

very peculiar faculties of expansion and action at the same time. When his head and neck had no other appearance than that of a serpent's skin stuffed almost to bursting, still the workings of the muscles were evident; and his power of suction, as it is generally but erroneously called, unabated: it was, in fact, the effect of a contractile muscular power, assisted by two rows of strong hooked teeth. With all this he must be so formed as to be able to suspend, for a time, his respiration; for it is impossible to conceive that the process of breathing could be carried on while the mouth and throat were so completely stuffed and expanded by the body of the goat, and the lungs themselves (admitting the trachea

to be ever so hard) compressed, as they must have been, by its passage downwards.

“The whole operation of completely gorging the goat occupied about two hours and twenty minutes; at the end of which time, the tumefaction was confined to the middle part of the body, or stomach, the superior parts, which had been so much distended, having resumed their natural dimensions. He now coiled himself up again, and lay quietly in his usual torpid state for about three weeks or a month, when, his last meal appearing to be completely digested and dissolved, he was presented with another goat,” (not alive we hope,) “which he devoured with equal facility.”

FASHIONS.



LONDON FASHIONS.

PLATE 4.—EVENING DRESS.

A BLACK crape frock over a black sarsnet slip: the body is composed of white crape tastefully ornamented with deep vandykes of black velvet, each vandyke finished at the point by a little light ornament of black chenille. Short full sleeve of intermixed black and white crape; the fulness drawn to the middle of the arm, and confined in three separate folds by vandykes of black velvet. The bottom of the skirt is finished by a row of black velvet vandykes, surmounted by a large *rouleau* of white crape, entwined with black chenille. Above this is a piece of white crape tucked byas, and finished at the edges by rows of black crape leaves: two

rows of roses, set on at small distances, and without leaves, which are composed of black crape mixed with chenille, complete this elegant and novel trimming. Head-dress, a white crape *toque*, for the form of which we refer to our print: it is elegantly ornamented round the front with chenille, and finished by a diadem of white crape roses. The hair is dressed full on the temples, and much parted in front. Ear-rings, armlets, necklace, and cross composed of jet. Black shamoy leather gloves and slippers, the latter ornamented with rosettes of white chenille. A black China crape scarf, richly worked at the ends in an embroidery of white flowers, and finished by a rich black

silk fringe, is thrown carelessly over the shoulders.

PLATE 5.—CARRIAGE DRESS.

Bombazeen high dress: the body, which is made quite plain, fastens behind. There is no collar, but it is full trimmed round the throat with black crape. Plain long sleeve, finished at the wrist by a puckering of crape, intermixed with rich black silk trimming. The skirt, which is of a moderate width, is trimmed round the bottom with a double row of black crape, disposed in a light and novel manner. This is surmounted by a row of Spanish puffs, which are let in very full; they are of a round shape, and the middle of each is formed of a piece of black satin disposed in full plaits. Over this is a *rouleau* of intermingled black crape and rich black silk trimming, and above the whole is placed a row of Spanish puffs, composed wholly of black crape, and something smaller than those beneath.

With this dress is worn the Russian wrapping-cloak, composed of tufted mole-skin cloth, and lined with black sarsnet. The form of this cloak, as our readers will perceive by our print, is novel and striking. A pelerine of enormous size, and a large full hood, render this one of the most comfortable envelopes we have seen for a considerable time.

Parisian bonnet, composed of a new material; the crown is of a moderate height, the brim is large, and the edge finished by a full band of crape, and crape roses set on at small distances: it is ornamented with a wreath of black flowers.

Morning *cornette* composed of

thin long lawn, the borders edged with black. Black shamoy leather sandals and gloves. Ridicule, composed of black velvet, ornamented at the corners with white tassels, and a rich white silk trimming round the top.

We are indebted to the taste and invention of Miss M'Donald of No. 84, Wells-street, for both our dresses this month.

GENERAL OBSERVATIONS ON
FASHION AND DRESS.

The mourning garb of our fair votaries of Fashion has experienced little alteration since the publication of our last number. In the promenade costume, pelisses composed of black cloth, lined with black sarsnet, and trimmed with black crape, are most in favour. There is nothing novel or striking either in the form or trimming of these pelisses. The latter consists of a plain broad band of black crape, or else a piece of about half a quarter in breadth cut byas, and disposed in very small tucks: it is finished at the edges by *rouleaux* of either crape or black satin.

India scarfs are frequently thrown over these pelisses, but swansdown or ermine tippets are considered as much more elegant; they have also a better effect. Fancy furs begin to be in great estimation; and muffs, which are always of a moderate size, are considered an indispensable appendage to the walking costume.

Bonnets are composed always of black straw, Leghorn, or *reps* silk, intermixed with crape; they are in general very large in the brims, but the crowns are of a moderate size: they are usually lined with

white crape doubled, and the edge of the brim is finished either by a puffing or a narrow plaiting of black crape. Full bows of byas crape are considered more genteel than crape flowers, though the latter are partially worn.

