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Arts, Literature  
FASHIONS &c.  
New Series

DIEU ET MON DROIT

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THE  
**Repository**  
 OF  
 ARTS, LITERATURE, FASHIONS,  
*Manufactures, &c.*

THE SECOND SERIES.

VOL. III.      JANUARY 1, 1817.      No. XIII.

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stripped off her jewels and rich habits, and threw them in the bey's blood, and taking from off one of her blacks the worst baracan amongst them, made that serve for her whole covering. Thus habiting herself as a common slave, she ordered those around to cover her with ashes, and in that state she went directly to the bashaw,

and told him, if he did not wish to see her poison herself and his grandchildren, to give immediate orders that she might quit the castle; for she "would not live to look on the walls of it, nor to walk over the stones that could no longer be seen for the bey's blood, with which they were now covered."

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## FASHIONS.

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### LONDON FASHIONS.

#### PLATE 4.—FULL DRESS.

A WHITE soft satin slip, tastefully ornamented at bottom with a flounce of broad blond lace, and a light roll of white satin, surmounted by a wreath of lilies composed of plain blond, and a second roll of satin. The stalks of the lilies are formed of white silk cord, and a row of the same, disposed in waves, is placed above the roll of satin. Nothing can be more beautiful than this trimming. The gown, composed of spotted British net, is an open robe, with a short train, which meets in front, but slopes gradually off towards the bottom, so as to display the trimming of the slip. The robe is ornamented with a flounce of blond lace to correspond with the slip, and a wreath of intermingled lilies and roses. We refer our readers to our print for the body of the dress, which is tasteful and very novel. The sleeve is short and very full; a single flounce of blond is so disposed as to form an uncommonly pretty half-sleeve. The hair is brought up in a high tuft behind, and the front hair combed back on each side so as to

display the forehead; a part of it is disposed in loose ringlets, which fall carelessly over the ears, which they partly shade. The hair is ornamented by a single lily, placed in a bunch of fern. Necklace, ear-rings, bracelets, and armlets, of ruby intermixed with pearl. White kid gloves, and white satin slippers. Plain small ivory fan.—We have been favoured by a correspondent in Paris with a model of this dress, which has just been made for the Duchess de Berri. The caps and bonnets, which we have given in our other print, have also been furnished us from one of the first houses in Paris.

#### PLATE 5.—PARISIAN HEAD-DRESSES.

No. 1. A plain straw bonnet, lined and trimmed with lilac. The crown of a round shape, and a moderate height; the front is large, and ornamented with lilac ribbon: the crown is decorated at top and bottom to correspond. It is finished by a bunch of auriculas and lilac strings.

No. 2. A morning *cornette*, composed of worked muslin; the lower part a mob, the crown round, made



PLATE 1870





FABRICAS DE LINDA COSTURA

100, 120, 140, 160, 180, 200, 220, 240, 260, 280, 300, 320, 340, 360, 380, 400, 420, 440, 460, 480, 500, 520, 540, 560, 580, 600, 620, 640, 660, 680, 700, 720, 740, 760, 780, 800, 820, 840, 860, 880, 900, 920, 940, 960, 980, 1000

very full, and divided into compartments by drawings. The top of the crown is edged with lace; the border corresponds. No ornament.

No. 3. A black straw bonnet of a similar shape to No. 1. but larger; it is lined and trimmed with green ribbon, so disposed as to form a wreath of ties with green ribbon.

No. 4. A fancy straw bonnet of a peculiarly elegant and novel shape; the front very large, but the crown a moderate height. It is lined and trimmed with white, and ornamented with a profusion of white roses.

No. 5. A *cornette*, composed of *tulle*, the crown round, and made very high; the lower part a mob, cut in a different manner to any we have seen; a row of straw-colour ribbon is run in next to the border; strings and bow to correspond.

No. 6. A remarkably neat plain black straw morning bonnet, trimmed and lined with purple, and ornamented with a single China aster.

