and always fastened behind. Some were laced, others buttoned; the greater number were so arranged as not to display the fastening. *Mantillas* were adapted to several of the *corsages*. Some of the sleeves were of the Donna Maria form, others *en béret*.

The *coiffeures* were distinguished by the same simplicity. Married ladies had their hair dressed *à l'Anglaise;* that is, in corkscrew ringlets; or *à la demie Anglaise:* in the latter style the hair is braided across the forehead, and the corkscrew ringlets hang on each side.

Few diamonds were worn in the hair, but a considerable number of coloured gems, and pearls, which, in the tresses of the married ladies, were intermixed with feathers.

The *demoiselles* had their hair dressed in general in the Chinese or Peruvian style.

Coiffeures of the first description were ornamented with pearls; the others with *bandeaux* of gold, or wreaths of red feathers.

A recent ball, given by the English ambassador, is universally allowed to be the most splendid of the season. The dresses were of gold and silver gauze, or crape, or *tulle*, embroidered in gold or silver. There were also some new materials of a very splendid description, particularly Japanese gauze, which had a beautiful effect. Many dresses were trimmed with fringe, which was of the most varied description: gold, silver, feathers, and beads.

One of the most tasteful dresses which appeared at this brilliant assembly, was worn by an English lady of high rank. It was of white crape, ornamented just above the hem with three narrow gold bands. These were surmounted by three *bouquets* of little cherry coloured feathers, intermingled with *bruyere*, and very light gold foliage. These *bouquets*, which formed a double *gerbe*, separated in the middle by a cameo, were placed diagonally on the gown, and reached from the knee half way to the waist. A corresponding *bouquet* was attached to the *corsage*.

Two *gerbes*, formed by ears of corn, in pearls, apparently escaping from a large rose placed on one side, formed also a remarkably elegant head-dress.

A *coiffeure* at once graceful and becoming, was composed of a small wreath, formed by two rows of heads of feathers, one of which bent over the forehead, the other over the crown of the head: it had the effect of a small hat composed of feathers, and being placed very much on one side, produced a charming effect.

Fashionable colours are lavender, carnation, azure blue, and various shades of rose colour, green, and ruby.

Monthly View

OF

NEW PUBLICATIONS, MUSIC, THE ENGLISH AND FOREIGN DRAMA, THE FINE ARTS, LITERARY AND SCIENTIFIC INTELLIGENCE, &c.

With no production of the day, periodically issued, are we more satisfied and pleased than with "The Family Library," of the general objects, tendency, and character of which, we, some months since, gave an extended notice.* We have now before us, constituting the tenth volume of this valuable work, the second volume of "*The Lives of the Most Eminent British Painters, Sculptors, and Architects, by Allan Cunningham;*" embracing the biography of West, Barry, Blake, Opie, Morland, Bird, and Fuseli. To the lives of these artists, respectively, are prefixed their portraits; and as these, with the exception of Opie's, are all spiritedly though not finely engraved on steel, the embellishments are much superior to those of the former volumes. The heads of West and Fuseli, are after Sir Thomas Lawrence. Respecting the life of Sir Benjamin West, it was impracticable to offer much that should be found original. Professionally, however, this painter is very ably characterized by Mr. Cunningham.

In all his works, the human form was exhibited in conformity to academic precepts—his figures were arranged with skill—the colouring was varied and harmonious—the eye rested pleased on the performance, and the artist seemed, to

* *Vide* La Belle Assemblee, vol. x. page 140.

Records of the Beau Monde.

FASHIONS FOR APRIL, 1830.

EXPLANATION OF THE PRINTS OF THE FASHIONS.

ENGLISH FASHIONS.

Evening Dress.

A Dress of white figured *blond de Cambray* over white satin. The *corsage* sits close to the shape; it is cut low, but by no means indelicately so, round the bust. A falling tucker, of blond lace, is disposed nearly plain round the back and bosom, but very full on the shoulders, so as to form *mancherons*. A narrow pointed blond, set on plain, forms a heading to the tucker. Gauze sleeve over a short *béret* one of white satin: it is very large, and somewhat of the *Marino Faliero* form; but the end, instead of being rounded, hangs nearly in a point: it is looped in front of the arm with a *nœud* of white gauze riband. The trimming of the skirt consists of a single deep flounce, set on a little below the knee. The hair is dressed in very thick curls on the temples, and disposed behind in full but not very high bows. A full-blown white rose is placed just over the right temple, at the base of a *bouquet* of white fancy flowers. Another *bouquet*, of a smaller size, but very far back, adorns the left side. The jewellery worn with this dress should be gold and pearls.

Full Dress.

A Dress of *satin de Japan* of a bright gold colour, the *corsage* made to sit close to the shape behind, and disposed across the front in drapery folds; the folds confined by an *agrafe* of diamonds: they are drawn down a little in front, so as partially to display a *chemisette* of *blond de Cambray*, which shades the bosom. Very short full satin sleeves, covered by a *manche Orientale*, of white *blond de Cambray* of uncommon richness and beauty. A single flounce of the same elegant material finishes the skirt round the border. The hair is disposed in corkscrew ringlets, which hang very low at the sides of the face. The headdress is a gold-coloured crape *béret*, profusely ornamented with long, white, curled ostrich feathers, and white gauze riband. The jewellery worn with this dress should be of massive gold.

FRENCH FASHIONS.

Carriage Dress.

A Gown composed of *gros de Berlin*: the colour a peculiar shade of *puce*, the *corsage* partially high. It is plain behind, and the back is wider than we have lately seen: the front is disposed in drapery folds, and wraps considerably to the left side. Long sleeve, made to sit as close as possible to the arm. The half sleeve is short, but excessively full, and of the *béret* form. A broad *bias* round the border of the skirt reaches nearly to the knee, and is surmounted by three *rouleaus*. *Chemisette*, with a large double falling collar *en pelerine*, and square, of *tulle* trimmed with blond lace. *Manchettes en ruche* of blond net. The hat is of satin to correspond in colour with the dress; the brim is large, and very wide, and ornamented on the inside with an open chain of satin *rouleaus*, which terminates with a knot of riband on the right side. Five long, flat, ostrich feathers are placed in different directions about the crown. *Bottines* of drab-coloured *gros des Indes*; the seams embroidered in black, and they are tipped at the toe with black.

Dinner Dress.

A *redingote habillé* of white *gros des Indes*. It is trimmed round the border of the skirt with a broad *bias* of white satin, finished at the top with a row of points, which stand up round the border. A bias band of satin, marked in the centre and on each side by a *rouleau*, trims the front of the skirt. The *corsage* made to fit the shape, and with a standing collar, is trimmed *en cœur* with three bias bands of

satin, open, and pointed on the shoulders. The sleeve is of the *demi-gigot* form, falling much off the shoulder, which is surmounted by a pointed epaulette, and adorned at the elbow with a drapery which falls over in the *Marino Faliero* style. This sleeve has altogether a singularly novel and graceful effect. White satin *ceinture* fastened in front by three gold buttons. The sleeve and the shoulder are also decorated with gold buttons. A black velvet *cravate à la Coquette,* edged with white blond lace, goes round the throat inside of the collar: it fastens by a gold slide. The head-dress is a rose-coloured crape hat, tastefully decorated with fancy flowers, and gauze ribands to correspond.

Evening Dress.

A blue gauze dress, the *corsage* ornamented with a *ceinture en écharpe;* the bust is trimmed with a fold of blue gauze, edged with *blond de Cambray.* This trimming, which is arranged in a manner highly advantageous to the shape, is surmounted by a fall of the same lace, disposed *à l'enfant.* White gauze sleeve terminated by a cuff composed of blue satin *rouleaus,* edged with blond lace. The sleeve is ornamented above the elbow with a double fall of white gauze; the part which turns upward is cut in points: it forms the under sleeve into a *manche en béret:* the other part hangs over the elbow in the Oriental style. A rich fringe, with an open worked head, surmounted by a row of satin scollops, forms the trimming of the skirt. The hair is dressed very full on the temples, and in large bows behind. It is adorned with white gauze riband, arranged partly in a *bandeau,* and partly in *nœuds,* and fancy flowers, disposed in two *bouquets,* one of which is placed high, and very far back, the other inserted in a *nœud* of riband on the left side.

GENERAL OBSERVATIONS ON FASHIONS AND DRESS.

Some years ago our office was, for this month, nearly a *sinecure;* for the changes that took place in fashionable dress were so few as to furnish us with very little to exercise our pen upon. Now, however, this is far from being the case. The alteration, in out-door costume, is not, indeed, as yet very marked; but invention and taste have been successfully exercised by our most celebrated leaders of *ton,* in the formation of some elegant novelties, which our fair readers will find well worthy of their attention.

One of these, and indeed the only one of the kind, is a pelisse composed of emerald green *gros de Tours.* The *corsage,* which sits close to the shape, is made to turn over in the *redingote* style, with lappels; the shape of the back is marked by three very narrow satin folds, let in on each side, and terminated at the bottom of the waist by a tuft of leaves, of the material of the dress, corded with satin. The part of the *corsage* which turns over, and also the lappels, is lined with satin; the lining is disposed at the edge in seven or eight narrow folds. The sleeve is nearly tight to the arm, from the elbow to the wrist; and finished by a cuff composed of folds of satin, interlaced, which forms a point in front of the arm. The upper part of the sleeve is exceedingly wide, the fulness falling considerably over the elbow. A row of very rich fringe, of various shades of green, borders the skirt. The pelisse fastens imperceptibly in front, and is ornamented with bunches of leaves, placed at regular distances.

Black velvet hats are now no longer seen in carriage-dress; but a few *élégantes* still appear in coloured velvet ones. These last are always ornamented with white feathers; and many of them are finished with white *blond de Cambray* lace at the edge of the brim. This style of trimming gives them a very light and elegant appearance. They will probably continue for some weeks longer in favour.

Figured satin hats, trimmed with *nœuds* of the same material, intermixed with white feather fringe, are in much request; but the most novel and tasteful carriage head-dress that we have seen for some time, is a hat of bright gold-coloured *gros des Indes.* The brim, though deep, is not so wide as usual, and is rather larger on one side than the other; a row of *blond de Cambray* lace, laid full on the inside, is arranged in three festoons, by roses formed of white down feathers. Some very rich blond lace, to correspond, is disposed in

front of the crown, in the form of shells, and intermixed with branches of roses, also composed of down feathers: the strings, which hang loose, are of white gauze riband, with feathered edges.

A half dress gown, composed of pale slate-coloured *gros de Naples*, struck us as being remarkably elegant; the *corsage* a three quarter height: it is ornamented with a piece of the same material disposed in folds round the upper part of the bust behind, and *en fichu* across the front. The sleeve is *à l'Amadis*, with an epaulette composed of folds, the ends of which cross each other on the shoulder. The skirt is disposed on each side in three folds, corresponding with those of the *fichu* part of the *corsage*: they descend to the bottom of the skirt, in a bias direction. The skirt has no other trimming than a very broad hem, which reaches nearly to the knee.

Velvet gowns have disappeared; but satin ones are still in favour. We must, however, except black satin, which is no longer seen, either in dinner or evening dress. Silks are more in request than satins for dinner-dress. A new style of trimming is a flounce of the material of the dress, more than a quarter of a yard in depth, and cut in the shape of shells: the heading corresponds, but is much smaller; the shells are edged with very rich but narrow feathered fringe.

Blond lace trimmings are much in favour. Some consist of a single very deep flounce, headed by a full *ruche* of blond net. If the flounce is disposed in festoons, it is generally headed by a chain trimming, or a *rouleau*. A very novel trimming is formed of blond lace, laid on in plain spaces, with full plaits between each. The heading of this kind of trimming consists of riband twisted, and ornamented with knots upon each cluster of plaits. The lace most in request for this description of trimming, is *blond de Cambray*.

Dress gowns are cut extremely low, round the bust, and the shoulders are very much exposed. The dresses that are made tight to the shape, are usually much trimmed round the bust; but if the *corsage* is *drapé*, there is seldom any other trimming than a narrow blond lace, which stands up round the bust.

Dresses of the tunic form are more than ever patronised in grand costume. One of the most elegant that we have seen, is composed of pale rose-coloured gauze, over a dress of satin to correspond. The under dress has no trimming, but the border of the tunic is beautifully finished, with an embroidery in white roses, in floize silk, highly raised, and a row of white feather fringe. This trimming turning back round the bust, in the pelerine style, falls considerably over the short full satin sleeve. The *corsage* of the under dress is cut rather higher in front than is generally worn. It is finished with an embroidery to correspond with the robe; but the flowers are much smaller.

The hair is more formally and less becomingly arranged in full dress than last month. It is dressed fuller on the temples, and in large heavy curls. The bows on the crown of the head, instead of being placed a little on one side, are quite perpendicular, and unbecomingly high. Feathers are still in request; but they are beginning to give place to flowers, which are mingled with *nœuds* of gauze riband. Several ball head-dresses are composed of riband only. Tufts formed of ends of riband notched, are disposed, one among the bows at the back part of the head, the other immediately over the curls on the forehead.

Turbans are worn more than ever. The most novel are composed of rich figured or flowered gauze, and have no other ornament than two square ends, which fall in the neck. They are finished with fringe. These turbans, unornamented as they are, have an elegant appearance, from the exquisite art with which their voluminous folds are arranged.

Fashionable colours are lavender bloom, azure-blue, carnation, purple, various shades of green, and rose-colour.

We have this month given in the trimming of a full dress a very accurate representation of English blond lace, mafactured under the name of *blond de Cambray*. We invite our fair readers to an inspection of this elegant and comparatively cheap lace. It affords a striking proof of the truth of an assertion we recently made, that our mannfactures could fully compete with those of France. We have no hesitation in saying, that not even the celebrated *magazin* of Le Roi,

Google

CARRIAGE DRESS. EVENING DRESS. DINNER DRESS.

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whose shew rooms we were for years in the habit of inspecting, can furnish any blond lace more beautifully made, or of richer patterns, than the *blond de Cambray*. We have seen some of the vaunted *blond de Chantilly*, which was very far from equalling it.

Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN COSTUME.

By a Parisian Correspondent.

COSTUME OF PARIS.

Our fair subscribers are too well acquainted with the French fashionable world to expect from it at this moment any novelties in out-door costume. They know that there is not a *belle* in Paris whose thoughts are not occupied with the approach of that æra so important for the Summer Fashions, the promenade of Longchamps. Mercy upon us! how many sleepless nights and anxious days, how many consultations with milliners, dress-makers, corset-makers, plumassiers, artificial florists, and above all, with *soubrettes*, has a Parisian *belle* to go through, before the arrival of that important week, which is to stamp her for the ensuing season an *élégante* of the first order; or else to place her in the subaltern ranks of fashion. "It is a situation," observed a fair French friend of ours, the other day, with much gravity, "which engrosses all the powers of the mind." Verily, if we had not the fear of the editor before our eyes, we could write pages upon it; and perhaps some day or other we may be tempted to try his good nature, with a catalogue of the miseries of Longchamps: truly, they would be found quite as substantial as any other miseries that have made a great deal of noise in the world.

We must, however, observe that there is some change, though not any actual novelty in promenade-dress. Mantles have almost entirely disappeared. They are replaced by silk pelisses, or high dresses, which are worn either with boa tippets or shawls; those of Cachemire are, as is generally the case in an interregnum of *la mode*, most in request.

Bonnets of *gros des Indes*, and of watered *gros de Naples*, have latterly been much in favour in promenade dress. The most fashionable for the promenade are those of the *demi-capote* shape. *Nœuds* are still fashionable, but they are no longer *en papillon*: they are smaller, closer, and the ends have a sharp point. The most elegant bonnets have an intermixture of feathers, or feather fringe, in the trimming. The latter, however, is now less generally adopted than plumes. Ostrich feathers are most approved; but many *élégantes* are still seen in bonnets trimmed with tufts of cock's feathers, intermixed with the *nœuds*.

A lady whose singular beauty makes every thing become her, has lately taken a fancy to appear in the public promenades in a quaker's bonnet. One may easily conceive the singular and ridiculous contrast between the bonnet and the rest of her dress. The blond lace border of her cap was nearly as broad as the brim of her bonnet; and the shewy ribands with which it was decorated, were utterly at variance with the really quaker-like simplicity of the bonnet, which was composed of French grey satin, and without trimming.

Pelisse gowns are still universally adopted in half dress. The most elegant are of blue, or citron-coloured satin, with the collar and lappels lined with figured satin, or watered *gros de Naples*, of a corresponding shade. The fronts and the skirt of the dress are trimmed with a broad band to correspond with the collar. This border is surmounted, at the bottom of the skirt, with a twisted *rouleau*, or else it is cut in large round scallops, edged with a narrow chain, composed of satin pipings, platted together.

Hats for the theatres are mostly of the half-dress form. Velvet, satin, and crape are all equally in favour for those *chapeaux*. Those made of velvet, or of satin, are trimmed in general with feathers and ribbon of the same colour.

Crape hats are usually ornamented with a branch of the foliage of the almond tree, or else a *bouquet* of roses, or a single large flower, inserted in a full *nœud* of gauze, placed on one side of the top of the crown.

On the late occasion of the King's open-

ing the Chambers of Peers and Deputies, the galleries were crowded with ladies in the most elegant style of half dress. The gowns were either of satin or velvet. One of the latter, trimmed round the border with a large *rouleau*, in the form of a boa of swansdown, struck us as being remarkably elegant. The *corsage* was made *en guimp*, disposed in drapery across the bosom; and the sleeves, of excessive fulness at the upper part of the arm, and tight from the elbow to the wrist, were made to fold over, and ornamented with a row of buttons in front of the arm.

Balls are as numerous, and more brilliant, if possible, than they were in the beginning of the season. A new and elegant style of trimming for ball dresses, consists of an embroidery of bunches of ripe corn, in gold. A dress in which the Duchess of Orleans lately appeared at a ball, was of this description. It was composed of white crape, the *corsage* made *en cœur*, and disposed in front in drapery folds, ornamented in the centre by a *bouquet* of *épis*. A *Marino Faliero* sleeve, over a short full one, was edged with narrow gold fringe, and festooned in front of the arm, by a *bouquet* to correspond with the bust. The skirt was trimmed as high as the knees, with detached *bouquets*, placed at regular distances from each other; and the front of the skirt was decorated by an embroidery, *en sauteuse*, which went from the right knee to the left side, of eight *bouquets* arranged in an oblique direction. The *ceinture*, of white satin, was finished at the ends with gold fringe, surmounted by *bouquets* to correspond with the trimming.

