

## FASHIONS.



## LONDON FASHIONS.

## PLATE 22.—CARRIAGE DRESS.

A ROUND dress, composed of French grey bombasine, and trimmed with black gauze: the skirt is moderately wide: the trimming, which is very deep, is formed in a singularly novel and pretty style, the gauze being disposed in rows of full plaits, which are laid on lengthwise in a bias direction, and set very close to each other; each row of plaits is edged with black satin ribbon. The body is made high: the collar stands out a little from the neck; it is peaked in the centre of the back, and slopes down so as just to meet in front. The back is tight to the figure; the waist is long; and a small jacket, which is rather full behind, has a very jaunty effect: the fronts are plain, and the dress fastens before. The long sleeve is of an easy width, except towards the bottom, where it is nearly tight to the arm: it is ornamented by three black satin rouleaus, and finished at the hand by a full fall of white crape, scolloped at the edge. The half-sleeve, of the same material as the dress, is made very full; the fulness is divided into compartments by narrow rouleaus of black satin. A very full white crape ruff is partially seen under the collar. Head-dress, a bonnet composed of grey *velours simulé*, and lined with white sarsnet: for the form, which is new, and rather peculiar, we refer to our print: the edge of the brim is finished by a full black gauze *ruche*; a bunch of black

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flowers is placed on one side of the crown, and it ties under the chin with black strings. Grey kid gloves, and black kid half-boots.

## PLATE 23.—EVENING DRESS.

A round dress, composed of white crape, spotted with white satin; it is worn over a white sarsnet slip: the skirt is moderately full, and is finished at the bottom by a wreath of flowers and leaves composed of black silk; the flowers, which are roses, are very small; a double row of leaves, placed thickly together, with the points downwards, is attached to them: there are two rows of this trimming placed at some distance from each other, but not so high as to be unbecoming to the figure. The *corsage* is composed of black *velours simulé*: the waist is long, and it is a little, but very little, peaked in front; a narrow pointed trimming finishes it at the bottom of the waist, and it fastens behind. The upper part of the body is composed of white crape, let-in in easy folds, and confined in the centre of the bosom by a jet clasp. This style of body is peculiarly adapted to the display of the shape. Short full sleeve; the upper part composed of *velours simulé*, edged with a narrow white crape trimming, and fastened up in the drapery style. The under sleeve is white crape; it is very full, but is drawn close to the arm at the bottom, and is finished by a pointed fall of white crape. The front hair is dressed in light ringlets; the hind hair is disposed in

different plaits, which are fastened up in bows at the back part of the head; white flowers, intermixed with pearls fancifully disposed, ornament the hair. The necklace and ear-rings are also pearl. White kid gloves and shoes.

We are indebted for both these dresses to Miss Pierpoint, inventress of the *corset à la Grecque*, No. 9, Henrietta-street, Covent-Garden.

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GENERAL OBSERVATIONS ON  
FASHION AND DRESS.

His Majesty has been graciously pleased, in consideration of the interests of trade, to shorten the period of mourning for his late venerable and lamented father: the first change took place on Sunday, the 19th of March; a still further change to a lighter degree of mourning, is expected to take place in April; and on the 30th of April the mourning will finally end.

The first change for the court is, from bombasine and crape, to plain black silk; the undress, French grey bombasine: the next change is to be plain black silk, with coloured ribbons or flowers; and it is expected, that white with black ornaments will likewise be worn. From the short duration of the second mourning, and the change which so rapidly takes place in it, out-door costume offers us little for comment or description. We have seen a few French grey bombasine dresses, made with cloth spencers to correspond, and trimmed with black velvet; they were appropriate and tasteful, but not distinguished by any peculiar novelty in their form.

Grey bombasine, though the most

appropriate material for undress, is not the only one in use; we have seen some pelisses composed of grey levantine, and several high dresses of poplin: the pelisses were trimmed with figured velvet, and some with plain black velvet cut in points; the high dresses, with black gauze or net. Dresses are in general worn very full trimmed; in many instances, the bottoms of gowns are literally loaded: this does very well for tall graceful women, but it makes those who are short appear still shorter; and if a diminutive *belle* happens also to be *en-bon-point*, it really spoils her figure.

Carriage bonnets are made of *velours épingle*, *velours simulé*, and *velours natté*, which is in general grey: they are still worn large; the crowns are low, but the brims are very deep; they are very fully trimmed with black gauze, and black flowers or feathers. We have seen also some black bonnets trimmed with grey; one of these particularly struck us, as being very novel and elegant: it is composed of black *gros de Naples*; the crown, which is of a moderate size, was ornamented round the top by puffs of grey gauze, each puff surrounded by grey satin: the brim is rather deep; it is nearly square across the forehead, but rounded at the ears; the edge of the brim is finished with a *ruche* of grey gauze, above which is a pointed trimming, composed of grey gauze and satin alternately: a plume of grey feathers, of different lengths, is placed on one side of the crown, and so disposed, as nearly to cover the whole front of it: a richly wrought grey silk band encircles the bottom

of the crown, and grey silk strings tie it under the chin.