No. 7. A very elegant promenade bonnet; the front composed of Leghorn, trimmed with a puffing of *tulle*; the crown, of white satin, is made very full and rather high. The fulness is confined at top by a white silk half-handkerchief, edged with *tulle*, which ties it under the chin. It is ornamented with a bunch of Provence roses and fancy flowers.

No. 8. A morning *cornette*, the upper part composed of worked, and the lower of plain muslin; the crown oval, with a full puffing of muslin up the middle. A lace border and white satin strings.

#### GENERAL OBSERVATIONS ON FASHION AND DRESS.

Our fair pedestrians cannot now, as formerly, be reproached with sacrificing comfort to shew: walking dresses, at least all tonish ones, are made of the warmest materials; and an India scarf or shawl, two or three times doubled, is folded so closely over the bust, that no part of the body is visible. Muffs of a moderate size are universally adopted. Ermine, sable, and Isabella bear are the favourite furs. Tippets are also worn, but not generally. The materials most fashionable for walking bonnets are beaver, velvet, and black straw, particularly the two former. Feathers, from three to five in number, are universally worn: high plumes are considered as most tonish; they are always placed upright in front of the bonnet.

An attempt has been made, but not a successful one, to introduce sable and ermine caps, with gold bands, into the promenade costume; they were very general some years ago, and are very striking and elegant, but they are rather too showy for the present chaste style of promenade dress, to which the large bonnet now worn is much more appropriate. We observe that those bonnets have improved in shape within the last two months; they are not, in fact, near so high in the crown, and the fronts are much more becomingly shaped than before.

The most elegant novelty for the carriage costume, and which is also very appropriate to the dress promenade, is a pelisse composed, we believe, of the wool of seal skin, and lined with white sarsnet. The

body is made tight, the back is cut without a seam, and the front, which is byas, displays the shape to great advantage; but the back is too broad to be becoming to the figure. The sleeve is moderately full, except at the top, where it is very wide, and disposed in a fall which forms a half-sleeve. The trimming is a wreath of black velvet leaves, which are edged with satin to correspond with the colour of the cloth. This trimming goes entirely round the pelisse, and ornaments also a little cape, which is pointed both in front and behind. An uncommonly pretty and novel collar completes the pelisse; it is formed of little rolls of cloth, intermixed with black velvet: there are also small cuffs to correspond.

The Roxburgh mantle, composed either of seal-skin wool cloth, or the finest merino, is generally worn with silk or poplin dresses. It is a square piece, about one yard three quarters in size, wadded and lined with white or coloured sarsnets; it is fastened down on each shoulder, so as to form a kind of small hood, in which there is no fulness, and the ends either fly back or are crossed over the bosom. A body is tacked inside of the mantle, the fronts of which, formed like a half-handkerchief, just meet at the bottom of the waist, and are fastened by a small silver ornament to correspond with those on the shoulder. It is bound with flat silver trimming, and at each corner we noticed a flower, we believe a China aster, embroidered in silver.

Small French hats of intermingled velvet and satin, the latter very full, are very generally adopt-

ed in the carriage costume, as are also the *tocques* described in our last number.

The materials for the morning costume are various; muslin, poplin, and even cloth, are fashionable. The form of morning dress is extremely simple and becoming. A high body, very short in the waist, made to fit the shape in front, and a little fulness behind; the back rather broad; the long sleeve of an easy fulness, and always drawn in at the wrist, so as to display advantageously the symmetry of the arm. There is nothing novel in this, our fair readers will say; but, nevertheless, a profusion of lace, which is let into muslin dresses, or satin, stamped velvet, or silk trimming, disposed round the bust of heavy dresses, gives an air of novelty, as well as an elegant finish to the dress. The most fashionable style of letting-in now is a wreath of large leaves of white lace, which are worked into the dress; they have an uncommonly pretty effect. Fancy silks of every description are in high estimation for dinner dress, as is also plain and striped levantine, plain and fancy poplin, and plain velvet. Our limits will not permit us to enter into a description of the various and beautiful articles, all the produce of our own looms, now worn in fashionable circles: we must, however, observe, that fancy striped poplin, and spotted silk of a new pattern, are higher than any thing else in estimation.