Crape is much in favour both for married and unmarried ladies. Ribbon gauze is in great request among the former. It is so called because it is made in very broad stripes, which are alternately of gauze and satin. We have seen one dress of this description of exquisite beauty, and great price, the stripes of which were alternately of violet velvet, and of gauze that offered a perfect imitation of blond lace. *Gaze de Chambery* is also a favourite material. Trimmings, *en bouillon*, of gold and silver gauze, are in request, as are also flowers, both in wreaths and *bouquets*; but there is no kind of trimming so decidedly in favour as silk, or feather-fringe. Many ladies have no other trimming upon a dress very plainly made than a *ceinture-écharpe*, and a *bouquet* of flowers on one side of the bosom. These *ceintures* are either of the same colour as the ground of the dress, or if different they must be of a very striking colour: rose, blue, cherry, or *ponceau* upon white. The scarf is so arranged as to form, by its folds, epaulettes on the shoulders, and a V, or a heart, on the front and the back of the *corsage*. It ties in front in very short bows, and long ends, which descend to the knee. Nothing is more elegant than these scarfs in silk, or more expensive in gold or silver.

At a ball given some days ago by a viscountess of high fashion, the *coiffeures en cheveux* were very high, and the bows, bands, and curls at some distance from each other. *Chaperons* of feathers were most in favour; but there were also many wreaths of flowers, and even of foliage, composed entirely of silver. The ladies who did not dance were almost generally in turbans of rich materials, some without any ornament, others with one or two birds-of-Paradise, or one or two aigrettes or herons' plumes.

The young Princesses d'Orleans, and several other very young ladies, had their hair arranged in the Chinese style, and ornamented with a single rose and two buds. A wreath of white roses, or a string of pearls put on round the crown of the head, formed the *coiffeure* of several *demoiselles*. The colours most in request are *ponceau*, rose-colour, *bleu de Roi*, *bleu de Berri*, and various shades of green and lavender.

Records of the Beau Monde.

FASHIONS FOR MAY, 1830.

EXPLANATION OF THE PRINTS OF THE FASHIONS.

ENGLISH FASHIONS.

Evening Dress.

A straw-coloured crape dress, over a *gros de Naples* slip to correspond. *Corsage uni*, cut low and square, and trimmed with a falling tucker of *blonde de Cambray*. *Béret* sleeve, finished *en manchette*, with the same sort of lace; a *nœud* of gauze ribbon, to correspond in colour, is placed in front of the arm. The skirt is trimmed with a most superb flounce of *blonde de Cambray*, headed by a cluster of narrow *rouleaus* of satin to correspond with the dress. The trimming is raised a little, in the drapery style, on the left side, and adorned with two *bouquets*, each formed of a single flower, with buds and foliage. One of these *bouquets* terminates the trimming, where it is arranged in drapery; the other is placed at some distance below the first. The head-dress is a crape hat of a shade darker than the dress. The inside of the brim is finished next the face, in a very novel manner, with gauze riband. The crown is adorned with white feathers, placed in different directions, some of which pass through openings made in the brim, and partially shade it. The jewellery worn with this dress should be a mixture of gold and pearls.

Second Evening Dress.

A changeable *gros de Naples* dress; the colours blue, shot with white. The *corsage* is cut very low, sits close to the shape, and is ornamented in front of the bust in the fan style, with satin *rouleaus* to correspond with the dress. A trimming of rich fringe, the head of which is composed of beads, and the remaining part of chenille, goes round the bust. The ceinture fastens behind in a rosette, with a richly-wrought gold clasp in the centre. *Béret* sleeve, the shortest we have seen. A row of fringe, corresponding with that on the bosom, goes round the upper edge of the hem, which is of the usual depth. Head-dress, a *béret* of crape corresponding in colour with the skirt. This is of a perfectly novel form, ornamented with two *panaches* of white cock's feathers, one placed over the left temple, the other at the back of the head. A pearl ornament is fixed at the base of each *panache*. Gold neck-chain, and Grecian brooch of gold and sapphires. White *gros de Naples* slippers *en sandales*.

FRENCH FASHIONS.

Dinner Dress.

A dress of dark blue *gros d'été*; the *corsage* cut low and square, *drapé* across the bosom; the drapery lower than usual; the folds fuller; the sleeve quite tight from the wrist to the middle of the upper part of the arm, and from thence to the shoulder extremely full. The trimming of the skirt is formed of *rouleaus* arranged *en treillage*. The cap is an intermixture of rose-coloured gauze ribbon and blond lace. It is ornamented with *bouquets* of roses. Necklace of gold and pearls. Ear-rings, pearls.

Carriage Dress.

A pelisse composed of *vapeur gros de Tours*. The *corsage*, of the shawl kind, but, falling much lower than usual, is bordered with a *rouleau* of the same material. The *corsage* is open to the waist; the skirt ornamented down the front, *en cœur*, with the material of the dress, and rich silk cords and tassels. The sleeve is of uncommon width, but the fulness is arranged in folds from about the middle of the arm to the wrist; the folds confined by *rouleaus* placed three together; plain black velvet cuff. Richly embroidered *chemisette*, and small black velvet cravat, edged with narrow blond lace, and fastened by a pearl brooch. The hat is of rice straw, trimmed with branches of myrtle, and *vapeur* and white striped gauze ribbons.

Public Promenade Dress.

A *redingote* of *gris lavande gros des Indes*. *Corsage à la Louise* very open at the bosom, with a large square collar. Sleeve of the usual form, finished with a velvet cuff, and a trimming of black blond

lace. The *corsage*, and one side of the skirt, are also bordered with black blond lace. The lace is set nearly plain on the skirt, which wraps over, but very full round the *corsage*. Lavender-coloured *gros de Naples* hat, ornamented with *bouquets* of violets, intermixed with *nœuds* of gauze riband, tartaned in different shades of green.

GENERAL OBSERVATIONS ON FASHIONS AND DRESS.

NOTWITHSTANDING the fineness of the weather, the spring fashions are less forward than we generally find them at this season of the year. Silk is still the material most in favour in promenade dress. Muslin gowns indeed are occasionally seen on elegant women, but as yet rarely.

Pelisse gowns are most in favour for silk walking dress. The skirts continue very ample, but somewhat longer than they have been during the last few months. The *corsage* sits close to the shape; but the bust is generally ornamented either with *rouleaus*, placed in a serpentine direction on each side of the front, or else with folds, very broad at the top, and gradually narrowing as they reach the *ceinture*. The sleeve continues to be made as tight as possible from the elbow to the wrist, and of a most unbecoming fulness from the elbow to the shoulder: as it has not any stiffening on the shoulder, it falls in the most ungraceful manner over the lower part of the sleeve.

A great variety of summer shawls and scarfs, of light materials and beautiful patterns, have been submitted to our inspection. They are professed imitations of French goods; but in many instances they far surpass the originals: this is particularly the case with the crape scarfs with very rich ends. These form an elegant appendage to promenade dress; as, though rich, they are not showy. They are either twisted round the throat in the *boa* style, or else tied in short bows with long ends.

Leghorn bonnets are in request in walking dress, though not so much worn as those of *gros de Naples*. We have seen a few remarkably elegant fancy straw bonnets; but they are as yet little worn.

The spring bonnets do not differ in size from the winter ones; but there is an alteration in the shape: the brims are closer, and the crowns lower. They are trimmed with either rich gauze or fancy ribands, very broad, and of uncommon beauty. *Gros de Naples* bonnets are sometimes trimmed with *gros de Naples* only, and this is particularly the case with plain walking bonnets.

Pelisse gowns are also in favour in carriage dress: they are of two sorts,—those made in the French *redingote* style, with a large square falling collar, which, as well as the front of the *corsage*, is thrown back on each side of the bust; and those that have the *corsage* closed in front. The former is the most in favour, though some very elegant women are seen in the latter. These dresses are in general composed of *gros de Naples* and other rich silks, muslins being as yet very little worn. They are trimmed, the first with either white or black blond lace (*à propos* to blond lace, the *blonde de Cambray* has lost none of its attraction); or else the collar and fronts of the dress are cut in large sharp *dents*, which are bordered with a light silk trimming, or with a narrow *ruche* of blond net. The others have the front ornamented *en tablier*, from the waist to the bottom of the skirt; the *tablier* formed either by *rouleaus*, by a row of points, or by lace which turns back; it has the form of a broken cone. The trimming, of whatever description it may be, is continued up the *corsage* to the throat, but in a straight line. If it be of lace, a very full ruff of the same material is worn with it.

The new carriage hats are uncommonly elegant, both in shape and trimming. The crowns are low, particularly behind; and the brims wide, short at the ears, and not unbecomingly large. The whole kingdom of Flora contributes its treasures to ornament these hats, some of which are of Leghorn, but the greater part of plain or fancy *gros des Indes*, or *gros de Naples*. The last are particularly beautiful. *Bouquets*, or half wreaths of flowers, are tastefully arranged among the *nœuds* of riband which are placed in different directions on the crown. The brim is also always trimmed on the inside. Sometimes a band of riband is twisted across it, terminating in a bow on one side. Other hats have a wreath of flowers brought rather forward on the brim, and one or two bows of riband placed under the wreath next the face.

Muslin is the material most in favour for morning dress. These gowns are always

made in the pelisse form: some are *en schall;* others—and they are most fashionable—have a large square collar, which is thrown back, as well as the upper part of the *corsage*. The long sleeve, excessively wide at the top, is either made to sit close to the lower part of the arm, or else is confined to it by bands, of which there are from three to five from the wrist to the bend of the arm. In the first case, the sleeve often folds over in the centre of the arm, and a row of embroidery ornaments the fold, or else two folds, which nearly meet, are united by narrow straps, richly worked, or edged with lace.

Morning dress is much trimmed. The collar and bust are richly embroidered, either in white or in colours. If the embroidery go down the front, it does not surmount the hem; but if it do not, then the bottom is generally embroidered. We have seen some of these dresses which were trimmed round the bust and up the front, with a broad cambric frill small plaited. This is a very neat and appropriate style of trimming for morning dress.

The pelisse gown is also the most prevalent form for half dress. It is made as described in carriage costume, and, as the bust is so much exposed, a *chemisette* is always worn with it. It is either of blond or thread lace, or very richly embroidered.

Silk is also the material most in favour in dinner dress, though we have seen some few muslin gowns. They are in general richly embroidered, in white or in colours, round the border; and if the embroidery be white, a lace flounce is sometimes added. Whether the dress be silk or muslin, the *corsage* is much ornamented; but as yet we have only seen in two instances any actual novelty. The one consists of a trimming composed of blond lace disposed in *pates*, and intermixed with *rouleaus* of either white or coloured *gros de Naples*, to correspond either with the dress or its trimming. The other is formed of folds, which are disposed in a very novel manner round the bust, and ornamented in the centre either with a brilliant ornament, a knot of riband, or if the dress be muslin, an embroidery corresponding with the rest of the trimming.

The *corsages* of a number of dresses have the front brought down in a point; the *ceinture*, folded round the waist, is confined at this point by gold or silver sliders. The *ceinture*, which is of very broad and rich riband, reaches nearly to the bottom of the skirt, and is variously ornamented at the ends, sometimes with fringe, sometimes with embroidery; two or three sliders, placed at regular distances, confining the ribands together.

The style of hair-dressing this month differs but little from the last; but this slight alteration is for the better. The hair is still dressed high behind, but the bows are less formally arranged. Instead of being placed quite in a perpendicular direction, they incline to the right side. Plaited braids of hair are tastefully arranged in various ways among the bows.

Coiffeures en cheveux are now ornamented with flowers mingled with either diamonds or pearls. *Bouquets* are most in favour; sometimes consisting only of a single flower, as a large rose, sun-flower, or tulip. This is placed in the centre of the bows, and the gems form a *bandeau* which is brought round the crown of the head, and low on the forehead. If the flowers are not in a *bouquet*, they form a half wreath, which is placed very far back.

Turbans are less in favour this month, but dress hats are very general. We have seen some beautiful ones composed of white crape, and of painted gauze—a novel and very beautiful material. These hats have very low crowns, and some have the brims partially turned up on one side; they are trimmed with flowers and gauze ribands. Roses, lilies, pinks, violets, daisies, blue bells, hearts-ease, and London-pride, are all in favour; but branches of lilac and *bouquets* of violets and roses mingled, are most in request.

Fashionable colours are—green, of all the lighter shades, rose-colour, straw-colour, azure-blue, lilac, peach-blossom; and some new shades of lavender, *vapeur*, and fawn-colour.

Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN COSTUME.

By a Parisian Correspondent.

COSTUME OF PARIS.

Those days so anxiously looked for, the Wednesday, Thursday, and Friday of Holy Week, are come and gone. Some persons of

French Fashions.

DINNER DRESS. CARRIAGE DRESS. PROMENADE DRESS.

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high rank, and ma persons of all ranks, have exhibited themselves, their dresses, and equipages at Longchamps; and, were I not the veriest dealer in sober truth that ever took pen in hand, I should tell you that the promenade was never more splendid, nor the dresses more elegant and novel. Such, however, was not the case. There were certainly some elegantly-dressed women; but there were also a crowd of the vulgar rich, who fancied themselves well, because they were expensively dressed. The first day, Wednesday, was cold, and rather showery; and in consequence, many *élégantes* appeared in their winter dresses. Thursday was fine; but the majority of the company were by no means brilliant, and the dresses offered little worth noticing. Friday presented a numerous assemblage of ladies, but very few of them in spring *toilettes*. Thus the summer fashions cannot yet be said to be definitively fixed. However, a sufficient number of new and elegant things have appeared, to enable me to present the fair readers of La Belle Assemblee with novelties well worthy of their attention.

The greater part of the dresses worth describing were of silk, either *gros de Naples*, *gros des Indes*, or *gros d'Orient*. The *redingote* form was most prevalent: collars *en schall* were very general; some were cut entirely round in *dents*, as far as the *ceinture*, where the lappels met.

Several *redingotes*, composed of *gros des Indes*, had the collars and lappels lined with satin to correspond with the colour of the dress. They were all more or less ornamented in front of the skirt, being fastened before by bands cut in points, or lozenges, or else half crescents traversing each other, and fastened by richly wrought silk buttons.

Long sleeves have but one form: they are all of a most immoderate width at the upper part of the arm, and altogether as tight at the lower.

One of the most elegant dresses of this description was of *gros des Indes*, the colour of bird-of-Paradise, the *corsage* of the shawl kind turned considerably over. It was lined with the same material, edged with a very narrow *rouleau* of satin, which was trimmed with a narrow blond lace. The collar was extremely high behind, and it was very open on the bosom. The front of the dress was closed from the breast to the bottom of the skirt, by *nœuds* composed of four ends edged with a narrow cord of satin, and trimmed also with narrow blond lace. This dress has been much admired, and it certainly is one of the most simply elegant that has yet appeared.

Some dresses of *gros d'Orient* were also remarkably elegant. The *corsage* was a spencer of the same material, with a large collar turned back, and cut in long and very sharp points *à la Medicis*.

There were also some few ladies, but very few indeed, dressed in those light materials, which have been invented expressly for the summer; one of the most beautiful of these is a silk *tissu* called *printannière*.

A few *mousselines Orientales* were also seen, and some *redingotes* of plain gingham. The latter were either of rose-colour, lilac, or bird-of-Paradise. They were finished round the border immediately above the hem, in silk; those of lilac embroidered in white are most fashionable.

Hats and bonnets were of rice straw, of crape, of *gros de Naples*, and of Leghorn. Those of crape and *gros de Naples* were more numerous than those of straw. The most elegant of these hats are ornamented with two long plumes. Those trimmed with flowers have *bouquets*, formed of different branches, some of which rise upon the crown, and others fall over the brim.

There was a greater proportion of hats than of bonnets. The shape of the former has suffered little variation. The principal novelty is, that the trimming, at least that part of it which is composed of silk or ribands, now corresponds in colour with the hat. The brims of *capotes* are wider, and not so deep. Some of the most elegant ones are of glazed *gros de Naples*, and changeable; deep blue and marsh-mallows, violet and green, lilac and bird-of-Paradise, or rose colour with blue, with green, and with yellow. Curtain veils of blond lace are still in favour for *capotes*.

Little change has yet taken place in indoor dress. Some few dresses composed of *mousselines turques et gothiques* have been seen on ladies equally distinguished for their rank and their taste. These muslins are of extreme fineness, and of showy and singular pattern. They are worn in *négligé*.

Since I wrote last we have had a grand subscription ball, given for the relief of the indigent English, who are more numerous than you would imagine in this gay metro-

polis. The ball was given in the *Salle de Menus Plaisirs*, which was filled almost to suffocation, there being at least a thousand persons present, and among them a considerable number of French people of the highest distinction.

The dresses were the most elegant that have been seen this season. It was in fact a contest between the French and English *belles* for the palm of taste, as well as of beauty; and in most instances the latter gained it.

The greater number of the gowns were without trimming at the bottom; but the *corsages* and sleeves were in general superbly trimmed with blond lace That which covered the sleeves *en bérét*, was so deep that it fell below the elbow: the *agraffes* which fastened these sleeves were some of them of a novel description, being single flowers composed of precious stones. The *coiffeures* were mostly ornamented with feathers and *aigrettes* of precious stones. A very elegant *coiffeure* was composed of a wreath of gold laurel, brought low on the forehead, and surmounted by a second wreath of the heads of white feathers, which surrounded the bows of hair. Another much admired *coiffeure* was composed of blue feathers mingled with silver flowers, which had all the *éclat* of diamonds. Three *aigrettes*, composed of topazes, which formed a half wreath, were placed very far back on the head, and were the only ornaments of Lady ——'s *coiffeure*. Fashionable colours are lilac, *rose du Parnassé*, *vert-Saxe*, *vert-émeraude*, *vapeur* of various shades, and *oiseau de Paradis*.

Monthly View

OF NEW PUBLICATIONS, MUSIC, THE ENGLISH AND FOREIGN DRAMA, THE FINE ARTS, LITERARY AND SCIENTIFIC INTELLIGENCE, &c.