Dinner dress consists of black silk, trimmed with black or white gauze. We have seen also several dresses made of grey levantine, *gros de Naples*, and corded silk. Waists are this month longer than they have yet been with us: the backs of dresses are made in general plain; and both dinner and evening gowns are cut very low all round the bust.

For evening dress, black gauze, both figured and plain, is the material most in requisition at present. The trimmings consist of white gauze or net, and, in some instances, ribbon: a mixture of white satin with the gauze is very fashionable. Trimmings made of ribbon have a good deal of variety: they are disposed in puffs, corkscrew rolls, flowers, and we have seen some twisted into points, of which there were several rows put pretty close together. This kind of trimming looks very well. We should be glad to see the consumption of ribbons generally encouraged, on account of the numerous body of people who derive their support from that branch of our manufactures.

With respect to the change of mourning which takes place in April, little can yet be decidedly said. The Lord Chamberlain's orders must, of course, be complied with by those immediately about the court; but it is supposed, that black silk, with coloured flowers and ribbons, will not be worn out of that circle. On the contrary, there is good reason to believe, that we shall adopt the fashion now preva-

lent in France, of white dresses with black ornaments. Some dresses of that description we know have been already ordered: we have given one of the most elegant of these in our print.

Low *toques*, composed either of white or black *velours simulé*, *velours natté*, or rich figured silk, are fashionable; they are always ornamented with feathers, and, in general, with pearls also. These *toques* are of an uncommonly light and pretty shape: the material is laid on plain; the top of the crown is something broader than the part which encircles the head; and if the *toque* is ornamented with pearls, there is always a row goes round the top. A plume of ostrich feathers, very rich, but not long, is placed in front: the feathers correspond always with the *toque*.

The majority of ladies appear in their hair, which is ornamented either in the style given in our print, or else with white flowers, or with pearls only. The hair is at present dressed moderately high, and altogether, in our opinion, more becomingly than it has been for some time.

White shoes and gloves are universally worn in full dress; undress shoes are black; and gloves grey, sewed with black.

The summer fashions are expected to be peculiarly novel and brilliant: we shall endeavour next month to present our readers with novelties from the dresses in preparation, which will be found worthy of their attention. It has lately been our melancholy task, to describe the mourning worn for those whose loss the nation mourned in

heart and spirit; we sincerely hope that task is now over, and that it will be long, long indeed, ere England is again deprived of any men.

ber of the Royal House, to which she looks up with love and reverence.

### FRENCH FEMALE FASHIONS.

PARIS, March 20.

*My dear SOPHIA,*

I SHOULD have written you an account last month of the mourning worn by the English for our late venerable and beloved Sovereign, but the murder of the unfortunate Duc de Berri made me delay writing, because I thought I should have an opportunity of sending you the particulars of the court mourning, which it was also expected would be general for the murdered prince. The newspapers have already informed you how very short the duration of the court mourning was, and it has never been general: this will surprise you, as it did me; it is, in fact, one of those inconsistencies for which there is no accounting, since the duke's death was most deeply regretted by all who are attached to the Bourbons; and even those who are not, looked with detestation on the horrible means taken to destroy the dynasty. You have seen in the papers accounts of the last hours of the duke; but no language can do justice to the magnanimity with which he met his fate: it may indeed be said of him, in the words of our divine bard, that

“ Nothing in his life became him like the leaving it.”

The duke continued, even to his very last moments, to urge the king to pardon his assassin, or, at least, to grant him his life. The grief of the duchess is beyond bounds: it was in compliance with

her desire that the duke went to the Opera: she did not wish to see the whole of it; he attended her to her carriage, and as he handed her in, said, “ I shall soon be with you, Caroline.” How terrible must have been her feelings, when, in a moment afterwards, she beheld him covered with blood! Her presence of mind, however, did not forsake her; she restrained her grief till all was over: but the excess of her sorrow when the duke had breathed his last, made those around her apprehensive for her reason or her life. An affecting incident heightened the sorrow of those who witnessed the duke's death: his infant daughter, whom he had sent for, that he might give her his last blessing, burst into a loud fit of crying at the moment in which he expired: this must have been accidental, for she is yet too young to be conscious of her loss, but it deeply afflicted all present. The poor Duchess d'Angouleme was denied the relief of tears. One may easily conceive the horrible recollections which this dreadful tragedy must have recalled to her mind.

On the day after the funeral of the duke, the marshals of France, and general officers, went to pay their respects to the Duchess de Berri, who had retired to St. Cloud. She expressed her regret at not being able to see them, and sent her little fatherless daughter