Blond is still in very high estimation for trimmings; and satin, long as it has been worn, is now, when intermixed with net, considered elegant. We were favoured



the other day with a sight of a dinner dress made of ruby velvet, and trimmed with an intermixture of swansdown and satin, which had a beautiful effect.

A plain frock, with a loose body, which is made in a style of girlish simplicity, is the favourite form of dinner dress; and plain long sleeves, made with very little fullness, and always finished by an epaulette to correspond either with the dress or the trimming, are universal. *Fichus*, composed either of lace or very rich work, are likewise very general. The long sleeve frequently corresponds with the *fichu*, and when that is the case, it is always finished with a narrow triple trimming of lace at the bottom of the wrist.

The materials for full dress are equally rich, various, and elegant. Plain, fancy, and silver gauze over white satin; plain and spotted net, and crape richly embroidered either in silver or coloured silks, are all in estimation, both with juvenile and mature *élégantes*. Fancy velvets, which are very numerous and extremely beautiful, are chiefly confined to *ladies d'un certain age*; and white satin seems to be a favourite with both young and middle-aged *belles*. The evening dress which we have given in our print, is unquestionably the most elegant that has been seen for a considerable time; it has been adopted by some ladies of high distinction without any alteration, except that it is made without a train. The Charlotte spenceret, composed of white satin, with a mixture of royal purple, has just been introduced, and is greatly admired. The body is cut very low

all round the bust, which is shaded by a narrow tuck of blond lace; the front, in the form of a stomachier, is an intermixture of narrow folds of purple and white satin, with puffings of lace between the folds. The sleeve, which is very short, is composed of four folds of alternate white and purple satin, and finished by a puckered band. This is a truly elegant appendage to evening costume; it is worn also in white and ruby, white and dark green, and scarlet, dark brown, French rose, and lead-colour mixed with white.

Our readers will perceive by our print, that a considerable alteration has taken place in hair-dressing since our last number: however, we must observe, that though the most fashionable style, it is not the only one adopted; many ladies wear their hair disposed in light curls in front, and the hind hair partly brought up to moderate height, and partly disposed in bands. Winter flowers are much worn in the hair for full dress; and we have noticed some silver sprays of a light and novel description. *Bandeaus* and sprigs of diamond or pearl are in high estimation, but we see few ornaments for the hair composed of coloured stones. *Tocques* are a great deal worn; and ladies, who wish to display their diamonds, give a preference to black velvet ones: when that is not the case, they are composed of lace, gauze, and sometimes silver tissue.

Caps are universal for morning and half dress. We refer our fair readers to our print for those highest in estimation.

In half-dress jewellery an intermixture of gold and coral is high-

est in estimation; but dead gold ornaments, very finely wrought, are also fashionable.

Coloured stones are very partially worn in full-dress jewellery, and they are rarely intermixed with either pearls or diamonds. We think the former are more worn than they have been for some winters past. Crosses are highly fashionable, as are locketts of various shapes; several of the latter contain a bouquet of flowers, formed of various coloured gems, which have a beautiful effect.

Black leather half-boots with stout soles, lined and edged with fur, are universally adopted for the promenade costume.

In full dress, white satin slippers continue general; they are also frequently composed of white silk sprigged with silver.

Fashionable colours for the month are, lead-colour, Provence rose-colour, royal purple, very dark green, various shades of brown, Clarence blue, and ruby.

### FRENCH FEMALE FASHIONS.

Paris, Dec. 21, 1816.

*My dear Sophia,*

THE empire of Fashion is as much divided here as the political world. Some of our *élégantes* affect an excess of plainness and simplicity in their dress, which agrees as ill with the studied graces of their manners as rouge would with a Quaker's bonnet. Others rush into the opposite extreme, and in their rage for show decorate themselves with all the colours of the rainbow, and bid defiance at once to elegance and good taste.