Two volumes of "*Records of Captain Clapperton's Last Expedition to Africa, by Richard Lander, his faithful Attendant, and the only surviving Member of the Expedition, with the subsequent Adventures of the Author*," constitute an agreeable, and, in some respects, a valuable amplification of Lander's Journal, subjoined to that of the lamented Captain Clapperton; a publication of great interest, which we noticed nearly a twelvemonth since *. The length to which our observations and extracts were then extended, must be received as our excuse for not entering more at large upon the work now before us. Lander, if we may judge from his portrait, prefixed to these volumes, is, though a "little Christian†," a very smart, active, handsome fellow. He was a Cornish youth, born, as it were, with an intense love of the marvellous, and an unconquerable propensity for rambling. At the early age of eleven, he accompanied a mercantile gentleman to the West Indies; returned after an absence of three years: from that period, till the attainment of his nineteenth year, he lived in the service of various noblemen and gentlemen, one of whom he accompanied to France, and other parts of the Continent; afterwards he proceeded, in 1823, to the Cape of Good Hope, with Major Colebrook: arriving in England in 1824, he went into the service of a relation of the Duke of Northumberland; and, after the return of Captain Clapperton and Major Denham from the interior of Africa, in the following year, his thirst for travel remaining unslaked, he applied to Captain Clapperton, who engaged him as his confidential servant, to proceed with him on his new expedition, for the purpose of exploring the yet undiscovered parts of Central Africa. The result of the expedition is known: with the exception of Lander, Clapperton and all his companions speedily perished from the unhealthfulness of the climate. Lander also suffered much; but his constitution ultimately triumphed, he escaped every peril, and at length reached

* *Vide* La Belle Assemblee, Vol. IX. page 295.

† From the disproportion of stature between Captain Clapperton and his servant, the Africans were accustomed to speak of the former as the "big," and of the latter as the "little," Christian.

Records of the Beau Monde.

FASHIONS FOR JUNE, 1830.

EXPLANATION OF THE PRINTS OF THE FASHIONS.

MARCHIONESS OF LONDONDERRY'S GRAND FETE.

Description of the Dress worn by the Most Noble the Marchioness of Londonderry, in the Character of Queen Elizabeth, at a Fancy Ball given by her Ladyship at Holdernesse House, in the Month of June, 1828.*

INDEPENDENT of the pride we feel in enriching our work with a whole-length figure† of the illustrious lady whose costume forms the subject of our description, we are gratified in presenting our fair subscribers with an exact representation of a dress worn by that redoubted Elizabeth, who, however she might rise superior to her sex at the council table, or in the camp, was in every thing respecting personal decoration a very woman.

The boddice is composed of white satin: it is cut low and square across the bosom, and passes a little below the hips: the bottom part is cut out in scollops. A superb *cordelière* of gold *lama*, on white satin, hangs pendant from the centre scollop, and descends nearly to the bottom of the skirt. A twisted *rouleau* surmounts the scollops, and marks the exact contour of the shape. Long full sleeve, terminated by ruffles of Brussels point lace. The sleeve is divided into compartments of white satin and *tulle*, which are ornamented with *lama* upon the satin: the *tulle* is let in full. The petticoat is extremely ample: it is composed of the same material as the boddice, and ornamented nearly as high as the knee with gold *lama* of the richest description, intermixed with a variety of precious stones. The *lama* on the boddice and sleeves is also mingled with coloured gems, particularly on the upper part of the bust, which is decorated with emeralds of extraordinary size and beauty. The *lama* is *en losange*, and the gems placed in the centre of the lozenges add a truly regal splendour to the dress. The train is composed of *ponceau* velvet: it is extremely long, hangs in graceful folds, and is bordered with *lama* in a wreath of foliage. An Elizabeth ruff rises from the point of each shoulder in front, and stands up round the bust. The ruff is of Brussels point lace. The hair is turned up tightly behind, and arrayed in full curls on the forehead. The crown, from the top of which issues a most superb white *aigrette*, is literally studded with diamonds, pearls, rubies, turquoises, &c. Fan of white ostrich feathers. *Ponceau* velvet shoes, to correspond with the train. Diamond shoe-buckles, necklace, and earrings. It is scarcely necessary to add, that the magnificence of this dress has been rarely equalled. We believe it might be fairly questioned, whether the royal Elizabeth herself ever appeared in any costume so profusely decorated with precious stones of every description.

* For a descriptive account of this celebrated *fête*, *vide* LA BELLE ASSEMBLEE, vol. viii., page 90.

† Upon so small a scale we do not pledge ourselves for the accuracy of resemblance in personal grace and beauty; but, on that point, we refer our readers to a finely engraved portrait of the Most Noble Frances Anne, Marchioness of Londonderry, by Cochran, from a painting by Sir Thomas Lawrence, in the fourth volume of LA BELLE ASSEMBLEE, page 1.

ENGLISH FASHIONS.

BALL DRESS.

A DRESS of rose-coloured gauze over a *gros de Naples* slip to correspond. *Corsage drapé*. Sleeves of the *béret* form, but shorter than usual. The trimming of the skirt consists of two gauze flounces, which are placed one immediately above the other. They are cut at the edge in lozenges; one end is brought round in the drapery style, above the left knee. A wreath of white roses, with their foliage, is attached to the

bottom of the waist on the right side, under the *ceinture*, and it descends in a bias direction to the flounce, to which it forms a heading. A *bouquet*, composed of a single white rose with buds and foliage, is placed on the left side of the bosom. The hair is much parted on the forehead, and dressed in full curls. The hind hair is arranged in bows, which are full, but not high. A *bandeau* of pearls is placed rather far back on the head, and fastened by a clasp of gold and emeralds. Two long, flat, white ostrich feathers are placed immediately under the clasp in different directions, and three others, arranged *en bouquet* behind, fall gracefully over the bows of hair. Pearl necklace and ear-rings, the latter composed of several rows, with an emerald clasp. Rose-coloured *gros de Naples* slippers, *en sandales*.

Evening Dress.

A DRESS of white watered *gros de Naples;* the *corsage*, cut extremely low, is ornamented in front of the bust with an embroidery in white floise silk, *en gerbe*, and trimmed round the bust, *à l'enfant*, with *blonde de Cambray*, set on very full. *Béret* sleeve, finished with a trimming of the same lace. A very rich and deep flounce, also of *blonde de Cambray*, goes round the border of the skirt, and is surmounted by a wreath of honeysuckle, embroidered in white silk, and very highly raised. The hair is parted so as to display the whole of the forehead, and dressed in light loose ringlets at the sides of the face. It is twisted up behind in a large *nœud* at the back of the head; a profusion of ringlets, issuing from the *nœud*, fall as low as the neck. A double *bandeau* of forget-me-nots, composed of coloured gems, is tastefully arranged among the curls in front and round the back of the head. There is much originality, as well as simple elegance, in this *coiffeure*. Necklace and ear-rings, pearls and sapphires. Carved ivory fan.

FRENCH FASHIONS.

Opera Dress.

A DRESS of *gaze de Smyrne;* the colour *Chamois;* the *corsage*, cut low and square, is finished round the bust with a narrow *rouleau* of satin of the colour of *vert des Indes*, and a row of narrow scolloped blond lace. The bust is ornamented *en demi losange* with folds of the same material. Sleeve *à la Medicis*. The trimming of the skirt is an embroidery, in *vert des Indes*, of branches of foliage irregularly placed. *Ceinture en écharpe*, forming very tasteful epaulettes, and fastening before with long ends. Head-dress, a crape hat of a new colour, called *brun Balkan;* the brim is wide across the forehead, but close at the ears. It is ornamented on the inside with *coques* of gauze riband, striped in two shades of blue. Large *nœuds* of riband, intermingled with exotics, adorn the crown. Ear-rings, bracelets, and *ceinture* buckle, massive gold.

Dinner Dress.

A DRESS of *gros d'été;* the colour *gris lavande;* the *corsage* cut low behind, but rather high in front of the bust, and partially displaying a white satin *corsage* worn under it: that of the dress is arranged in folds, which form the shape in a singularly graceful manner. Long sleeve; the extreme fulness of the upper part disposed *en béret*, by a *nœud* of mingled green and rose-coloured riband; two *nœuds*, corresponding with the first, fasten the lower part of the sleeve; one at the wrist, the other about half way to the elbow. The openings of the sleeve show the white satin sleeve of the under *corsage*. White crape hat, ornamented on the inside of the brim with a *coque* of white gauze riband, bordered with blond lace. The trimming of the crown consists of an intermixture of blond lace draperies and white roses. Necklace and ear-rings, sapphires.

Carriage Dress.

A DRESS of jaconot muslin, embroidered in white, in a wreath of flowers above the knee. Two rows of trimming, arranged in quills, edge the embroidery on each side of the quills at the upper edge, turning towards the waist. Long sleeve, excessively full, *drapé* at the bend of the arm, and terminated by a cuff which forms a single point in front. The cuff is ornamented with embroidery, and has a full *ruche* of *tulle* round the upper edge. *Canezou* of jaconot muslin, terminating in a scollop under the *ceinture:* it is finished on each side of the bust with three falls of trimming, to correspond with the flounces at

French Fashions.

CARRIAGE DRESS. DINNER DRESS. OPERA DRESS.

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the bottom. The body is elegantly finished with embroidery. The large square collar is trimmed with a full *ruche* of *tulle*; and another *ruche*, placed *en zigzag*, borders each front. Hat of white *gros de Naples*, trimmed with *bouquets* of roses and *nœuds* of rose-coloured riband. Cachemire shawl.

GENERAL OBSERVATIONS ON FASHIONS AND DRESS.

Nearly thirty years ago, it was the fashion for our *élégantes* to appear, even in the month of January, in the public walks, in cambric or jaconot muslin dresses, without any other defence against the severity of the weather than a muff and tippet; not one of those comfortable pelerines, which may be almost called small mantles, but a boa, exactly similar to those of last winter. Now, in the month of May, a few days' cold weather induces our *belles* to lay aside their muslin dresses, and appear once more enveloped in mantles, and even in many instances in furs. Who, after this, will deny, that the ladies of the present day are much wiser than their mothers?

Luckily for the interests of fashion, the weather is now such as to permit the display of summer costume; but silk is still the material most in favour, though white dresses are partially worn, and we have noticed a few coloured muslin ones. Some of these are flowered in various shades of the same colour, citron, blue, rose-colour, or lilac; others are flowered in different colours. The last seem most in favour.

Silk dresses are always made high for the promenade, at least partially so; for the pelisse form is still the most in request. We have noticed, however, a few high gowns made with tippets of the same material. The tippet was novel and pretty: it was nearly pointed at the bottom of the waist behind, and cut out in each side in a wreath of leaves, which were small till they approached the shoulder, where they were sufficiently large to form an epaulette. The fronts were long and pointed, and cut round to correspond with the back.

Leghorn bonnets have rather declined in favour, those of silk being now much more fashionable in elegant promenade dress. For plain walking bonnets, leghorn and straw are in equal estimation; but, in fact, we are wrong to talk of plain walking bonnets; such things are almost as great a rarity as old women; bonnets for all times of the day being trimmed nearly alike. We must, however, except *capotes*, which are now very becomingly made, and are by far the most elegant and appropriate of our undress bonnets. They are large, but not preposterously so: those for walking are generally furnished with a *ruche* round the edge of the brim, and another round the crown: they have seldom any other ornament than a full *nœud* placed far back near the top of the crown on the left side.

Gowns in carriage dress are still mostly made in the pelisse style; but there is considerable variety both in form and trimming; some being made, as described in last month's Belle Assemblee, with large falling collars, and others *en schall:* both are fashionable, but the latter are considered most elegant. Whether the dress be made one way or the other, the *chemisette* is very much displayed: it is usually of the finest cambric, very richly embroidered, and fastened with gold or silver buttons. The latter are coming much into request: they are of small size, but exquisitely wrought.

Some of these dresses that are composed of silk, and made *en schall*, have the shawl part ornamented with embroidery in silk, to correspond. This embroidery is continued down the front. Others have the shawl part cut round in deep points; and they are bordered by a *rouleau*. This sort of trimming, but of a larger description, is continued down the front, where each point is ornamented with a *nœud* of the material of the dress.

Rouleaus are also used to ornament these gowns: they are placed in a serpentine direction, either on each side of the front or across it.

Muslin, though less generally adopted than silk, in carriage dress, is nevertheless in request. These dresses, which are also of the pelisse kind, are made *en schall*, and beautifully embroidered up the front and round the *corsage*. The greater number of sleeves are made as described last month: but we have also seen several of a much more graceful description, very large at top, and becoming gradually narrower till they reach the cuff, which is of moderate depth. Those of muslin dresses, besides the embroidery on the cuff, have generally an em-

broidered trimming set in rather full at its upper edge.

Rice-straw is coming much into fashion for carriage hats. As yet, however, these hats are not so much worn as those composed of various kinds of silk. A very pretty hat of rice-straw, recently ordered by a lady of distinguished taste, has the crown in the form of a man's hat, and the brim very wide, and rather deeper on the left side than the right. A white gauze riband slightly twisted crosses that side of the brim, and terminates in a small *nœud;* a similar riband goes round the bottom of the crown, and forms a *nœud,* the ends of which are very long. Three long ostrich feathers cover the crown; one placed so that it droops over the crown, the second falls over the brim, and the third droops over the back of the hat. This arrangement of the feathers is novel and graceful.

Flowers are also very much used for trimming rice-straw hats. There are so many modes of arranging them, that it would be difficult to pronounce which is most in favour; but the most novel is certainly that which we have seen within the last few days; it is a *chaperon,* composed of small *bouquets* of flowers placed alternately with *nœuds* of riband. This ornament is disposed in a slanting direction round the crown, so that the ends of it nearly reach the bottom: it terminates in a very large *nœud,* the ends of which fall over the brim.

Capotes are also much worn in carriage dress: they are nearly, but not quite so much trimmed as hats. One of the most novel is composed of white *gros de Tours,* with citron stripes, the stripes most beautifully shaded. The brim is very long, and rather close: it is ornamented with a *nœud* of riband placed near the edge, and three bands of riband which issue from that *nœud* cross the brim in a bias direction, each terminating in a *nœud,* but of different sizes: the first placed upon the brim close to the crown, nearly behind; the second, which is larger than the first, is attached to the crown, near the bottom, at some distance from the first; and the third, which is the largest, is placed nearly in the centre of the crown, at a similar distance from the second.

Gauze, crape, *tulle,* and a great variety of silks, are all in favour in evening dress. The *corsages* of those dresses are always cut very low, and long sleeves of a transparent material are nearly as much seen as short ones. The bodies of dresses are variously ornamented: some sit close to the shape, and are trimmed with blond lace, either a single fall *à l'enfant,* or else disposed *en pelerine:* others are ornamented with folds in the form of a fan; many are adorned with *rouleaus* placed *en cour;* and several are made *à revers,* that is, with lappels which open in front, and display the *corsage* of the slip.

The skirts of dresses begin now to be much trimmed: embroidery in coloured silks is much worn, both in detached *bouquets* upon the hem, and in wreaths placed immediately above it. Riband is also used for trimming dresses of light materials: it is lightly twisted and disposed horizontally in waves, each being ornamented at the point with a *nœud,* or else it is placed in detached *nœuds,* from each of which issues a branch of foliage, also composed of riband.

Coiffeures en cheveux are still more generally adopted than last month. They are decorated with flowers mingled either with riband or gauze: where the dress is trimmed with riband, it always forms a part of the *coiffeure. Nœuds,* whether of gauze or riband, are lighter and less numerous than in the winter. Flowers, also, whether *bouquets* or wreaths, are not placed in such profusion as they have lately been. *Coiffeures en cheveux* are upon the whole still more elegant than they have been for some time past. The colours most in request are, green of the same shades as last month, rose-colour, citron, lilac, lavender, and a new shade of blue.

Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN COSTUME.

By a Parisian Correspondent.

COSTUME OF PARIS.

Our summer fashions are this year remarkable for their elegance and their variety. To those who have a taste for dress, and I may say also a taste for happy human faces, a stroll along the terrace of the *Tuileries* gardens between the hours of

two and five in the afternoon, is one of the most delightful things imaginable. Whether it be the influence of climate, the instinct of coquetry, or the constant habit which all Frenchwomen have of playing the *aimable*, I cannot pretend to say, but every face is decked in smiles. Even the English beauty, spite of her national gravity and reserve, appears to have left all her cares at home, and to have assumed the gaiety of her neighbours with their costume.

The materials of promenade dress are silks of different descriptions, muslins, *batiste de laine*, plain ginghams, *organdy* striped in colours, and a great variety of light materials, composed of silk and cotton, or silk and wool.

Walking dresses of silk are always of the *redingote* form. The lappels, or the shawl part, are now generally lined with silk somewhat lighter than the colour of the dress. The shawl part, the front of the dress, and the cuffs, are frequently ornamented with silk braiding, guimp, and other kinds of wrought silk trimming variously arranged. Others are trimmed up the fronts, and round the upper edge of the hem, with a *torsade* of the material of the dress. The most elegant are those embroidered in silk a shade lighter or darker than the *redingote*.

Redingotes of cambric or jaconot muslin are still more in favour than those of silk: they are embroidered, either in white or colours, up the fronts and round the shawl part: those embroidered in white are generally bordered with lace.

Dresses of plain gingham are in request both for morning dress and for the promenade. The most fashionable colours for these are blue, lilac, and rose-colour. They are always embroidered in white just above the hem, either in a wreath or in detached *bouquets*.

Dresses composed of *batiste de laine*, *chaly*, and other light materials, are either embroidered above the hem or else finished with *torsades*, intermingled sometimes with ornaments in *passementerie*.

Capotes are much worn for the promenade. They are now of a smaller size. The most novel are of white watered *gros de Naples*, trimmed with a mixture of white satin and gauze ribands, half white and half coloured. A piece of satin, arranged in the shape of a fan, is placed on each side of the crown, and a large *nœud* of riband is attached to the base of each ornament; between the two, but just at the top of the crown, is a third *nœud*, to correspond with the other. The edge of the brim is always trimmed with a fall of rich blond lace.

Capotes composed of gauze, the brims arranged in deep flutings, the crowns drawn, and lined with silk of a corresponding colour, are coming into notice. They are trimmed only with *nœuds* of the same material.