In the carriage costume there seems to be in some measure a departure from the strict etiquette of court mourning, as black satin and black velvet spencers are in much estimation. The former are always made tight to the shape, very short in the waist, and with a sleeve of a very moderate width. The trimming of these spencers consists in general of an intermixture of black crape and tufted silk cord. Sometimes the crape forms a full *rouleau* round the throat, and the cord is twisted through it: the wrist is ornamented with small *rouleaux*, and the half-sleeve corresponds.

Other spencers have a high square collar cut in points. This collar stands up round the throat, and is covered with black crape, laid on very full, and formed into shells by an intermixture of the trimming we have just mentioned. The sleeves are cut at bottom in points to correspond, and these are surmounted by two or three rows of cord or *rouleaux* of black crape. These spencers have no half-sleeve.

Satin spencers are generally trimmed with satin only.

The principal novelty, and the one which promises to continue longest in favour, because it is most appropriate to the season, is the wrapping-cloak given in our print. The bonnet worn with it is also, both in form and material, the only one which we have seen worthy of the attention of our fair subscribers.

Dinner dresses are now frequently made of a three-quarter height. Black sarsnet and *reps* silk are worn by many ladies in dinner dress, but the trimming is always composed of black crape.

The only novelty in dinner costume is, that three-quarter dresses are in general estimation. They usually fasten behind; the skirts are trimmed with flounces in the manner described in our last number. The bodies have sometimes two narrow but very full falls of crape round the bust, which have a heading to correspond with the bottom of the dress: when this is the case, the bottom of the sleeve is generally finished to correspond.

Other dresses are ornamented round the bust and at the bottoms of the sleeves with wreaths of black crape, disposed in the form of cockle-shells. This trimming, long as it has been in favour, is still considered very fashionable.

Full dress is invariably composed of black crape, but we have seen some evening dresses made of black spotted silk. The bodies of evening dresses continue to be made extremely low, and short sleeves are almost universally adopted.

Evening dresses, especially for grand parties, continue to be very much trimmed; the trimming is always of white crape intermixed with black, unless for ladies very far advanced in life. White crape flounces, surmounted by *rouleaux* of white crape, wreathed with black chenille or silk trimming, are in much estimation; as are also wreaths of intermingled black and white roses; wreaths of cypress-leaves and of cockle-shells are also adopted by many *élégantes*. All these trim-

mings are pretty, and if tastefully and moderately used, would have an elegant effect; but in the present rage for full-trimmed gowns, all attention to the becoming is totally disregarded: tall and short, plump and slender ladies are alike attired in dresses trimmed preposterously high; and the consequence is, that a number of pretty and tolerable figures are absolutely spoiled.

Head-dresses continue to be worn as described in our last number, with some slight alterations. Artificial flowers are now worn in wreaths instead of bunches: these wreaths are sometimes of intermingled black and white. Roses predominate. We have observed some that had light sprays attached to each flower. White roses, intermingled with black cypress-leaves, are also in estimation; but jet ornaments have lost none of their at-

traction, and to fair-haired *belles* they are certainly particularly becoming.

In full dress the hair is arranged in various forms, but the hind hair is always dressed high. Sometimes it is formed into a profusion of bows, among which jet ornaments are placed. Sometimes it is disposed in two or three full tufts at the back of the head; and frequently one half of the hind hair is brought up to the crown of the head in a large full tuft; while the other, arranged in alternate bands and plaits, is brought round the head, and the ends form a full bunch of curls at the left side. The front hair continues to be much parted, and it is curled fuller on the temples, and lower at the sides, than last month.

In half dress, caps continue to be worn, but we have observed nothing novel since our last number.

FRENCH FEMALE FASHIONS.

PARIS, Dec. 20.

My dear SOPHIA,

OUR promenades at present exhibit a great variety of dresses: spencers, carricks, and pelerines of fur are all in estimation; and it would be difficult to tell which predominates. Spencers are composed always of velvet; black, purple, and bottle-green are the favourite colours. They are now always made quite tight to the shape, and the velvet cut byas. Waists are still short, but not quite so much so as they were worn a month back. Sleeves continue to be made nearly tight to the arm; they are ornamented at the wrist by full

puffings of satin, and generally finished by a half-sleeve composed of velvet, slashed in five or six places with satin. The collar usually corresponds with the half-sleeve; but it is almost always concealed by a scarf twisted in a very unbecoming manner round the throat, and tied in front to display the ends, which are richly embroidered.

The carrick is a pelisse of a form at once comfortable and becoming. They are generally composed of fine drab-coloured cloth; sometimes one sees them in dark colours, but very rarely. They just meet in front, and are richly orna-