I shall endeavour to describe to you some of the dresses worn by these rival *belles*, confident that your taste will point out the happy medium in any that you may adopt.

I must, however, observe to you, that in morning dress the contending parties are attired nearly alike: the same simple form, which you will find described in my last letter, still prevails, except that the three flounces at bottom have given place to one deep one, scalloped at bottom and top; it is put on very full, and the heading is nar-

row. It is only in the *cornette* that the difference is perceptible between the rival *belles*, to whom I have given the appellations of *Formalists* and *Dashers*. The first wear a simple morning cap of a moderate size, without any ornament, not even a ribbon: the latter a high *cornette*, trimmed extravagantly with bows and drawings of glaring red, orange, or lilac; the colour of the ribbon is always different from that of the dress. Our manufactures are still in favour for morning costume, but, I think, white begins, in a great measure, to supersede coloured muslins.

Muslin has now generally given place to merino crape, spotted silk, and levantine, in dinner dress. White is still more prevalent than colours. Waists are a very little longer than when I wrote last, but the backs of dresses continue of the same breadth; they are now made with rather less fulness in the body. Long sleeves are universal; they are made of a very moderate width, and always finished by two or three puffings at the wrist;

though very prevalent, is not universal: some *belles*, who will not sacrifice good taste to caprice and a rage for show, wear a beautiful border of moss-roses without leaves; others prefer intermingled lilies and roses; and some have a single flounce of broad Mechlin lace, surmounted by a wreath of myrtle-leaves in stamped velvet.

And now for the outside promenade costume. The material most in requisition for hats is silk plush, which has just at this moment superseded almost every thing else. One does indeed see a few hats composed of velvet, black straw, &c. &c. but they are not considered elegant. The rage for plush is carried so far that hats are lined with it. You may suppose that a black or blue hat composed of plush, and lined with the same material in rose-colour or amber, must have a very heavy appearance; and yet nothing can be more common. White hats are most fashionable; they are generally ornamented at the side by a large bunch of flowers, which are tied together with a white ribbon, a cockade of which is placed at the base of the garland.

The most fashionable shape at present is a small man's hat. Bonnets, however, are still adopted by many *élégantes*; they are now worn shorter at the ears than when I wrote last, and the fronts are not so deep. Both hats and bonnets are ornamented with China asters, tulips, daisies, and auriculas; many, which are trimmed with ribbons or flowers on one side, have on the other a buckle of mother of pearl, which fastens a band of the same material as the hat. One would be tempted to ask what is the fashion,

when one meets at one moment a *formalist* with a bonnet of black silk plush lined with rose-colour, and strings to correspond, without any other ornament; and the next moment you see a *belle* with a hat of white plush, which is loaded with a garland of auriculas or roses of all colours. Even *capotes* are now made of plush: the favourite colours are pea-green, straw-colour, and lilac; but white is still higher in estimation.

I had nearly forgotten to mention, that the favourite flower is at present the auricula; they are made both in plush and velvet, and are frequently placed at the side of hats in bunches of five or six different colours.

When I wrote to you last, we were all wrapped up in square shawls; since then we have by turns adopted spencers, pelisses, and pelerines trimmed with fur. At present all those *belles* who can afford it, shield their fair forms in the most appropriate of all winter covering—I mean the *witzchoura*, which is worn this year with a high collar and a large fur pelerine. Muffs are very partially worn, and then only in the most expensive fur.

Our promenade shoes are extremely comfortable: they are sandals lined and trimmed with fur; they lace pretty high on the instep, and are ornamented with three small bows of ribbon.

Our style of hair-dressing is less classic, but infinitely more becoming than when I wrote last. The hair, very much parted in front, falls in loose ringlets on each side of the forehead. The hind hair, brought very high at the back of



the head, forms a tuft, which is confined by a double plait of hair.