Paille de riz, d'Italie, crape, gauze, white and various kinds of fancy silks, are all materials in favour for promenade and carriage dress. A very pretty hat is composed of white glazed *gros de Naples*. The crown, which is very low, is partly covered with a drapery of the same material, bordered with blond lace, which partially shades a *bouquet* of flowers, placed on the left side. A full *nœud* of gauze riband ornaments on the right side, near the back. A *nœud* of less size is placed inside of the brim, and in the centre of it a small *bouquet* of rose-buds.

Blond is still much used for the trimmings of hats and bonnets, especially for the inside of the brims. In fact, nothing can be more becoming than blond lace next the face. It gives a softness to the countenance which is a charm that French ladies are very often deficient in. *Chaperons* composed of blond lace are also in request for the crowns of hats.

Some hats of *paille de riz* are ornamented with two flowers, placed like two birds-of-Paradise, both drooping to the same side. These flowers had a long stalk, covered with leaves; at the end of the stalk a sort of large *boule de neige*, from which issued a number of small flowers. The *nœuds* which ornament hats trimmed in this manner are of *gaze à mille raies*. This kind of trimming is neither pretty nor elegant, but it is new and singular.

White gauze veils of a new description have been worn by a few *merveilleuses*. They are painted at the bottom in a wreath of coloured flowers.

Muslin, striped in thick and clear stripes, each white, but the thick ones bordered with a very narrow cord of some striking colour, are much worn in dinner dress.

The only trimming of these dresses is one of the thick stripes which borders the upper edge of the hem.

Gowns composed of *chaly*, with a white ground painted round the bottom in cachemire patterns, are very elegant: they are not, however, in such high estimation as those of colours painted in *colonnes torses*.

Corsages à schall are extensively worn, even in dinner dress; but they are generally made low, and are worn with *chemisettes à la vierge*. They are of blond lace, or else of an embroidery which rivals blond in price. Our *merveilleuses* set no bounds to their extravagance in this article. If the dress be high, the *chemisette* worn with it is always made up to the throat, and fastened with gold or silver buttons, of exquisite workmanship, and sometimes ornamented in the centre with a precious stone. If the dress be low, the *chemisette*, also, is partially so, and fastens only by a splendid brooch.

Sleeves that are of moderate width at the lower part of the arm are nearly as numerous as those that are quite tight; but the ungraceful fulness at the upper part of the arm is not at all diminished.

Evening dress begins already to assume that simplicity which, during the summer, must characterize it; for it would be *mauvais ton* for a Parisian *belle* to be seen in any thing showy, or *apparently* expensive, during the hottest of the summer months. This apparent simplicity is, however, often more costly than a showy *toilette*.

Coloured organdy, embroidered in feather stitch, in white silk, is coming into high fashion. Plain white gauze is also in request; and clear white muslin is, especially for young ladies, very much worn.

Evening dresses are cut very low, and the sleeves very short: they are still worn *en béret*, and as preposterously large as ever. *Ceintures en écharpe* are much in use; and they are sometimes put on so as slightly to shade the back part of the neck and shoulders; they are arranged in bows on the shoulders, and cross the bust in front, thus forming a sort of drapery highly advantageous to the shape.

Dress hats are of crape, gauze, and sometimes of blond lace; they are trimmed with a mixture of ribands and flowers. Large flowers have declined, both for hats and head-dresses of hair.

Fashionable colours are blue, lilac, rose-colour, *hanneton brun*—a kind of yellow-brown—various shades of grey, *vapeur*, and some fancy colours which have just appeared:—*rose d'Egypte*, *zéphyre*, and *bleu d'Azelie*.

Monthly View

OF

NEW PUBLICATIONS, MUSIC, THE ENGLISH AND FOREIGN DRAMA, THE FINE ARTS, LITERARY AND SCIENTIFIC INTELLIGENCE, &c.

From the more than usually extended space which we have been under the necessity of allotting to our notices of the Fine Arts, exhibitions, and publications, this month, we are compelled not only to omit our proposed observations on many volumes, but to curtail the accounts which we actually give of several others. This we the more regret, as new works have, within the few last weeks, poured in upon us at an unprecedented rate. Several publications are, indeed, referred to in our supplementary pages—our "Sketch of the Progress and State of Literature for the last Six Months"—which, under less pressing circumstances, would probably have received their meed of praise, or of censure, in our general Monthly View.

We turn, as we promised, once more, to "*The Picture of India, Geographical, Historical, and Descriptive, in two volumes**;" but, even now, our circumscribed limits preclude the possibility of enlarging upon it to the extent that we could wish, to the extent which its merits claim. In this, therefore, as in many other instances, the will *must* be taken for the deed. We have already borne testimony to the plan, arrangements, and general execution of the work; to its practical utility, not only as a

* *Vide* page 219.

WALKING DRESSES.

Google

Records of the Beau Monde.

FASHIONS FOR JULY, 1830.

EXPLANATION OF THE PRINTS OF THE FASHIONS.

ENGLISH FASHIONS.

First Walking Dress.

A GOWN of rose-colour and white striped muslin, the white stripes are lightly spotted with rose-colour, the others are plain: the *corsage* is made up to the throat, and arranged in longitudinal folds in front of the bust, and on each side of the back. Long sleeve *à l'Imbécille*. The skirt is trimmed just above the knee with a double *ruche*, arranged in opposite directions, and divided in the centre by a *rouleau* of the same material. The pelerine is trimmed in a very novel style. *Collarette* of *tulle* supported round the throat by a rose-coloured crape *cravate à la coquette*. White *gros de Naples* hat, trimmed under the brim with *coques* of rose-coloured and green-striped ribbon. *Nœuds* of the same ribbon intermingled with foliage, and a blond lace drapery, ornament the crown. Black kid slippers *en sandales*.

Second Walking Dress.

A PELISSE of changeable silk citron shot with lavender. *Corsage à la Reine de Naples*. It is a three-quarter height, the sleeve is singularly novel and graceful, full, but not preposterously so, at top, and sitting close to the arm from the wrist almost to the elbow. A row of pointed ornaments encircle it, each meeting in front of the arm, and fastening with a small *nœud* of the material of the pelisse. Similar *nœuds*, but of a much larger size, ornament the front of the skirt from the waist to the bottom. Leghorn hat, lined with rose-coloured crape, and trimmed with *coques* of rose-coloured gauze ribbon on the right of the inside of the brim. Sprigs of roses, intermingled with ribbon, ornament the crown. *Chemisette* of white lace, finished round the throat with a triple lace ruff.

Child's Dress.

A TUNIC of light blue cloth; the body is richly trimmed with braid in front; the back is plain, and rather broad; the skirt is long, and of an easy fulness, and the sleeves of the usual size. White trousers. Blue cap corresponding in colour with the dress.

FRENCH FASHIONS.

Carriage Dress.

A PELISSE gown composed of *gros de Tours*: the colour is the very darkest shade of lavender. The *corsage* sits close to the shape. Large falling collar and broad lappels which turn back from the *ceinture*; they are edged, as is also the collar, with a light fancy trimming of white silk. Sleeve of the *gigot* form, terminating with a deep cuff, fastened in front of the arm by buttons of dead gold. A row of trimming, corresponding with that on the *corsage*, goes half way up the cuff in the *demi-lozenge* form. The skirt is trimmed down the front, *en tablier*, with stripes formed of white silk trimming; the centre of each stripe is ornamented at the bottom with a lozenge button of dead gold: there is a corresponding ornament on each lappel. Cambric *chemisette* trimmed with Brussels lace. Hat of rice straw: the brim is very wide, larger on one side than the other, and trimmed with a twisted *rouleau* and *nœuds* of white gauze ribbon under the brim. A large *nœud* of ribbon decorates the back of the crown, and a profusion of white ostrich feathers are placed in front.

Dinner Dress.

A DRESS of pink and white striped *mousseline Cachemire*: it is printed in small branches of foliage, irregularly scattered over the ground; the foliage is tea-green; the *corsage* is cut very low, but not quite square across the bosom; it is plain behind, but disposed in drapery across the bosom. Long sleeves, excessively full at the upper part, and moderately so from the wrist to the bend of the arm. A *sabot* of the material of the dress, edged by a full fall of *tulle*, confines it to the arm just above the

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elbow. The skirt is trimmed very near the bottom with a single *rouleau* of tea-green satin; and at the knee a narrow flounce of *tulle*, headed by a satin *rouleau*, is laid on in slight waves. A pink scarf, the ends of which are richly embroidered in black, in a lace pattern, is twisted in the boa style round the throat. *Chapeau demi capote* of pink crape; the brim is lined with pink and citron-striped gauze, and ornamented on the inside with three *coques* of pink ribbon. The crown is partially covered by three cornets of gauze to correspond with the lining. A *bouquet* of roses is attached by a *nœud* of gauze ribbon in the midst of the centre cornet, and a second *bouquet* of smaller size is placed at the bottom of the crown near the back of the hat.

PUBLIC PROMENADE DRESS.

A WHITE cambric morning dress, with a *corsage à mille plis*, made up to the throat, trimmed *en jabot* down the fronts of the *corsage*, and with a triple frill of cambric small plaited round the throat. Sleeve *à l'Imbécille*. The pelisse worn over this dress is of *gros des Indes*, the colour *bleu de Berry corsage drapé en cœur*. Sleeves of equal fulness from the shoulder to the wrist. A white fancy silk trimming goes round the border and up the fronts as high as the waist. White crape hat trimmed with a *bouquet* of wild flowers and sprigs of myrtle. A very large *nœud* of gauze ribbon is attached to the base of the *bouquet*. Scarf of rose-coloured gauze, with rich white ends.

GENERAL OBSERVATIONS ON FASHION AND DRESS.

WE scarcely remember a season when the summer fashions were more light and elegant than at present. Muslin, however (we mean white), though very much in favour, cannot be said to be most in fashion. Summer silks of the most beautiful colours, muslins of the most striking patterns and vivid hues, and a variety of light and beautiful materials, as *tissu Cachemire, mousseline de laine*, &c. &c. are all in request.

High dresses, made in the *redingote* style, or else with *corsages* of the shawl form, are universally adopted in carriage dress. We have seen some of these dresses made in jaconot muslin—which persons uninitiated in the mysteries of the toilet would pronounce pretty, but not costly—that were in reality extremely expensive. Besides the very rich embroidery that bordered the shawl part, and the fronts of the dress, the former, and one side of the front, was cut out in large round scollops, which were edged with a double row of narrow Mechlin lace set on full. The sleeves of these dresses are always very wide, terminated by a cuff of the *manchette* form; that is, with a trimming at the upper edge. The cuff is cut in round scollops, and is trimmed with a double row of Mechlin lace. Silk dresses are variously made: some have no other trimming than the *rouleau* that borders the fronts, the lappels, and collar; others are finished with embroidery. The most novel are attached down the front by straps cut in the shape of leaves, which fasten imperceptibly, and form a bunch of foliage. The greatest number of silk dresses have the lower part of the sleeve tight, or at least the fulness confined to the arm, either by bands, or by its being arranged in plaits. The upper part of these sleeves is still preposterously large. We have, indeed, seen some, the fulness of which hung down so low as nearly to cover the lower part of the arm. Several silk dresses have the cuff fastened in front with a row of richly wrought gold buttons to correspond with those which adorn the *chemisette*.

There is but little difference this month and last, in the shape or size of hats or bonnets. We have, however, noticed a new and, we think, a very pretty shape in rice straw. The crown, very low behind, and high before, has something of the shape of a scollop in front; the brim is deep all round, but much more so in front than at the sides, and rather close; the brim is lined with satin or crape, and trimmed with gauze ribbon to correspond in colour with the lining. A large *nœud* of ribbon is placed on one side of the crown, from which a band extends across the brim in an opposite direction, and terminates near the edge of the brim in a *nœud*. The ribbon must be very broad and rich. Young and pretty women will find this a very becoming undress bonnet; but we cannot in conscience recommend it to ladies of a *certain age*.

Feathers are now rarely seen on carriage

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hats, flowers being universally adopted. Hats are decidedly less trimmed than last month, and the arrangement of the ornaments is different. We shall describe those that strike us as the most novel.

White *gros des Indes*, or watered *gros de Naples*, or crape hats, are frequently trimmed with two large *bouquets*, composed either of roses, blue-bells, or heath-blossoms: each *bouquet* is divided in the centre by a satin ornament. One is placed diagonally upon the crown, the other bends over the brim.

Branches of flowers are also much used to trim hats, particularly those of rice straw, and of a new material, which, though it has but just appeared in Paris, is to be had at most of our stylish milliners'—we mean *tissu de paille*: it is composed of silk and soft straw, and is really very beautiful. The flowers are attached to the top of the crown, and fall over the brim in the style of feathers. Independent of its novelty, this is a most graceful style of trimming. Branches of jessamine, lilac, and honeysuckle, seem most in favour. We have seen also branches of foliage, particularly of holly, employed to trim hats in this manner: the branches were divided by *nœuds* of white gauze ribbon. The effect of these ornaments was at once novel and singularly pretty. Many hats are trimmed with gauze ribbon, and a single flower of a very large size, which issues from a *nœud* of ribbon placed on one side of the crown.

Shawls and scarfs of painted China crape are much in favour; but those of *tissu Cachemire* embroidered in coloured silk are more in request. They are singularly light and elegant.

Peignoirs of white muslin and plain gingham are coming much into favour in morning dress. They have a loose *corsage* and very wide sleeves. Some have a large falling collar; others draw up round the throat, and are finished with a frill round the top of the *corsage*. These dresses are complete *dishabille*; but of a very expensive kind.

We have seen a new and very pretty cap for the breakfast-table: it is composed of English lace: the caul is ornamented in the *fichu* style with a double drapery, divided by a *rouleau* of gauze ribbon, which descends to the ears, and ties under the chin. The border, instead of being entirely thrown back, is formed by notched ends of ribbon into puffs: they are surmounted by a row of lace, which droops a little over them.

Coloured muslins are much worn, both in half dress and for social parties. We cannot say much in favour of the patterns, which are, generally speaking, too large and glaring to be elegant.

Half-dress gowns are usually made partially high, either with lappels or *en schall*: both modes seem to be in equal favour. The skirts have seldom any other trimming than a clustre of folds, or a *rouleau* at the edge of the hem. We have, however, noticed some exceptions: one of them was a muslin dress; it was striped in narrow, thick, and broad thin stripes: the first were lilac, the latter white, and the ground was thickly strewed with large *bouquets* of various-coloured flowers. A thick plaited band of lilac, *ponceau*, and yellow, the predominant colour of the dress, was disposed in festoons round the border.

The materials we spoke of last month, with the addition of *mousseline Cachemire*, and *tissu Cachemire*, are in favour in full dress. Gowns are still cut low, but no longer quite square across the bosom. They are now low round the back of the bust and shoulders, high on each side of the bosom, and drawn down, but not indelicately so, in the centre. We speak of those dresses that have the *corsage* close, but those *à revirs* are as much worn as ever. The *chemisettes*, which are indispensable appendages to them, are always of blond lace. A favourite ornament for the latter is *a bouquet*, as small as though it were formed by fairy hands, of flowers composed of precious stones, or a sprig of myrtle of emeralds.

Bérets are somewhat smaller than they have lately been worn, but they are still too large to be becoming. Turbans continue much in favour: they are of uncommon richness. Some are of India muslin embroidered in gold or silver; others, of gauze or crape. The lightest, and in our opinion the most elegant, are those of painted gauze. Feathers are still employed to ornament turbans; but many have no other decoration than a long end, which falls in the neck.

Most of the new dress hats are ornamented with blond-lace draperies and *bouquets* of artificial flowers; the latter are partially shaded by the former. Fashionable colours are the same as last month.

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Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN COSTUME.

By a Parisian Correspondent.

COSTUME OF PARIS.

MOST of our people of rank and fashion would have quitted Paris for the country before this time, but for the arrival of the King and Queen of Naples; in consequence of which, we have had grand doings at court, and even those who never go there, have remained in Paris in order to see the illustrious strangers, who have visited the theatres, and public exhibitions, and who in truth seem to delight as much in showing themselves, as the public do in seeing them. In short, their arrival has created what the French call "a great sensation;" and every *Parisienne*, from the Duchess who presents herself at their levee, down to the *grisette* who strains her neck from the gallery of the theatre to have a peep at them as they enter their box, considers herself actually obliged, for the honour of France, to exhibit a *toilette distingué*.

For the early part of the morning, promenade dress is of the simplest description. A *peignoir*, or *redingote* of plain gingham, or cambric muslin, either buttoned down the front, or fastened by *nœuds* of the same material, is very generally adopted. The *chemisettes* worn with these dresses are of fine cambric small plaited, and with a frill like those of a man's shirt. A *capote* of white or rose-coloured *gros de Naples*, without any other trimming than the ribbon that ties it down, is generally worn with these dresses. A black gauze veil is frequently thrown negligently over the *capote*.

For what we may call the fashionable morning, that is from two till five, promenade dress is of a very elegant description. Coloured muslins of new and very striking patterns are much in favour: among them we have noticed within the last few days those printed in large baskets of flowers: these baskets are placed at considerable distances from each other, and the flowers coloured after nature.

Another new material is striped Cachemire: although but just introduced, it is already in great request. Striped muslins are also in much favour. Some of these are striped alternately in very broad plain stripes, and in very narrow coloured ones.

Redingotes à la Louise are much in favour in promenade dress: they have seldom any other trimming than a *liseré* which borders the edge, and this is always of the colour most predominant in the dress.

The newest shawls are of a small size, and of very vivid patterns: they are square, and are called *zéphyrs*.

The materials of hats and bonnets remain the same, with the exception of a novelty that is likely to become a favourite: it is a mixture of horse-hair and silk: it has something of the brilliancy of glazed *gros de Naples*, and is extremely light.

Feathers are now almost entirely superseded by flowers. Scarlet geranium with its green foliage is used to trim rice-straw and Leghorn hats. *Bouquets* composed of ears of ripe corn, *coquelicots*, and blue bells, are also used both for straw and silk hats: many of the latter are now trimmed with *ruches* at the edge of the brim. We have seen some, which, instead of the *nœuds* that used to adorn them, have three *coques* of ribbon—one at each side, and one in the centre above the others. *Bouquets* of flowers inserted in these *coques* are partially seen through the ribbon, which is of gauze of the lightest texture. The effect of this style of trimming is strikingly elegant.

When the King and Queen of Naples appear at any of the theatres, the house is sure to be crowded; and, as we have already remarked, all the ladies seem inclined to do their possible in the way of personal decoration, for the honour of France. However, we must acknowledge that there is not so much of novelty as might be expected to be seen in those brilliant assemblies, and the luxury of dresses consists more in their freshness than in their *recherche*. White gowns are most prevalent, and by far the greatest number have no other trimming than a plain deep hem which reaches nearly to the knee.

We observed that a great number of dresses had the *corsages drapé*, and crossed on the bosom and back: they formed very large folds, leaving the lace and embroidery which bordered the under dress to be seen. The sleeves, very large at the upper part, were many of them arranged in folds from the elbow to the wrist. Bracelets were worn but by few ladies, the generality

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PUBLIC PROMENADE DRESS. DINNER DRESS. CARRIAGE D

having a ribbon and buckle at the wrist to correspond with the *ceinture*.

Among the dresses most distinguished for novelty and elegance, were those of coloured *Organdy*, rose, lilac, citron, or blue, pointed in columns or in *bouquets*: some had short sleeves, others long ones composed of white *tulle* embroidered in feather stitch.

Those dresses made of fancy silk were either rose-colour or blue: they had plain tight *corsages*, blond sleeves, and a *ruche* or a fall of blond lace round the bosom.

A few ladies of distinguished taste in dress were seen in crape *redingotes*, some lined with satin, others with *Florence*. These dresses were white, rose-colour, and canary yellow: they were made with collars of the shawl kind, trimmed with blond, and closed in front by *nœuds* of satin. There were also some *redingotes* of watered *gros de Naples* highly glazed, of very light colours, trimmed with *torsades* or *tresses* infancy silk trimming.

Two balls of the most brilliant description have been lately given to the royal strangers; one by the Duchess of Berri, the other by the Duke of Orleans. Both were in the highest degree splendid, but the superiority of the apartments in the *Palais Royal* to those of the *Pavillon Marsan* gave the duke a great advantage. The *coup d'œil* of these magnificent apartments, dazzling with light, and furnished in a style of splendour perhaps unequalled in Europe, would have been truly enchanting, could one have divested oneself of certain recollections which must be always inseparable from the *Palais Royal*; but who can set foot within its walls, without remembering the unparalleled crimes, the profligate and disgraceful orgies, of which it has been the scene? Luckily for thee, dear reader, the editor, shaking his head at the length of our article, presents himself at this moment to our mind's eye, and obliges us to cut short our recollections of the *Palais Royal*, and return to our *modes*.

The dress of the Queen of Naples, at the Duchess of Berri's ball, was of crape, the border embroidered in a mixture of different coloured silks and gold. Her head-dress was a turban adorned by a superb *esprit*, and supported by a diadem composed of gems. At the Duke d'Orleans', her majesty wore a dress of *gauze Saint Vallier* of salmon-colour: it was ornamented with *bouquets* embroidered in blue silk and silver.

The ladies most remarkable for the splendour of their diamonds, at the ball given by MADAME, were Lady Stuart de Rothsay, the Princess Bagracio, the Duchess of Noya, and Baroness Rothschild. These ladies were all dressed in white, and with extreme simplicity; but their *coiffures* were equally remarkable for taste and magnificence, particularly that of the English ambassadress.

Several of the dresses had no trimming at bottom: among those that were trimmed we noticed several of white and coloured crape, very tastefully ornamented above the hem with *nœuds* of gauze ribbon. Others were trimmed with a garland of roses placed *en bias* from the *ceinture* to the knee. Some in coloured silk, or crape, were embroidered above the knee in gold or silver in various patterns; but the most novel dresses were those of crape, embroidered down the front in white silk and gold; the embroidery formed *brandebourgs* from the *ceinture* to the bottom of the skirt.

The *coiffures* were, in general, very splendid, or extremely simple. The best were composed of flowers only. Wreaths of extreme lightness were more numerous than *bouquets*: these last were, in general, smaller than they have lately been worn. The dresses at the ball given by the Duke d'Orleans were in a similar style; but the head-dresses presented a still greater union of taste and magnificence. A garland of roses, the leaves of which were of diamonds, and a long *gerbe*, bending in the style of the plumage of a bird of Paradise, entirely formed by *epis* of diamonds, excited universal admiration. *Bouquets* of diamonds, mingled with light branches of foliage, aigrettes composed of precious stones of all colours, placed between bows of hair, wreaths *à la Cérés*, formed of *epis* of emeralds and diamonds, were also remarked as much for the elegant setting of the gems, as for their intrinsic value. *Bérets* were very numerous, and several of them richly adorned with diamonds. The colours most in request are blue, lilac, nanneton-brun, salmon-colour, the fancy colours mentioned last month, and rose-colours of a great variety of shades.

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Records of the Beau Monde.

FASHIONS FOR AUGUST, 1830.

EXPLANATION OF THE PRINTS OF THE FASHIONS.

ENGLISH FASHIONS.

First Evening Dress.

A gown composed of *gros des Indes;* the colour a new and beautiful shade between lilac and lavender. *Corsage uni,* nearly concealed by *canezou en cœur,* composed of white blond net, disposed *à mille plis,* and trimmed with a triple frill of the richest English blond lace, so arranged as to form a point in the centre at the bottom of the waist before and behind; it is set on narrow, and with little fulness at the bottom of the waist, but broader, and with more fulness towards the shoulder. The *canezou* is cut round the upper part, so as to come nearly, but not quite to the throat, and the fulness is gathered into a row of blond letting-in-lace. Sleeve *à la Marie de Medicis,* with blond lace *manchettes.* Head-dress, a crape hat, trimmed on the inside of the brim with gauze ribbon; the crown is ornamented with *nœuds* of ribbon disposed *en papillon,* with a *bouquet* of white roses placed in the centre. The fan is composed of white feathers; the sticks form a small mirror.

Second Evening Dress.

A dress of black *gaze popeline* over a black *gros de Naples* slip. *Corsage uni* cut low and square, and falling excessively off the shoulders; the bust is trimmed with a single row of blond lace, which falls over it, and is set on very full. *Béret* sleeve, short and extremely wide. The hair is dressed in light full curls at the sides of the face; the hind hair is arranged in a single bow on the summit of the head; a wreath of white roses, composed of pearls, encircles the bow. A *bouquet* of five white ostrich feathers, divided by a bunch of silver wheat, is placed behind the bow. Three of the feathers fall to the right side, the others droop in the contrary direction, and one of them falls in the neck. A scarf of English white blond lace is attached to the base of the *bouquet* of feathers; the ends, which are of unequal length, fall very low behind.

FRENCH FASHIONS.

Carriage Dress.

A dress composed of black *gros de Naples:* the *corsage,* cut rather high, is ornamented before and behind with a drapery of the same material let in horizontally. The folds of the drapery have rather more than the usual fulness; the sleeve is extremely wide from the shoulder to a little below the elbow; and it sits close to the arm from thence to the wrist. *Chemisette* of white *tulle,* finished at the throat with a double *ruche* of the same material. White crape hat, ornamented on the left of the inside of the brim with a single *coque* of white gauze ribbon; a full *nœud* is placed close to the edge on the right side. A very large *bouquet* of white crape flowers, divided in the centre by a *nœud* of ribbon, ornaments the front of the crown. The *brides* hang loose. The pelerine is composed of India jaconot muslin. It is of three falls; the two first a moderate size; the third very large, and with ends which fall to the knee; it fastens at the throat with a bow of white ribbon. *Bottines* of *crinoline,* the upper part grey, the lower black. Grey kid gloves.

Morning Dress.

A *redingote of batiste laine,* striped in broad grey and white stripes. *Corsage* tight behind, and disposed in front in longitudinal folds. The shawl part is square, larger than usual, and made quite up to the neck behind. The width of the sleeve is excessive, and it is the same size from the shoulder to the cuff, which is rather deep. The stripes in the sleeve are placed horizontally. Cambric *chemisette,* with a collar standing up round the throat, which, as well as the bosom, is

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finished with a double frill. *Tablier à la bonne* of thin jaconot muslin, with a broad hem; the pockets are ornamented with *nœuds* of ribbon. White crape cap of a round shape; the caul is low; there are two borders so arranged as to form shells. A knot of ribbon, to correspond with the dress, is placed over the left temple, and two others are attached to the caul immediately behind the borders. The shoes are of black kid.

Carriage Dress.

A gown of *alépine*; the colour the darkest shade of *gris lavande*; *corsage* cut square and low, plain behind, but ornamented in front by *rouleaux* of *gros de Naples* of a corresponding colour, which form a *demi losange*. The upper part of the sleeve is of the double *bouffant* form, the lower part displays the shape of the arm: it is ornamented down the centre with points disposed in contrary directions. The trimming of the skirt consists of *points à jour* formed by *rouleaux*. The *canezou* is composed of India jaconot muslin, made to sit close to the upper part of the bust, but with a little fulness at the bottom of the waist. High standing collar, which is adorned as well as the upper part of the bust, and the epaulette, with a rich embroidering *à la Grecque*. The hat is composed of black watered *gros de Naples*, and lined with white satin. A band of very broad, white figured gauze ribbon, disposed in folds, and terminating in a triple *coque*, ornaments the left of the brim on the inside. A *bouquet* of white ostrich feathers issuing from a *coque* of gauze ribbon loosely twisted, is placed at the right side of the crown near the top; the ends of the *coque* traverse the crown in a bias direction, and attach at its base a second *bouquet* of feathers, which fall over the brim; the ribbon continues from the crown to the edge of the brim, where it joins the *coque* that we have described above. Black *gros de Naples bottines*. Black kid gloves.

Fancy Ball Dress.—Costume of a Swiss Peasant.

Over a short but extremely wide petticoat of dark grey silk, with a shaded silk border, is another petticoat somewhat shorter, composed of blue and white striped silk, and ornamented nearly half way to the waist, with a double row of narrow trimming, of the lozenge form: they are a mixture of dark blue and brown. Low boddice of flowered silk, over which is a high one, made perfectly tight to the shape, but open on each side of the front, so as partially to display the upper part of the bust, and the under boddice; a trimming disposed on each side of the bust partially shades it. The boddice is composed of tawny yellow, plain *gros de Naples*; the arm hole and the upper part of the sleeve are ornamented with black silk braiding; a *nœud* of dark blue ribbon is attached on each shoulder; a band passes from it down each side of the boddice, and finishes with a *nœud*. The sleeve, which sits as close as possible to the arm, terminates below the elbow. The hair is combed back from each side of the face, and arranged in two plaits, mingled with ribbon; a long end of ribbon descends from each nearly as low as the bottom of the dress. The *coiffeure* is a cap of wrought whalebone, which is a perfect imitation of black lace. The caul is almost flat to the head; two ornaments resembling rings stand up round the face on each side, and a full *nœud* of ribbon is placed on the summit of the head between the wings; two bands of ribbon descend from the *nœud* on each side to the middle of each braid, where they are attached by bows. A black velvet collar is fastened in front by a silver buckle. A lappet of the same material as the cap, and very richly wrought, hangs pendant from the collar to the knee. Stockings of vermillion-coloured silk, with white clocks. *Sabots* of black *gros de Naples*.

Fancy Ball Dress.—A Lady in Sailor's Costume.

This is one of those *travestissements* which are not unusually adopted in French fancy balls. At those splendid ones given in the winter at the French Opera House, there were many ladies of rank and fashion in similar dresses. We have selected one of the prettiest of them as the subject of our print.

Striped silk trowsers, made *en matelot*,

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EVENING DRESSES.

but extremely wide, and finished at the bottom by knots of *ponçeau* ribbon. A plain, tight *corsage*, cut rather high behind, and very low in front of the bust, is attached to the trowsers. *Veste* of *ponçeau gros de Naples*, forming the shape of a heart in front; it is cut out on each side in bands, which resemble braiding, while the open spaces shew the under *corsage*. A row of rich *brandebourgs* finish it in the hussar style on each side of the front. The jacket, which is exactly in the form of a sailor's, is of bright blue *gros de Naples*. *Manchettes* of embroidered cambric. A cambric frill of the pelerine form, but disposed in full plaits, falls over round the bust; and the throat is encircled with a small black silk *cravate à la coquette*. Black silk hat, turned up on one side, and ornamented with a black *esprit* and a knot of ribbon. *Ponçeau* sash. Black shoes with small gold buckles.

GENERAL OBSERVATIONS ON FASHIONS AND DRESS.

Fashion exercises her influence alike upon the nuptial robe and the garb of woe. When, more than ten years since, it was our province to describe the mourning worn for the venerable George III., we remember old-fashioned folk of that day complaining that women of rank were wanting in respect to the memory of the sovereign, because they appeared in black silks and poplins, which could not be called mourning, though worn with black bonnets. What will those grumblers say now, when black silk dresses, and even black and grey muslins, are worn with bonnets that might pass for any thing but mourning? One of the French papers gravely tells us, that the English are accustomed to *enliven* their sables by an intermixture of green. We have not certainly yet introduced that colour; but the various shades of grey and lavender, bordering upon lilac, which we see worn by many fashionable *belles*, are little less in character.

We must, however, acknowledge that many ladies, and particularly the old nobility, have adopted the mourning which was formerly worn for our kings, and which children are still accustomed to wear for their parents—that is to say, bombazine trimmed with black crape, with caps, frills, &c. of white crape, or muslin, with broad hems; and black crape gowns in full dress. But this style of mourning, as we have already observed, has been only partially adopted: let us now proceed to describe what is generally worn.

In carriage dress we observe that gowns, or *redingotes*, are mostly of black *gros de Naples* trimmed with crape. *Redingotes* are frequently bordered round the shawl part with a *rouleau*, disposed in waves; the same kind of trimming continued down the front in a bias direction. A row of jet buttons generally ornaments the middle of the dress.

Dresses are frequently made without any trimming. We see, however, several finished round the border by crape folds laid on at the edge of the hem, and fastened in compartments by very small crape rosettes. Open points, composed of crape *rouleaus*, are also much in favour. This style of trimming is generally very deep.

Canezous, or pelerines, composed of black, or much oftener of white crape, are considered most elegant; but there is also a great variety of fancy mourning scarfs and light shawls worn. They are of the prettiest and most varied shades of grey and lavender. We have seen some in white, with a border *en rosaces*, in various shades of lavender or grey.

We have seen, also, some white scarfs, the ends of which were embroidered in palms, in various shades of lavender.

Hats and bonnets are of black, white, grey, and lavender-colour. White are most in favour; grey and lavender come next: black bonnets are little worn.

The materials of hats are rice straw, *gros de Naples*, and sometimes crape. They are ornamented with long sprigs of crape foliage, placed so as to fall in different directions, with bows of ribbon dividing them in the centre of the crown in front, or else with *bouquets* of crape flowers of a very light description. There are generally two employed to ornament a hat. One is placed near the upper part of the crown in the centre: it is inserted in twisted ribbon, one end of which crosses from the centre of the crown to the other side of the brim, on which the second

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bouquet of flowers is attached by a single *nœud* with two ends, which fall over the brim; the other end of ribbon crosses from the crown nearly to the hind part of the brim, where it terminates in a full *nœud*.

Bonnets are all of the *capote* class, but their shapes and decorations differ. Some are square, rather close, and have no other trimming than a *ruche*, which borders the edge of the brim, and another which goes round the crown. Others have a wide and round brim, and are trimmed both with ribbons and flowers. The ribbons are always of gauze, and of singularly novel and pretty patterns.

Gloves are in general grey, embroidered in black. Shoes are always black. *Bottines* are frequently of grey, laced with black, or else they have the lower part black and the upper grey.

Fancy mourning muslins are much worn in undress: they are of novel and very pretty patterns. *Batiste-laine*, striped in black and grey, or black and lavender, is also in request; and we have seen some dresses composed of plain black *batiste*: but these last are not very generally adopted.

One of the prettiest mourning dresses that we have seen is a *peignoir* of *batiste-laine*, of that shade of iron grey that approaches nearly to black; it is embroidered up the fronts, and round the collar, in a wreath of oak leaves in different shades of grey, all lighter than the dress. The sleeves are, as usual, *à l'imbécile*; but the cuff, deeper than in general, is ornamented with three oak leaves, embroidered perpendicularly at regular distances from each other.

Black *crêpe-lisse*, and different descriptions of black gauze, but all of extreme richness, are worn in full dress. We observe that long sleeves gain ground in evening dress. They are now almost as numerous as short ones. Among the newest evening dresses we noticed one composed of black gauze, striped alternately in dead and bright stripes, which, placed diagonally, formed *chevrons* on the bosom and back. The upper part of the sleeve was composed of the material of the dress: but from the elbow it was of plain black gauze, which formed four *bouffans*, attached to the arm by four *poignets* of jet. The trimming of the skirt consisted of a deep flounce of plain black gauze, headed by a *rouleau, en serpent*, of black and grey *gros de Naples*.

The various shades of grey and lavender which are introduced into the mourning give considerable variety to *coiffeures* both in full and half dress. Caps are much worn in the latter. They are composed of crape, or *tulle*, with a light embroidery of black or grey round the borders. They are usually trimmed with crape flowers and gauze ribbons. There are generally two borders, one turned entirely back, the other arranged in a drapery style, over a wreath of flowers or foliage placed beneath it. This style of cap is singularly becoming.

Turbans, *bérets*, and dress hats, are all apparently in equal favour in full dress; that is to say for mature beauties, for younger *belles* generally appear *en cheveux*, decorated with flowers, jet combs, or *nœuds* of gauze ribbon. Turbans are frequently ornamented with bunches of silver wheat, and with *agraffes* of silver beautifully wrought. This style of trimming is used for black only; where the turn is grey or white, the ornaments are generally jet.

Dress hats are either of crape or *gros de Naples*. They are for the most part white, and the trimmings correspond. Flowers, or branches of foliage, are more in favour than feathers, though many *élégantes* adopt the latter. A novel ornament for hats is composed of ribbon cut to resemble an artichoke. It is placed near the top of the crown on the right: a band of ribbon extends from it nearly to the edge of the brim on the left, where it terminates in a corresponding ornament.