*Tocques* are in universal estimation in full dress. They are made in gold and silver gauze, and in velvet. One of the most *jauntie* is an oval crown of black velvet edged with a roll of black satin; a very beautiful plume of black ostrich feathers finishes this elegant head-dress. Another *tocque* is also composed of black velvet; it is simply a crown very high in front, lower behind, and looped down in the middle with a cockade of black satin ribbon. The crown is tacked to a plain band of black satin, which is finished by a row of plaited hard silk next to the face, and another at the edge of the crown. A plume of white feathers finishes this *tocque*.

I could describe to you half a dozen others, did I not fear that your patience and my paper would be exhausted before I had half done: I shall therefore only ob-

serve, that very young ladies wear either a band or an ornament of pearls, or coral, which is, as I before observed, worn in full dress; and more mature *belles* ornament their *tocques* with jewels, which sparkle at the base of their feathers, or deck their tresses with winter flowers and gems intermixed.

Pearl and coral are worn in full-dress jewellery, as are also bouquets of natural flowers composed of coloured stones. Red cornelian and gold seem very prevalent in half-dress.

Acknowledge, my dear Sophia, that I have made wonderful improvement in the science of dress since you used to call me the unobservant Eudocia, who never knew what any body wore. Adieu, my dear friend! Believe me always your  
EUDOCIA.

P.S.—I had quite forgot to say, that the prevalent colours at present are, amber, blue, pink, yellow, and scarlet.

## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

MR. ACKERMANN, of the Strand, has in the press, *A Series of Costumes of the Netherlands*; with descriptions in French and English. This work will be printed on imperial 4to. to correspond with the *Costumes of different Nations*, published four years ago by Mr. Miller of Albemarle-street.

Such is the avidity with which every thing that comes in an authentic shape respecting Bonaparte is caught up by the public, that a *fourth edition of Warden's Letters, written on board the Northumberland and at St. Helena*, has

been called for in the short space of one month. As surgeon of the ship which carried the ex-emperor and his suite to the place of exile, the author certainly enjoyed peculiar opportunities for observation during the passage and in a residence of some months on the island; and the account of his conversations with Bonaparte, not merely on indifferent topics, but on those acts of his public life which have been most canvassed and execrated, is truly interesting and piquant.

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N<sup>o</sup>. XIV.

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insisted upon as a preliminary to a treaty of peace, I don't well know how to decline the contest with honour. Will you then, Mr. Editor, have the goodness to favour me with your advice how to act in this business? And remember, that though I may concede the disputed

point to reason and humanity, I enter my protest against any attack on my undoubted prerogative as a woman and an English subject to wear whatever I please. I am, sir, your constant reader and very humble servant,

CAROLINE S—

## PLATE 9.—DOTTATOR ET LINEATOR LOQUITUR.

“WHAT signifies the sculptor's fame,  
Or glory of a painter's name!  
All that an *Angelo* can give  
Towards making the dull marble live,  
Is, after many a year, at length  
To clothe it with Herculean strength,  
And shew each muscle to the eye  
In all its ponderous symmetry.  
I scorn the art that merely traces,  
By worn-out rules, old-fashion'd graces;  
Or deals alone in tints to charm,  
Though they were Titian's, rich and  
warm:  
I know that I can do much more  
Than artists ever did before;  
With but a *Dot*, and eke a *Line*,  
In ev'ry shape and act I'll shine.  
I want no Muscles, no, not I,  
To give my figures energy;  
I want no Colours to express  
A female face; I want no Dress  
To fall before, or gird around,  
Or with long train to sweep the ground.  
—Their naked dames let fools adore 'em,  
And hang their curtains up before 'em:  
My forms their ev'ry part reveal,  
For they have nothing to conceal;