Jet ornaments are those most generally adopted in jewellery, but many ladies appear in silver *parures* finely wrought. The latter have a beautiful effect upon black. The same may be said of pearls, which are worn by many *élégantes*.

Nothing official has been announced respecting the court mourning since it was first ordered, but the general belief is, that His Majesty will, in consideration of the injury which its continuance must cause to trade, be graciously pleased to shorten it. A change is therefore speedily looked for, and our *marchandes des modes*,

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MORNING & CARRIAGE DRESS.

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FANCY BALL DRESSES.

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who are employed by the most distinguished *élégantes*, are busied in preparing new fashions. We have the pleasure, in our print of English Fashions, to present our fair readers with one of these dresses, which has been recently ordered by a lady of high rank.

Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN COSTUME.

By a Parisian Correspondent.

COSTUME OF PARIS.

In the beginning of the month, the mourning for the late King of England might be really said to be general in this capital; all persons who had any pretensions to fashion followed the example of the court; and during the eleven days for which black was ordered, black silk and bombazine trimmed with crape, with black crape *capotes*, were universally adopted in out-door dress by all distinguished French fashionable *belles*. But the change of mourning does not appear to be so generally observed. We see, it is true, many ladies in white dresses, with grey scarfs, shawls, and *chapeaux*; but numbers of the most elegant women appear at the theatres, the morning exhibitions, and in the promenades, in colours.

Before I speak of these, however, I must give you some account of the deep mourning which the English still wear, and will continue to wear, while it is adopted by the Court of St. James's for their sovereign.

Bombazine, *alépine*, a material of the same description, but somewhat lighter, and *gros des Indes*, are the materials employed for undress; they are generally made in the *redingote* style, and are always trimmed with black crape, but the shawl or scarf has very frequently a mixture of grey. The *chemisettes*, or *collerettes*, are of white crape with broad hems. Gloves are either black or grey: but if the latter, they are embroidered in black. *Bottines*, or slippers, are always black.

Mourning bonnets are all of the *capote* shape: the favourite material for them is crape; some are black, trimmed with black crape, flowers, and *nœuds*. Others are grey, trimmed as I have just described; and a great many are of grey crape figured with black, or *vice versâ*. There is nothing particularly novel in the form of these bonnets.

Palmyrienne, *chalis*, and crape, are the materials used for full dress gowns, many of which are ornamented with embroidery above the hem in grey silk. We see also a number of *ceintures écharpes* of striped black and grey. These scarfs are so arranged as to form a drapery and epaulettes, and when arranged with taste, they give an air of great novelty and elegance to the bodies of those dresses that they decorate.

Black and white crape flowers are used to decorate the hair in full dress; or if the head is covered, the *béret*, or hat, is either of black or white crape.

The out-door costume of those ladies who do not appear in mourning is principally distinguished for simplicity; a gown of jaconot muslin, either plain or stripled, in lilac, blue, or lavender, with a pelerine of embroidered muslin, forming a *fichu*, which crosses on the bosom and back, is a favourite walking dress. These pelerines have no trimming round the throat: the remaining part is edged with a narrow lace, which is sewed on plain, but the lace must be Brussels, and of the finest and most expensive kind. The trimmings of these dresses are either a deep flounce with a heading, which forms a full *bouillon*, or else tucks: this last fashion, which, during a few years past has been so often in and out of favour, is now becoming very general: there are two tucks of moderate breadth, one placed as high as the knee, the other immediately below the first.

Redingotes are still in favour; but at last I have to announce a complete revolution in the *corsage*: it is of the square shawl form, the collar and lappels in one; it comes quite up to the throat behind, and is moderately open from the throat to nearly the bottom of the waist in front; the part which turns over is very broad. Sleeves have varied very little; they are not quite so wide at the upper part. We see also some arranged in longitudinal flutings, which reach nearly half way

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from the wrist to the elbow. Ruffles—I do not mean those now generally called so, and which, in fact, would be more properly termed cuffs—composed only of a single narrow frill of lace or work, to fall over the hands, are likely to come into favour: they have been adopted both in morning and out-door dress by many elegant women.

Leghorn, rice-straw, and *gros de Naples*, are the materials most in favour for promenade bonnets and hats; the brims of the latter are always very wide, and cut in such a manner as to shew the face very much, but the crowns have altered a good deal in their forms since I wrote last. They are extremely low and inclined to one side. Some are perfectly round. Others—and these last are the most numerous—are composed of four pieces cut in points at the upper part. They form, when united, the shape of a half globe. One of these pieces, which is placed immediately behind, falls about two inches below the nape of the neck, and covers it in the same manner as the hind part of a helmet. *Rouleaux*, forming a cross, conceal the seams of the hat. This shape is called *à la Chevalière*.

A third shape, adopted for the crowns of hats, and particularly for straw hats, is called *droite:* these crowns are ornamented in such a manner as to appear very high, with large knots of ribbons and flowers, which for the most part are those of the fields, mingled with ears of corn or rye.

The flowers most in favour for hats are large dahlias, anemones, snow-balls, honeysuckles, and field flowers.

Gauze ribbons, with narrow stripes, have a decided preference to all others; they are often finished at the edge with fringe.

Capotes are very much worn in undress. Those for the early morning walk are drawn horizontally: they are either of *gros de Naples*, or *gros des Indes*, and are dark green, light green, or white; the last is the most in favour: they are also worn in white cambric, lined with coloured silk, and in sewed straw. The last are very numerous. The *cavelot*, that is the part which hangs loosely over the back of the neck, is sometimes bordered with a very narrow *rouleau* of straw.

Our fair Parisians have at present quite a mania for riding on horseback: the *Bois de Boulogne* is crowded every day between the hours of two and five with pretty equestrians. Riding habits are composed of various materials; many are of fine cloth of dark colours, others are composed of a twilled stuff, which is a mixture of silk and cotton, and others of *pegne Anglais* of light colours. The skirts are made very ample, the *corsage* has nothing remarkable except the extraordinary breadth of the collar; the sleeve, perfectly tight at the lower part of the arm, has latterly been made wide at the top, though not yet at all approaching to the enormous size of gown sleeves. The buttons of the habit are always of the same material, but the *chemisette* is frequently ornamented with gold buttons, and a gold or jewelled brooch is frequently employed to attach the cravat.

Riding hats are of black or grey beaver: they are the shape of a gentleman's hat, high crowns and narrow brims, turned up at the sides.

The greatest simplicity prevails both in the form and materials of full dress; scarcely any thing but muslin is worn. Jaconot muslin is most in favour, if the dress be white; and we see at least nine white dresses for one that is coloured: the latter are always of clear muslin, and of one colour only, as rose, blue, or lilac. I must, however, except rural balls, for which printed muslins are in very general request.

Many dress gowns have the *corsage* made plain, and of a three-quarter height. Others are crossed in folds before only, or sometimes at the sides, but the back is made plain. Long sleeves are almost universal. Some are made of the *gigot* form, but much wider at the top; others are *à la vierge*, that is to say, the fulness is gathered in different rows half way from the wrist to the elbow. This is the form most decidedly in favour.

The weather has hitherto been unfavourable for rural balls, but now they begin to be well attended. Among the new patterns in coloured muslins which we have remarked at these parties, one of the prettiest was a running pattern in rose-buds, *à colonnes*. Another of these dresses, striped in thick and thin stripes, instead

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of having the stripes, as usual, straight, were in zig-zag. Many of these gowns are made with long white sleeves composed of gauze *diaphane*.

Embroidery is the trimming most in request for white dresses, and also for those composed of clear-coloured muslin. Those of printed muslin are very often trimmed with flowers, the pattern being cut for the flounce in a contrary direction to that of the dress.

Blond lace caps are much in favour in full dress; they are always trimmed with flowers; many have a wreath of flowers placed across the forehead immediately under the border, which is turned so as to form a kind of arch over it. This sort of trimming has a singularly pretty effect.

Head-dresses of hair are ornamented with flowers, with torsoise-shell combs, or very often with a knot of ribbon only.

Hats are always worn for rural balls; they are of the same shape, and of the materials, as those we have described for the promenade, but are ordinarily more trimmed; blond lace draperies are usually employed to ornament the crowns of those composed of silk, with which flowers are tastefully mixed. The colours most in favour are different shades of green, lilac, rose-colour, and blue.

Monthly View

OF

NEW PUBLICATIONS, MUSIC, THE ENGLISH AND FOREIGN DRAMA, THE FINE ARTS, LITERARY AND SCIENTIFIC INTELLIGENCE, &c.

NOTWITHSTANDING the complaints of some of our contemporaries, our table still groans beneath the weight of new and uncut publications. One richly-embellished volume specially claims our earliest notice. This is "*The Pilgrim's Progress, with a Life of John Bunyan, by Robert Southey, Esq., LL.D., Poet Laureate, &c. &c. &c. Illustrated with Engravings.*" It is too late in the day for us to hazard a critique upon the performance which Johnson pronounced to be the finest allegory ever written; but the manner in which the present edition is brought forward entitles it to no slight degree of consideration. It is invested with new attractions from the pen of Southey, and from the pencils of some of our most popular artists. They who recollect the Life of John Wesley, by the Laureate, will readily form an estimate of what they may expect from the life of a more extraordinary man than Wesley, from the same industrious, elegant, and powerful writer. With this curious and singularly interesting piece of biography we shall not meddle; for, to convey to the reader any just idea of its character, would demand an extent of space which is not ours; and, further, we are quite certain that every lover and admirer of the Pilgrim's Progress will very shortly have a copy of the volume now before us in his library. Transcribing the first paragraph of the memoir, we shall leave to the reader the perusal of the whole. It is eminently distinguished by truth and justice.

When Cowper composed his satires, he hid the name of Whitefield "beneath well-sounding Greek;" and abstained from mentioning Bunyan while he panegyrized him, "lest so despised a name should move a sneer." In Bunyan's case this could hardly have been needful forty years ago; for though a just appreciation of our elder and better writers was at that time far less general than it appears to be at present, the author of the Pilgrim's Progress was even then in high repute. His fame may literally be said to have risen; beginning among the people, it had made its way up to those who are called the public. In most instances, the many receive gradually and slowly the opinions of the few respecting literary merit; and sometimes in assentation to such authority, profess with their lips an admiration of they know not what, they know not why. But here the opinion of the multitude had been ratified by the judicious. The people knew what they admired. It is a book which makes its way through the fancy to the understanding and the heart; the child peruses it with wonder and delight; in youth we

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EVENING DRESS. MORNING DRESS.

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Records of the Beau Monde.

FASHIONS FOR SEPTEMBER, 1830.

EXPLANATION OF THE PRINTS OF THE FASHIONS.

English Fashions.

Evening Dress.

A CRAPE dress of a new shade of rose-colour. It is worn over a *gros de Naples* slip to correspond. The *corsage* is cut low and square: it is made to sit close to the shape, and is finished round the bust with double folds of crape cut bias; the folds open on the shoulders, and are edged with blond lace. *Béret* sleeve very short, but not quite so wide as usual. The skirt is trimmed just above the knee with a large crape *rouleau*, so arranged as to form a singularly novel and pretty border. The hair is dressed in the Chinese fashion, and ornamented with sprigs of moss roses placed on each side, and a *bandeau* of pearls brought low upon the forehead. The comb is of plain tortoise-shell, with a very high gallery. A blond lace scarf is thrown carelessly over the shoulders. The jewellery worn with this dress should be of gold and pearl.

Morning Dress.

A *PEIGNOIR* composed of jaconot muslin; the *corsage*, made full before and behind, confined to the waist by a *ceinture* of white watered ribbon. A falling collar rounded at the ends, and a triple pelerine also rounded, are edged, as well as the fronts of the dress, with a narrow-pointed open trimming. The sleeve, which is of a moderate and graceful width, is confined at the lower part by drawings which form *bouillons*. The skirt is adorned only by a row of trimming corresponding with that of the fronts, which edges the bottom. The hair is arranged in light bows on the forehead. The cap is of English lace, and of a large size. It is decorated with *coques* of green gauze ribbon, tastefully mingled with the borders which turn back; the *brides* hang loose.

French Fashions.

Carriage Dress.

A DRESS of figured *gros de Naples*, blue ground, in figured diamonds in a running pattern of pale *vapeur*. The *corsage*, open before and behind from the *ceinture*, is ornamented with lappels which are very narrow at bottom, and turn in points over the *ceinture*. They increase in width towards the shoulder, where they are open and form a point. Very wide sleeve terminated by a tight and deep cuff: the fulness of the upper part of the sleeve is confined just above the elbow by a band. The *chemisette* is of cambric, small plaited, and with a deep square collar which stands up behind, but is open at the throat, where the *chemisette* fastens with a Grecian brooch of wrought gold. The hat is composed of blue crape of a darker shade than the dress. It is ornamented on the inside of the brim with *coquilles* of blue gauze ribbon. The crown is profusely trimmed with *nœuds* of ribbon, in which are inserted two *bouquets* of blue bells, one placed perpendicularly in front of the crown, the other lying on the brim. Necklace, ear-rings, and bracelets of wrought gold. Blue kid shoes.

Full Dress.

A GOWN of white *gaze brillantée* over an under dress of white satin. The *corsage* is of *ponceau* satin. It is cut low, falls much off the shoulders, and is trimmed round the bust with a gauze *ruche*, finished at the edge with a light embroidery in gold thread. The *corsage* is pointed at the bottom, and richly ornamented with gold braiding disposed in the style of embroidery. A *chef d'or* edges the bottom, and a ruby ornament dépends from the point. Oriental sleeve of white gauze, confined to the arm, just above the elbow, by a *nœud* of white gauze ribbon, with a

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large ruby in the centre. The lower part of the sleeve, which is extremely wide, and hangs loose, is lightly embroidered round the edge in gold thread. The bottom of the skirt is richly embroidered in a wreath of gold foliage. The front is ornamented with an embroidery, *en tablier*, of a very splendid kind. The hair is dressed full and low at the sides of the face, and in two bows of equal height behind. It is ornamented with a gold tiara enriched with jewels, and a veil of gold gauze placed very far back. The necklace is composed of diamond stars, with rubies in the centre of each. A richly-wrought gold chain is likewise disposed in several rows round the bosom. Diamond earrings, gold bracelets enriched with rubies.

Walking Dress.

A DRESS of citron-coloured *gros de Naples*, tartaned in narrow stripes of *brun hanneton*. *Corsage en cœur*, cut low, crossed a little in front, and disposed on each side in folds, and turning back in lappels which are edged with narrow-pointed lace. The sleeve is *à l'imbécile*, and made the bias way of the silk. Bonnet of citron-coloured *gros de Naples*, ornamented on the inside of the brim with blond lace, disposed *en éventail*, and *coques* of rose-coloured and citron gauze ribbon. *Bouquets* of rose-coloured fancy flowers intermixed with *nœuds* of ribbon, decorate the crown. A gauze scarf to correspond with the ribbon should be thrown round the shoulders. The *bottines* are of dust-coloured *gros de Naples*.

Fashionable Head-Dresses.

FIGURE I.

Evening Dress.—Half Length.

A DRESS of white *gaze de Lyon*, *corsage uni*, cut low and square, and trimmed round the bust with a triple fall of *tulle* arranged *à revers*; a fourth fall stands up round the bust. Sleeve formed of a single *bouffant*, and terminated by a *manchette* of embroidered *tulle*. The hat is of lavender bloom crape. The brim wide, but not very deep. It is trimmed on the inside with a *nœud* and *coques* of green gauze ribbon, and a very large *nœud* of ribbon is placed in front of the crown.

FIGURE II.

Carriage Dress.—Half Length.

A JACONOT muslin pelisse, with a triple pelerine and falling collar, trimmed as well as the fronts of the dress with narrow lace. *Manche à quatre bouffans*. *Chapeau-capote* of rice straw, ornamented on the inside of the brim with gauze ribbons in a very novel style. A superb plume, consisting of six ostrich feathers, placed on one side, droops over the brim: the strings tie in a full bow on the right side.

FIGURE III.

Public Promenade Dress.—Half Length.

A PRINTED muslin dress, over which is a *canezou* of fine cambric: the back is made *en pélerine*, the front *en robe*, a double fall of trimming disposed in deep plaits goes round the back and shoulders, and a row of *bouillonné* attached to two *entre deux* of embroidered cambric goes round the last immediately above the trimming. The ruff and the *mentonnières* are of blond net. The hat is of white *gros de Naples*; the brim, somewhat closer than it is generally worn, is ornamented on the inside with *coques* of rose-coloured gauze ribbon lightly striped with black. Knots composed of ends only, and intermixed with sprigs of roses, decorate the crown. The strings tie in a full bow under the chin.

FIGURE IV.

Dinner Dress.—Half Length.

A *gros de Naples* gown; the colour *vert de Saxe*. The *corsage* is made high and plain behind, but partially open and disposed in folds on the bosom. The upper part of the sleeve is extremely wide, but it is confined near the wrist by two bands placed at regular distances, which form the fulness into a *bouffant*. *Chemisette* of white blond net. It falls over the *corsage* of the dress, and is trimmed with blond lace; it is rounded behind, and forms a point in front. The hat is of white crape; the brim edged with a *ruche* of *tulle*, and the crown trimmed with *nœuds* of white gauze ribbon, lightly fringed at the edges

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HEAD DRESSES.

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GENERAL OBSERVATIONS ON FASHIONS AND DRESS.

One of the many fatherly acts of attention to the welfare of his people, which has distinguished the commencement of our beloved monarch's reign, is, the powerful assistance he has given to our manufactures by shortening the period of *mourning* for our late venerated King. Depressed as trade was on the demise of George IV., a long mourning would have done the most serious mischief to it. It has been stated also, and we believe from good authority, that their Majesties intend to encourage our own manufactures, to the exclusion of every other. Most heartily do we wish that such may be the case; for it may with truth be said that there never was a moment in which the patronage and protection of royalty were more essentially necessary to the commercial interests of Britain.

The most striking change in the promenade costume of this month, is the return to colours; for the form of dresses has varied very little. We observe, however, that they are made somewhat longer in the skirt than before the mourning. *Redingotes* are still very prevalent. Many of those dresses have the *corsage* made to fasten behind, and to come up to the throat. It is arranged in small plaits, and finished on each side with lappels, which are open on the shoulder, and deeper than at the sides. The sleeve is extremely wide from the shoulder to about the middle of the fore part of the arm, but from thence to the wrist it sits close: the upper part is formed into a double *bouffant* by a band or armlet placed above the elbow.

White and coloured muslins are both worn in walking dress, but white predominates. The new patterns in coloured muslin are singularly beautiful. Some are printed in longitudinal wreaths of flowers or foliage; others have the ground thickly strewed with small *bouquets* of flowers. The most novel are those printed in wreaths of foliage of various shades of green: they are extremely beautiful, and offer the greatest variety we have ever seen of shades of that colour.

A *sautoir*, or a light scarf tied carelessly round the throat, is always worn with dresses of the *redingote* form. Embroidered muslin *canezous* are generally adopted with gowns.

Promenade bonnets are mostly composed of silk: we see a few, but very few, of fancy straw, or Leghorn. Bonnets of the *capote* shape are more in favour than hats in walking dress: they are something smaller than those of last month, and are upon the whole more becomingly made. Both hats and bonnets in walking dress are trimmed with ribbon only. Muslin is the material most in favour in carriage dress; but silk, though not so generally worn, is nevertheless adopted by many distinguished *élégantes*. One of the most novel muslin dresses, the *corsage* of which is made in the square shawl style, is embroidered round the collar, lappels, and front of the dress, *en tunique*, in a wreath of flowers, in coloured Cachemire worsted. This trimming terminates at the knee in a large *bouquet*: similar *bouquets* are embroidered at regular distances round the back part of the skirt.

We have seen some silk dresses, the lappel of which, excessively broad at the upper part of the *corsage*, was continued entirely down the front of the skirt on each side. Some were cut in scallops, and fastened back by ornamental silk buttons; others were trimmed all round with a fall of black blond lace. These latter have a peculiarly elegant appearance.

Crape, gauze, and China crape scarfs, are all in favour in carriage dress; as are also small shawls of China crape, finished with coloured *bouquets* at each corner.

White and coloured crape, *gros de Naples*, fancy silk, and rice straw, are the materials in favour for carriage hats and bonnets. Some of the former, composed of white crape, are ornamented with sprigs of small fancy flowers, either citron, rose-colour, or lilac. These sprigs are made very long and light: they are placed in front, with a single *nœud* of ribbon at their base: another *nœud*, but of larger size, ornaments the back of the crown; and a triple *coque*, composed of ribbon, or else an ornament of the crescent form, partly of ribbon, partly of blond lace, decorates the inside of the brim.

Some lilac crape hats are trimmed with a single rosette of the same material, with

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very long ends, which, as well as the rosette, are edged with blond lace. This ornament is placed very much on one side. A deep fall of blond lace set on very full, decorates the edge of the brim.

Rice straw hats are generally trimmed with flowers. There are, however, some exceptions. We have seen a few hats trimmed with *marabouts* arranged *en bouquet*: there were three of different lengths; a *nœud* of ribbon, one half of which stood upright on one side of the crown; and the other, which fell over the brim, was placed at the base of the *bouquet*. Other hats of rice straw are ornamented with two long ostrich feathers which fall in a spiral direction on one side.

Muslins, silks, and a variety of fancy materials, are worn in dinner dress; but muslin predominates. Some of these dresses have the *corsage* made quite square, and much higher than usual; others have it open from the *ceinture* before and behind. Long sleeves are of three kinds, all of which bear the same name, that of Mameluke: the first are those usually called *imbécile*, already so often described; the others, of equal width from the shoulder to the wrist, are divided into two *bouffants*, by a band placed just below the elbow; the third form is excessively wide at the upper part, and the fulness of the lower is confined by five bands from the wrist to the elbow.

Blond lace *canezous* are worn over many silk dresses; the most fashionable are those *en fichu*. If the *corsage* of the dress is made *à revers*, the trimming of the *canezou* sometimes falls over the lappels. The buttons, both of *chemisettes* and *canezous*, are of the most elegant and expensive kind. In half dress they are of wrought gold enamelled; in full dress they are frequently of coloured gems, surrounded with a narrow chain of diamonds; or else a single brilliant encrested in a black ground.

If the gown is not made *à revers*, the *ceinture* is frequently of a different colour, or rather of different colours, for it is in fancy ribbons, and very broad. The patterns are various; some embroidered, others striped. The *ceinture en écharpe*, which forms so graceful a finish to a *corsage uni*, is still frequently worn with white dresses.

Embroidery, either in white or colours, is the trimming most in request for muslin dresses. One of the prettiest that we have seen was embroidered above the hem in *bouquets* of snow-bells, the foliage in green of different shades, and the flowers in white.

Some silk dresses are trimmed at the knee with a *rouleau*, from each side of which issues a sprig consisting of three leaves of foliage; others have a row of points placed irregularly.

Dress hats are of crape, or gauze. They are decidedly smaller in the brim this month, and the crowns are very low. They are trimmed with blond mingled with flowers; the crown is frequently trimmed with blond only, and a *bouquet* of flowers, placed under the brim, is surrounded with blond arranged in the cockade style.

The hair is dressed high, but not unbecomingly so, behind, in two or three full bows, round which transparent braids are generally entwined. It is much parted on the forehead, and dressed in full curls on the temples. These tufts on each side are indeed frequently so full as to be extremely unbecoming. Light sprigs of flowers, or foliage, are usually employed to ornament the hair. A *bandeau*, either of gold or precious stones, brought low upon the forehead, is sometimes added.

The most novel parasols are in white *gros de Naples*, with a border, but without fringe. A large *bouquet* of flowers is embroidered in coloured silk in each compartment.

Fashionable colours are rose-colour, deep citron, lilac, various shades of green, grey, and *vapeur*.

Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN COSTUME.

By a Parisian Correspondent.

COSTUME OF PARIS.

WHATEVER revolutions this capital may be the scene of, there is at least one power whose functions nothing can interrupt: need I say this power is Fashion? Hardly were the vestiges of carnage removed from our streets—scarcely had we begun

to think ourselves in safety, when a profusion of new-fashioned articles of dress, either composed of, or decorated with the national colours, made their appearance. Firmness of nerve is one of the things that Frenchwomen pride themselves most upon; and I think it cannot be denied that the inventors of new fashions, at such a moment, have given very satisfactory proof of the steadiness of theirs.

Muslin is the material most in favour for the public promenades. Although many elegant women are seen in *batiste de laine, palmyrienne,* and other light materials. *Redingotes* and *peignoirs* are each in request, but the former are no longer made *à revers*. The *corsage* is, however, very open before, so as to display the bust, and show all the beauty of the *chemisette* worn with the dress. The *chemisettes* are frequently made *à revers*, and with falling collars.

The most novel of these dresses are composed of muslin striped in thin white, and thick coloured stripes. Some are alternately of white, rose, and blue, the national colours. Others are of white and blue, or white and rose only. Those ladies who do not wear the national colours are seen in white, with yellow, lilac, or green stripes.

Some dresses that have the *corsage* made *à la vierge* are worn with *canezous* of *tulle* trimmed with points. We see also a few, but as yet very few, silk pelisses made open in front, and worn over embroidered muslin dresses. They are either of *gros de Naples à mille raies*, or else of *gros de Naples* striped in very large stripes; one white, the other rose, or blue, or the colours I have just named. The stripes are so arranged as to form *chevrons* on the back and front of the *corsage*.

Many *peignoirs* of jaconot muslin are embroidered above the hem with *Cachemire de laine*, in a Grecian border, with the national colours; or else in a wreath of mingled white, blue, and red fancy flowers.

The prettiest *peignoirs* are those embroidered above the hem in an *entre-deux* in feather stitch, which is edged with a row of lace. A square collar, trimmed in the same manner, falls very low on the shoulders. The sleeve of the *demi-Mameluck* form, is terminated by an embroidered wristband, and a lace trimming, *en manchette*, which falls over the hand.

Promenade bonnets and hats are of Leghorn, rice straw, and crape. Some *élégantes*, who affect simplicity, appear in *capotes* of *paille cousue;* but howsoever tastefully these bonnets may be made, the material is too common to be adopted by many fashionable women.

Capotes have rather decreased in size, and those with square brims are no longer worn. The large size of the *cavolet* attached to these bonnets, renders them unbecoming to nine women out of ten. It is probable that this fashion will very soon go out, for some of the new bonnets are made without that ornament. *Capotes* are this month less trimmed than they have been during the two last.

A great number of Leghorn and rice straw hats are made with a *couvre nuque*. Some of these hats are trimmed with *clochettes de haie*, interlaced with *nœuds* of ribbon; *bouquets*, composed of three or five plumes of ostrich feathers, ornament others; and several have a large cockade of gauze ribbon striped alternately white, rose, and blue, attached to one side of the crown; two long white ostrich feathers attached to the base of the cockade, lie upon the brim.

The helmet form is still the most fashionable for the crowns of hats: one of the most novel, composed of *paille de ris*, is trimmed with *nœuds* of satin gauze ribbon, blue upon blue, and ostrich feathers arranged *en bouquet;* the lower part of the feathers white, the heads blue.

Muslin, and particularly clear muslin, is at this moment the favourite material both in half and full dress. *Redingotes* are most in favour in the former. Many gowns in the latter have the *corsage* made much higher than usual. It is made full; the fulness confined at the top by an embroidered *poignet*, and at the bottom by a band. It is arranged in very small plaits.

Sleeves in half dress are generally of the *Mameluck* form. In full dress, short sleeves are most fashionable; they are either of the *béret*, or the double *bouffant* shape.

Clear muslin dresses are frequently embroidered round the border in a mixture of silk and worsted. A favourite trimming of this kind consists of *bouquets*, of

coquelicots, and *bleuets*; the former embroidered in red worsted, the latter in blue silk. If the sleeves are short, they have each of them a *bouquet* embroidered in front; if long, the bands which form them into *bouffants* are alternately red and blue.

Colonnes au crochet of two strikingly-contrasted colours, are much in favour for trimmings. These dresses are generally embroidered in a Chinese pattern.

Clear muslin gowns of chamois colour are frequently embroidered round the border in various shades of green. Of all the different kinds of embroidery now worn this is the most chastely elegant.

Chaly, though not so much in favour as muslin, is still adopted by many elegant women. This material is now brought to such perfection that its lightness equals its beauty; that of light grey, the patterns of which are rose, or blue, is most in favour. Many of these dresses are trimmed above the hem with silk fancy trimming, or *torsades* shaded to correspond with the colours of the dress.

Gauze scarfs terminated by *nœuds* of ribbon in the style of the Spanish *mantilla*, are frequently worn in evening dress, and sometimes at the *spectacle*; but *canezous*, or *colerettes* of blond lace, made *en cœur* before and behind, and trimmed with three rows of blond lace on the bosom, and back, and five on the shoulders, are more in favour. The *colliers à la Napolitaine* are also still worn. They are now edged with narrow white blond lace, sewed on with very little fulness. A jewelled pin, *à la Sévigné*, fastens the knot in the centre of the bosom.

Waist ribbons are of uncommon breadth. These *ceintures* have neither *coques* nor ends, but after they have been passed through the buckle, they are fastened by a pin, the head of which is either of gold *guilloché*, or else composed of coloured gems. Some *ceintures* are embroidered in whalebone, which has the effect of mother-of-pearl.

Dress hats are composed of crape, of *gaze de Lyon*, and of watered *gros de Naples*. White is most in favour. Ladies who wear the national colours, have their hats trimmed with roses, mingled with *nœuds* of blue ribbon, or *bleuets* interlaced with *coques* of rose colour. White hats trimmed with blond lace crescents *à la fiancée*, and white fancy flowers with rose-coloured hearts, are among the most elegant novelties.

Gauze and crape *capotes* are very much worn in half dress. The brims of the most novel are not drawn; they are stiffened; bordered by a *tresse* of straw, and ornamented with different *bouquets* of flowers embroidered in white. A wreath embroidered to correspond surrounds the crown.

Caps are in favour in full dress. They are smaller, and much more becoming than they have been lately worn. They are always of blond lace: the most elegant are ornamented with a light wreath of ears of corn, which sustains the trimming of the front.

The most novel ear-rings are of enamelled gold, surrounded with pearls or brilliants. They are of the crescent form, and are attached in a new manner to the ear, for they do not shut.

Bottines of *gros de Naples* are the *chaussures* most generally adopted even in full dress. They are square toed: some are laced before, others are fastened by small rosettes of ribbon.

Fashionable colours are rose, white, blue, yellow, lilac, green, and several fancy colours.

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EVENING DRESS. OPERA DRESS.

Records of the Beau Monde.

FASHIONS FOR OCTOBER, 1830.

EXPLANATION OF THE PRINTS OF THE FASHIONS.

English Fashions.

Opera Dress.

A Dress of changeable *gros d'Automne*, peach-blossom, shot with lavender of a very dark shade. The *corsage* cut low, and open in front, to display a blond lace *chemisette*, is also trimmed with blond lace, *à l'enfant*. *Béret* sleeve of uncommon size, composed of white satin, and partially covered with points, of the material of the dress. The hair is combed entirely back from the forehead, with the exception of a single light ringlet on each side, and forms a large cluster of bows on the summit of the head. A *bouquet*, consisting of a very large rose, and several small flowers, is placed on one side, and very far back. A narrow bandeau of black velvet is fastened by a richly-wrought gold clasp on the forehead. Ear-rings and necklace, gold and pearls; the former exquisitely wrought.

Evening Dress.

A Citron coloured *tulle* gown over a *gros de Naples* slip, to correspond; the *corsage* cut very low, and partially covered by one of black glazed satin, which is plain behind, and slopes down on each side of the front of the bust, in the stomacher style. The *tulle corsage*, which is thus partially seen, is disposed in drapery, the folds of which are fastened in the centre by an enamelled pin. *Béret* sleeve of citron-coloured *gros de Naples*, over which is a long and very wide sleeve of lilac *tulle*, ornamented on the shoulder with *nœuds* of very deep citron-coloured ribbon, with long fringed ends. The hair is much parted on the forehead, and disposed in ringlets which fall on the neck; it is arranged in a low, single bow behind. A very large rose, with buds and foliage, is placed close to the bow on the right side. Pearl necklace and ear-rings, enamelled gold bracelets, and *ceinture* buckle; the latter extremely massive. Cedar fan, painted in a wreath of flowers.

French Fashions.

Morning Dress.

A Wrapping dress, composed of changeable *gros de Naples*, the colour *brun hanneton* shot with blue. The *corsage* made square, and with a little fulness. The sleeve is of the *demi-gigot* form; the skirt wraps considerably to the left side. Cambric *canezou*, pointed behind, sitting close to the shape round the upper part of the bust, but having a little fulness at the bottom of the waist in front. It is finished round the throat with a triple frill of cambric, embroidered at the edges in a light but rich pattern. A similar trimming goes down the sides of the bust, but it is broader, and double on the shoulders, where it forms *jockeis*. A row of detached *bouquets* is embroidered round the upper part of the bust. The *ceinture* is composed of very broad ribbon, shot to correspond with the dress, and fastened in front by a massive gold buckle. The hair is disposed in corkskrew ringlets, which fall low on each side of the face, and simply turned up by a tortoise-shell comb behind. The *bottines* are composed of black *reps* silk. The cravat is straw-coloured figured ribbon.

Full Dress.

A White satin dress, trimmed round the border with a very deep flounce of *tulle*, embroidered with pale blue silk in a lace pattern. The *corsage* is cut low and square, with short full sleeves. A short tunic, composed of blue glazed satin, is worn over the dress; the *corsage* of the tunic is open in front, and laced across by strings of pearl. It is pointed before, and finished at the waist by a string of pearls terminating in a tassel in front. Three rows of embroidered *tulle* go from the point of the shoulder round the back of the bust. The apron is of *tulle*, embroidered to correspond with the flounce. The head-dress consists of an embroidered *tulle* scarf, thrown over the back part of

the head, and arranged in a very graceful style by knots of ribbon. An ornament of the diadem form, composed of pearls, with a large sapphire in the centre, is placed rather far back upon the forehead. Necklace and ear-rings of large pearls. Bracelets of gold and pearl.

Ball Dress.

A Blue crape dress; the *corsage* cut very low and square, and adorned at the back and front of the bust with draperies of the same material, of the *demi-fichu* form, the point of the one coming from under the *ceinture*, that of the other reaching only to the centre of the bust: they are open on the shoulders, and trimmed round with blond lace. *Béret* sleeve, terminated by a narrow fall of blond lace. The skirt is trimmed round the border close to the edge, with a blond lace flounce, headed by a silk trimming *en passementerie:* and this is surmounted by two rows of ornaments of the sun-flower form, composed of blond lace, with petals of figured satin. The hair is slightly parted upon the forehead, and disposed in full curls on each side: the hind hair is partly turned up in bows, and partly disposed in loose curls. The head-dress consists of three white ostrich feathers, arranged in contrary directions over the forehead, and the same number of *esprits* inserted among the bows of hair. Pearl necklace and ear-rings; bracelets, rubies and gold.

GENERAL OBSERVATIONS ON FASHIONS AND DRESS.

The *demi-saison* costume, adopted at this time of the year by our *élégantes*, does not in general furnish much scope for either observation or description, in promenade or carriage dress. The former is principally distinguished by extreme simplicity. Muslin dresses continue in favour, but they are now always worn with scarfs, or with light shawls: the most novel among the latter are of *Cachemire de laine*, with very rich borders.

Capotes still continue fashionable, particularly for the sea-side: they are now worn in silk only, those of lighter materials being no longer in favour.

Light materials, such as *batiste de laine* and *palmyrienne*, are yet much worn in carriage dress. They are generally made with the *corsage* open in front; the collar and lappels something smaller than last month. The sleeves are either of the *gigot* form, or made to sit nearly close to the arm from the point of the elbow to the wrist. The upper part, which is quite as large as usual, is divided into two *bouffans;* that next the elbow being small, the other excessively large. The skirts of these dresses are frequently made without any trimming. Some are ornamented with a narrow embroidery in different colours. Wreaths, or Grecian patterns, are more in favour than *bouquets*.

Gauze scarfs are no longer seen in carriage dress. Those of white Cachemire, simply finished with a deep fringe at the ends, are the most novel. We see also some in black China crape, very richly embroidered in colours at the ends: they have rather too wintry an appearance. We have also remarked many swans-down boas.