They shew their all to every eye,  
Nor wake the blush of modesty.  
—How gaily in the dance they meet,  
Without the plague of Hands or Feet;  
Without a Finger, at their ease,  
Give and return the tender squeeze:  
You'll see them breathe without a Lung,  
And say soft things without a Tongue;  
Nay, feel the power of Cupid's dart,  
Without that silly thing—a Heart.  
As lordly toppers they can shine,  
Without a Paunch to hold the wine;  
Without or Skin or Flesh or Bone,  
They do all that by man is done.  
—He's mad, the high-bred artist cries;  
These are impossibilities!  
—Mad as he is, with all your pride,  
Just turn your haughty eyes aside,  
Unfold the Page, and there you'll view  
That all which I have told is true.  
—Then, masters of all ages, yield,  
And leave me master of the field:  
Lick clean at once your gaudy palettes,  
And cease to drive your clatt'ring mallets:  
Go hide your heads, while thus I shine  
Professor of the *Dot* and *Line*.”

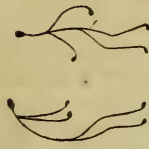
## THE SILENT WIFE.

Mr. EDITOR,

I AM married to a virtuous, young, and amiable woman, who is the delight of the circle in which she moves, and universally allowed to be one of the cleverest women of her time; but she makes me re-

ally miserable from a cause so apparently ludicrous, that I am sure you will laugh, especially if you are married, when I mention it. I cannot get her to talk to me; and so provoking do I find her silence, that if she does not exchange it





*Wishing to dance*



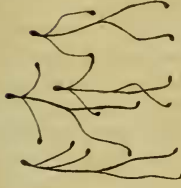
*Leading out*



*Hands four round*



*From the middle*



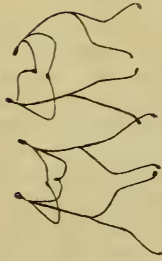
*Right and left*



*Sitting*



*Cross hands*



*Perfessette*



*Ab: ny: po*



*Tete à tete*



*Swimming*



*Taking home roya*

DOTTAGE ET LINEATOR LOQUITEUR

Published Feb. 1, 1887 at R. A. Kermartin's, 101 Strand.

happily prevented. Particular circumstances of particular persons may possibly sometimes make it prudent to delay entering into that state; but in general, when nature has rendered our bodies fit for it, the presumption is in nature's favour, that she has not judged amiss in making us desire it. Late marriages are often attended, too, with this further inconvenience, that there is not the same chance that the parents shall live to see their offspring educated.—“Late children,” says the Spanish proverb, “are early orphans.”—A melancholy reflection to those whose case it may be! With us in America marriages are generally in the morning of life: our children are therefore educated and settled in the world by noon; and thus, our business being done, we have an afternoon and evening of cheerful leisure to ourselves; such as our friend at present enjoys. By these early marriages we are blessed with more children; and from the mode among us, founded by nature, of every mother suckling and nursing her own child, more of them are raised. Thence the swift progress of population among us, unparalleled in Europe. In fine, I am glad you are married, and congratulate you most cordially upon it. You are now in the way of becoming a useful citizen; and you have escaped the unnatural state of celibacy for life—the fate of many

here, who never intended it, but who, having too long postponed the change of their condition, find, at length, that it is too late to think of it, and so live all their lives in a situation that greatly lessens a man's value. An odd volume of a set of books bears not the value of its proportion to the set; what think you of the odd half of a pair of scissars? it can't well cut any thing; it may possibly serve to scrape a trencher.