Carriage hats this month have the brims smaller and closer than we have yet seen them; many are indeed almost of a bonnet shape. Leghorn, rice-straw, satin, and various kinds of silk, are the materials most in use. It would be difficult to say what style of trimming is most fashionable for hats, so many sorts are adopted. Those of satin are almost always trimmed with an intermixture of blond lace and flowers; the lace, laid on rather full, nearly covers one half of the inside of the brim; and a band of ribbon, terminated by a flower, partially crosses it. The top of the crown is bordered by a fall of blond lace. Two *bouquets* of flowers, intermingled with *nœuds* of ribbon, are placed one at one side of the crown, the other upon the brim; the latter is sometimes bordered with a curtain veil of blond.

Some Leghorn and rice-straw hats are ornamented with ribbon only, disposed in front of the crown in a butterfly bow, and arranged in a branch of foliage on the right side of the brim: a similar ornament is placed under the brim on the left side.

Hats of *gros des Indes*, or watered *gros de Naples*, are trimmed with an intermix-

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FULL DRESS. BALL DRESS. MORNING DRESS.

ture of flowers and ribbons. Some have the ribbons to correspond with the hat, and the flowers of an opposite colour without foliage.

Muslin is still the most fashionable material for morning dress. The most novel of these gowns have the *corsage* made up to the throat, but without a collar. They have a little fulness, which is confined round the top by an embroidered band. A corresponding embroidery generally borders the front of the *corsage*. The sleeve is surmounted by an embroidered epaulette, and terminated by a deep cuff also richly worked. Some of these dresses have the front adorned with embroidery *en tablier*, others are worked in a running pattern above the knee.

Morning dresses of *gros de Naples* and other rich silks are coming into favour, and will be much worn before the end of the month. Some have the *corsage* made in the pelisse gown style; others are partially high, and wrap across in front, so as to display very little of the *chemisette*.

Caps composed of English lace are in high repute in morning dress. Some are trimmed with points of ribbon folded in two, and turned so as to form a double *cornet*. Others have the lace which trims the front arranged in sharp pointed *dents*; the hollow of each *dent* filled with ribbon cut to resemble a leaf of Persian lilac.

Muslin, *gros de Naples*, and *foulard*, are all worn in half dress: the first of these is at this moment most in vogue; but before the end of the month it will in all probability be superseded by the others. Muslin gowns are now frequently made high, and to close before. They are disposed in very small plaits, or else they sit close to the shape, and are ornamented with draperies which come from the shoulder, and cross on the breast. Sleeves are worn as wide as ever above the elbow: thence to the wrist their forms vary. Some are nearly tight to the arm, and almost covered with embroidery; others are divided into *bouffans* by embroidered bands—either three or four—and each, from the elbow to the wrist, a little smaller than the other. The skirt is either embroidered round the border, or finished with a very deep flounce set on as high as the knee, or with a row of points which fall over the top of the hem.

Silk dresses are still made *à revers*, but they do not expose the bust so much as formerly. Almost without exception, the sleeves are nearly tight at the lower part. Many of these gowns have no trimming at the bottom of the skirt. Others are finished round the border with a fancy silk trimming, which always corresponds in colour with the dress, or with a row of ornaments of the crescent form placed irregularly.

Palmyrienne, *gaze popeline*, and white lace, are all fashionable in evening dress. These gowns have the *corsage* always cut very low. Some are finished with blond lace, others have a row of demi-lozenge ornaments edged with narrow blond lace, and many are made *en cœur*, trimmed with a deep fold, festooned and corded with satin. *Palmyrienne* dresses are finished either with points or satin *rouleaus*; those of *gaze popeline* are frequently trimmed with *nœuds* of the *papillon* form, placed at some distance from each other.

Gaze de Lyon, crape, and white silk of various kinds, are the materials most employed for dress hats, which still continue to be much trimmed. The most novel are adorned with a *bouquet* composed of roses and myrtle placed on the left side, near the top of the crown, and two cockades of gauze ribbon behind.

Head-dresses of hair are still worn high; and, when the forehead is entirely displayed, the bows, instead of being placed on the crown of the head, are brought forward. If the hair is curled, it is disposed in unequal tufts, which covers more than half of the forehead. Flowers are generally employed to ornament *coiffures en cheveux*; in *grand parure*, they are intermingled with jewelled combs or bandeaus. A favourite head-dress for social parties consists of a sprig of flower placed on one side, and knots of ribbon mingled with the bows at the hind part of the head.

Another new *coiffure*, is a tress of hair plaited, and brought low on the forehead: in the centre of the tress is a gold ornament, a crescent, or star. No curls on the forehead; only one or two light ringlets brought low at the sides of the face.

The colours in chief estimation are new shades of rose-colour, green, lavender, citron, and blue.

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Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN COSTUME.

By a Parisian Correspondent.

COSTUME OF PARIS.

THE national colours continue as much in favour as ever with *belles* of the liberal party. As to our fair royalists they make a point of not wearing them; that is to say, of not wearing roses or blue, for white is a colour common to both parties. "Are you not sorry," said I, to a pretty brunette of my acquaintance, a few days since, "to give up your favourite colours?" "Sorry!" repeated she with great energy, "I am grieved beyond expression; but what sacrifice can be too great when it is a question of our principles?" In order that my readers may estimate the value of the sacrifice, I must observe that my friend does not wear rouge, and is *un peu passée.*

White continues in favour for the early morning walk. The dresses thus appropriated are sometimes of the *peignoir*, but more generally of the *redingote* form. *Peignoirs* are still made of jaconot muslin, and have not altered in their form or trimming. *Redingotes* are composed of cambric muslin, and are made in a very plain style; the shawl part much smaller than last month; no trimming, no embroidery; the sleeves of the *gigot* form; and the dress fastening before by rosettes or buttons.

Coloured muslins are still in great request for the public promenades, particularly those striped in two colours, and in very broad stripes. Rose and white, blue and brown, are the colours most in repute. They are printed in small patterns of fancy flowers. These dresses are made high, and with a *corsage uni*; but it is very little seen, the dress being worn with a *fichu canezou* of India muslin, embroidered in *colonnes*, or in *Brandenburgs*, or else disposed in very large plaits, and trimmed with lace.

Embroidered muslin dresses, of the *redingote* form, have lost nothing of their attraction; but the embroidery is now more frequently in colours than in white. I have seen also within the last few days some of these dresses trimmed round the bust, and down the fronts, with coloured silk braiding, disposed in a Grecian border. Whatever description the dress is of, a scarf is always indispensable. We still see a great many gauze ones; but those composed of *mousseline Cachemire* are considered more *recherché*. Some are embroidered, others simply finished with a very broad fringe.

Leghorn and rice-straw continue to be worn for hats; and crape is more in request than ever; it is also the material most employed for *capotes*, I mean those for the public promenades. These last are generally made with the brims arranged *en tuyaux*, and edged with a fall of blond lace. They are trimmed with two *aigrettes* composed of ears of ripe corn, mingled with field-flowers.

Leghorn hats are frequently trimmed with feathers, but flowers are still more fashionable: their arrangement is much the same as last month, but that of the ribbons is in some degree altered. The *nœuds* are not so large. Sometimes the ribbon is disposed in front of the crown in the form of a V., and under the brim another ornament of a similar description is placed on the opposite side. Besides great variety of ribbons that are striped and figured in the national colours, there are also many that have three shades of a single colour; as green, *vapeur*, deep blue, and brown.

Canezous, of white *gros des Naples*, are much worn with skirts of coloured organdy in dinner dress; the most fashionable colours are rose and canary yellow. The *canezou* is made to sit close to the shape, with a square falling collar trimmed with narrow blond lace; the sleeves, nearly tight to the arm from the wrist to elbow, are terminated by *manchettes à point*, also trimmed with blond lace. The *ceinture* is very broad, and sometimes the ends descend in the style of a broken cone to the trimming of the skirt, where they terminate in *nœuds*. The skirt is finished either with a flounce of blond lace, or a row of *pates* edged with narrow blond lace.

Many of our *élégantes* affected, during the first days of the revolution, to copy the very plain style of dress which distinguishes the present queen and her family; but the effort was too great

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even for female patriotism to support, for any length of time; accordingly, *peu à peu*, simplicity gave place to magnificence, and sameness to variety, in evening dress. Coloured crape, and *gaze de soie*, are the materials most seen. The *corsage* is cut very low, and the sleeves are in general short; mostly white, and partially covered with blond lace, which goes round the shoulders, and the back of the bust. Another style of trimming, and one equally fashionable, consists of a row of ornaments resembling foliage: they fall over the bust at some distance from each other, and are corded with satin. The trimming of the skirt generally corresponds with that of the *corsage*.

Dress hats are composed either of crape, or gauze, of which there are a great variety of new kinds. Some are trimmed with flowers, others ornamented with *bouquets* of plumes or *aigrettes*. Some are adorned with two feathers only; one placed upright, the other drooping over the brim, which, in some instances, is a little turned up.

Knots of ribbon intermingled with bows of hair are still in great favour for social parties. The *coiffure* which I am about to describe, is the most novel, and certainly one of the prettiest of that description. The hair is disposed *à la Madonna*, on the forehead; the hind hair arranged in a large knot, which forms a kind of coronet immediately over the forehead; a *coque* of ribbon passes under the knot, and falls towards the ear; and on the opposite side two *coques* are so placed as to surmount the bow.

Coiffures à la Ninon are very numerous in full dress. The hair is divided in the centre of the forehead, and turned back in a band on each side, which terminates in a profusion of ringlets falling into the neck and almost on the shoulders. A row of pearls, with an *agrafe* of diamonds, forms a V in the centre of the forehead. Four *coques* of satin gause ribbon *à mille raies*, extend almost horizontally in *ailes de demoiselle*. The hind hair is disposed in a plaited band, which is brought twice round the head. A tortoise-shell comb, with a very high gallery wrought in openwork, is placed immediately under the braid, and a diamond pin fastens the pearl *bandeau* immediately above each ear.

The most fashionable bracelets are in the form of a carcanet. They are of wrought gold bordered in enamel; a gold plate forms a clasp in the centre, or a cameo, or hieroglyphics of gold surrounded with different coloured gems, and enamel equally varied. We see also some bracelets of this description composed entirely of gold.

Enamelled pins are much worn in full dress; their form resembling the *sévignés* which have been so long in fashion.

During some time past half-dress gloves have been either those of Sweden, or of a colour a little darker than the dress. White gloves are always preferred in evening dress; I have recently seen some in full dress lightly embroidered in gold.

The colours most in request are salmon colour, *abricot-pêche*, various shades of green, brown, and *vapeur*; and the national colours rose, white, and blue.

Monthly View

OF

NEW PUBLICATIONS, MUSIC, THE ENGLISH AND FOREIGN DRAMA, THE FINE ARTS, LITERARY AND SCIENTIFIC INTELLIGENCE, &c.

THE extraordinary, and not more extraordinary than deserved success of Murray's Family Library, may be considered as constituting an epoch in the history and progress of modern literature. It has operated as a powerful stimulus amongst the booksellers, and that the public are greatly gainers by the spirit of emulation thus excited, is a truth too palpable to require illustration; as, instead of paying an enormous price for a new and original work, they now obtain such at a cost far below that of publications unsaddled by the heavy expense of copyright. "Good and Cheap" might be taken as a standing motto for several productions which have of late assumed a pe-

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EVENING DRESS. DINNER DRESS.

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Records of the Beau Monde.

FASHIONS FOR DECEMBER, 1830.

EXPLANATION OF THE PRINTS OF THE FASHIONS.

English Fashions.

Evening Dress.

A Dress of plain velvet; the colour a dark shade of violet; the *corsage* cut very low, and arranged round the upper part of the bust before and behind in drapery folds, the lower part sits close to the shape. Short full sleeves, partially covered by a *manche orientale* of English blond lace, looped on the shoulder by a butterfly bow of satin to correspond with the dress. The skirt is trimmed with a row of English blond lace, arranged in the style of a drapery down the front, and round the upper part of the hem behind; the lace, which is set on rather full, is attached to the dress by a satin *rouleau*. The head-dress is a black velvet hat, with a low crown; the brim, cut *en cœur*, is ornamented on the inside with rose-coloured gauze ribbon, disposed *en tulipe*, and a band of rose-coloured gauze ribbon, which goes from the *cœur* part of the brim across the crown, and terminates behind, *en tulipe*. A similar ornament is attached nearly at the top of the crown. Two rose-coloured ostrich feathers are placed upright in front of the crown, and a third behind it falls over the brim on the left side. Ear-rings, and Grecian brooch of burnished gold.

Morning Dress.

A Pelisse-gown of white *gros d'hiver*, *corsage à schall*, made quite up to the throat behind, but open at the upper part of the bust, and wrapping across at the *ceinture*. It is trimmed round with four satin *rouleaus*, put very close together, and forming a small point behind, and a single row of lace. The sleeves are *à la Médicis*. The skirt is ornamented with a plain band of satin down the centre, and two satin *rouleaus* placed on each side of the band at the upper edge of the hem. Hat of *vapeur* satin, trimmed with an intermixture of very small white flowers, and white gauze ribbons. White lace *chemisette*, finished round the throat with a triple *ruche* of *tulle*. The ear-rings, *chemisette* buttons, and *ceinture* buckle, are of plain gold, the latter forming a cypher.

French Fashions.

Carriage Dress.

A Gown of emerald green *gros de Naples:* the *corsage*, made nearly but not quite up to the throat, is plain behind, and arranged in drapery across the upper part of the front. A narrow lace tucker stands up round the top of the bust. The sleeve is *en gigot;* the hem not quite so deep as usual, and finished at top with two satin *rouleaus* to correspond with the dress. The mantle is of Cachemire: it is striped lavender and white; the latter stripes are printed in a tea-green pattern; it is lined with ruby *peluche*, is made with a high standing collar, and a pelerine that reaches nearly to the knee; the collar, pelerine, and front of the mantle are bordered with *peluche*. Black velvet *capote*, trimmed both inside of the brim and round the crown with *coques* of rose-coloured gauze ribbon. *Bottines* to correspond with the dress.

Walking Dress.

A High dress, composed of lavender-coloured *gros des Indes;* the *corsage* disposed both in front and behind in longitudinal folds, which, coming low on the shoulder, and sloping gradually down at each side, form the shape in a most graceful manner. A very high collar, which completely envelopes the throat, and is cut round the top in *dents* resembling foliage. The sleeve is very wide to the turn of the elbow; from thence the fulness is arranged by satin *rouleaus* so as to sit close to the arm. Bonnet of the *demi capote* shape, and of the same mate-

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MORNING DRESS. BALL DRESS.

French Fashions.

CARRIAGE DRESS. WALKING DRESS.

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EVENING DRESS.

MORNING DRESS.

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the bottom of the sleeves, with *ruches* composed of plain blond. Crape and velvet are the materials used for dress hats, and blond lace is employed to ornament both. If the hat is trimmed with winter flowers, there are two *bouquets*, and the blond lace drapery which ornaments the crown is so disposed as to shade one of them. If feathers are used, then the drapery forms a separate ornament, not mixing at all with the feathers. Blond lace is also employed to trim the *nœuds* which ornament the inside of the brim. If blond is not used, a feather, or a sprig of silver foliage supplies its place. The new colour, *immortelle*, is most in favour for velvet hats, though many fair beauties still prefer black. Blue and rose are the favourite colours for crape hats, but white is more worn than either.

Blond lace caps are in great favour in full dress; they are smaller than they have been during the last sixth months, and are trimmed with much lightness and taste; the most elegant have a wreath of small flowers extremely delicate, and of various colours, placed immediately over the forehead.

One of the most fashionable head-dresses of hair is composed of a braid, arranged *en corbeille*, on the summit of the head; the centre is filled by a tuft of corkscrew ringlets.

Chinese *coiffeures* are seldom worn but by young persons; they are frequently ornamented with ribbons only, which are arranged in two short bows, with long ends falling on one side.

Various shades of green, *pensée*, *vapeur*, grey, brown, and red, are in request. Dark colours are preferred, with the exception of rose-colour, citron, and blue, which, when worn in grand costume, are generally of delicate shades.

Monthly View

OF

NEW PUBLICATIONS, MUSIC, THE ENGLISH AND FOREIGN DRAMA, THE FINE ARTS, LITERARY AND SCIENTIFIC INTELLIGENCE, &c.

DEARLY do we love to accompany a clever, well-educated woman on her travels: her perceptions are so quick, her impressions so vivid, her observations so acute, her remarks so piquant;—Oh! it is a thousand times preferable to rambling about with one of the philosophic lords of the creation, who does every thing by line and rule—who cannot climb a mountain without stopping to give you its dimensions at its base and summit, its angle of acclivity, its altitude in feet and inches, and a thousand other minutiæ, that, in the aggregate, amount to—nothing. And, after all, he bewilders rather than enlightens his reader: he relates, without exciting interest; he describes, without bringing the object before us; he produces no picture—he neither makes us see nor feel. This, at least, is the case with many of our scientific, or would-be thought scientific male travellers. It is not so with the lady whose two handsome yet unpretending octavos now lie before us: *she* carries her readers with her—they do not follow, lagging slowly behind. We are alluding to the "*Narrative of a Journey Overland from England, by the Continent of Europe, Egypt, and the Red Sea, to India; including a Residence there and Voyage Home, in the years* 1825, 26, *and* 27, *by Mrs. Colonel Elwood.*" A journey overland to India by a lady! Who would have dreamt of such an undertaking? Mrs. Ellwood, however, has heroically set the example, and we shall not be at all surprised to see it extensively followed. To those who are so disposed, she may say, with Abernethy—"Read my book;" for in the said book may be found all the useful information for which a professed "Guide" might be consulted, without any of the formality and dulness of such works.

Mrs. Elwood, as we learn, is the daughter of E. J. Curteis, Esq., M.P., for the county of Sussex, and sister to Mrs. Elphinstone, to whom, in the form of letters, her travels are addressed. Accompanying her husband, she started from East Bourne, on the 8th of October, 1825; and, proceeding by the way of Paris, Geneva, Turin, Genoa, Pisa, Florence, Rome, Naples, Messina, Malta, Alexandria, Cairo, Thebes, Cosseir, Yambo, Djidda, Hodeida, Mocha, and the Straits of

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