Pray make my compliments and best wishes acceptable to your bride. I am old and heavy, or I should ere this have presented them in person. I shall make a small use of the old man's privilege, that of giving advice to younger friends. Treat your wife always with respect; it will procure respect to you, not only from her, but from all that observe it. Never use a slighting expression to her, even in jest; for slights in jest, after frequent bandyings, are apt to end in angry earnest. Be studious in your profession, and you will be learned. Be industrious and frugal, and you will be rich. Be sober and temperate, and you will be healthy. Be in general virtuous, and you will be happy. At least, you will, by such conduct, stand the best chance for such consequences. I pray God to bless you both; being ever your affectionate friend,

B. FRANKLIN,

## FASHIONS.

### LONDON FASHIONS.

#### PLATE 10.—CARRIAGE DRESS.

A WHITE poplin round dress, made half-high, with plain long

sleeves; the body and the bottoms of the sleeves are trimmed with puffings of blond, intermixed with



J. G. S. 1847





EVENING DRESS.

white satin, and a single flounce of deep blond lace finishes the bottom of the skirt. The pelisse worn with this dress is composed of blue levantine, made about a quarter of a yard shorter than the gown: it is quite tight to the shape, the back something broader than last month, and the waist about the same length. A fancy floss silk trimming, of a very novel and pretty description, edges the pelisse, which is finished at the bottom by a deep flounce of blond lace. The Coburg cap, composed of black velvet, turned up a little on one side in front, and lined and edged with blue satin, is the head-dress worn with it; it is ornamented with a profusion of white ostrich feathers. This head-dress has much novelty, and is very becoming. The ruff is of plain blond, edged with narrow white satin ribbon, and an Indian scarf is thrown over the shoulders. An ermine muff, and gloves and slippers of blue kid, complete this elegant dress.

#### PLATE II.—EVENING DRESS

Is composed of white crape over white satin. The body, which is a mixture of satin and crape, is perfectly novel, and extremely becoming to the shape; it is confined to the waist by a cestus of white satin, fastened in front by a ruby clasp. The sleeve is long, and we refer for its form to our print. The skirt is trimmed with crape draperies, elegantly ornamented with bunches of roses. These draperies are surmounted by three rows of rich white fancy silk trimming. The hair, which is much parted on the forehead, is dressed very low at the sides, and the hind hair brought to a very moderate height. A wreath

of roses, intermingled with exotics, is placed very far back on the head. White kid gloves, and white spotted silk slippers. Necklace, earrings, chain, &c. are composed of various coloured stones. A transparent silk shawl is thrown carelessly over the shoulders, in such a manner as to form a very elegant drapery.

#### GENERAL OBSERVATIONS ON FASHION AND DRESS.

There is far more variety in the materials than in the form of promenade costume: cloth, velvet, and levantine, both striped and plain, are all in request. Coloured poplins are little worn, and muslin is scarcely seen at all.

Pelisses are most fashionable, but cloth walking dresses are also in estimation. The little change which we have to notice in the former is, that they are made less becomingly to the shape, as the backs, which had diminished to a moderate breadth, are now much wider, which, added to the excessive shortness of the waist, has a very ungraceful effect, particularly where the pelisse is made, as they are in general, full in the body. Sleeves are usually of a very moderate width, and collars are universal. Satin trimmings have given place to ermine and sable, both of which are worn very broad. Pelerine capes are now but partially worn. The most fashionable pelisse for the promenade, and certainly the most comfortable, is one which wraps nearly to the left side, and fastens so closely at the throat as to leave but little of the lace frill worn inside visible.

Velvet spencers are always worn

with cloth walking dresses: they are in general of a corresponding colour, and mostly trimmed with fur. We saw one, however, the other day ornamented in a different style, which we thought very novel and elegant. The dress was a Clarence blue cloth, and the trimming an intermixture of velvet and satin, each some shades lighter than the gown; it was about half a quarter in breadth, and looked very rich and elegant, without being in the least heavy. The trimming of the spencer was a narrow fluting of satin. There was nothing novel in its form, except a half sleeve divided into compartments by satin flutings, which had a very pretty effect.

We have no alteration to notice in walking bonnets, except that black straw seems to have declined in favour; beaver with cloth, or velvet with levantine or velvet dresses, being considered most fashionable. We have seen a few bonnets of the French shape composed of sable, but they have not been generally adopted.

The elegant pelisse which we described in our last number still continues in the highest estimation for the carriage costume; we speak of the close carriage, as wrapping coats are universally adopted for open vehicles. They are in general wadded, and lined with sarsnet. The trimming is always of rich fur: the most novel are those which fasten imperceptibly in front, and have a pelerine composed entirely of fur to correspond with the trimming of the coat, when the head-dress is the Polish cap, which has been revived under three or four new names. We consider these

coats both elegant and appropriate for the open carriage. The Polish cap made always in fur, to correspond with the trimming, is now much higher than when it was first introduced. The band is always of gold, and it is worn with a white lace veil.

Coloured satins and plain sarsnets are both much in favour for dinner dress, and white poplin is considered peculiarly elegant. We have no alteration to notice in the form of dinner dress since our last number. Trimmings are various; blond is still worn, as is also satin and gauze: but the most novel and pretty trimming that we have observed, was a double flounce of gauze, finished at the edges by a narrow running border of velvet leaves, and a very full heading fancifully intermixed with narrow velvet ribbon. This trimming is much worn with white poplin or sarsnet, but white satin is most generally used to trim coloured satins; it is sometimes intermixed with blond; alternate puffings of blond and satin are very fashionable, and have, we think, a neat appearance.

No alteration has taken place in the materials for full dress since last month. The Charlotte spenceret still continues in high estimation. The Gloucester robe, composed of white satin, and ornamented with deep blond lace and a newly invented rich scarlet silk trimming, is the most elegant novelty of the month. The form of this dress is simply a frock, but the trimming, which is beautiful and disposed with much novelty and taste, gives it a very striking appearance. The skirt is ornamented

at the bottom by a row of blond, which is put on very full, and surmounted by the silk trimming we have just mentioned; a second row, to correspond, is placed at a considerable distance, and between these is a zigzag of blond, fastened up with scarlet silk ornaments to correspond. The form of the back, which is cut very low, is concealed by a piece of blond, so disposed as to form at once a pelerine and a half sleeve. Over a plain frock front, which shades the bosom in a very delicate manner, is another composed of three folds of blond, each edged with scarlet. This front comes down on each side so as to display the white satin one underneath, and forms the shape in a very becoming manner.

Caps continue to be much worn in half dress. The *cornette à la paysanne* is at present in high estimation: it is composed of plain net; the lower part is a mob, with very small ears; the upper part, which resembles in shape a Highlander's cap, is very high, and the net is extremely full, but confined across the crown in four or five places by satin pipes. The border is a double row of edging, which is sewed very full on the forehead, but plain round, except at the ears. A bunch of winter flowers and a bow of ribbon ornament it in front.

In full dress, *torques* are the most fashionable head-dresses for all but

very juvenile *belles*. In justice to our Gallic neighbours we must observe, that this is one of their fashions, which English *élégantes* have done well to adopt, and in which the taste of our own milliners has made considerable improvement. They are now of a very moderate height, and in general of an oval shape. They are composed of gauze, either striped or plain, velvet, *tulle*, and frequently a mixture of the two last. For *grand costume* they are in general spotted with silver, and adorned with jewels and feathers. When worn merely as an evening dress, they are ornamented with feathers only, and composed of plain materials.

Very young ladies, and those *belles* who rightly conceive that a fine head of hair ought not to be concealed by any head-dress, however beautiful, adorn their tresses with winter flowers, sprigs of exotics, or wreaths of the *camelia Japonica*. Aigrettes and combs of diamond or pearl are frequently the only ornaments for grand parties.

The simply elegant style of hair-dressing represented in our print is at present most fashionable.

There is nothing novel in jewelry since last month.

Fashionable colours for the month are, the darkest shade of red, royal purple, dark green, Clarence blue, and grey.

## FRENCH FEMALE FASHIONS.

PARIS, Jan. 20, 1817.

*My dear Sophia,*

I CANNOT, in conscience, do less, after all the compliments which

you have lavished upon me, than comply with your desire to transmit to you monthly an account of the changes which take place in



the empire of Fashion: but I must repeat, what I have often before told you, that you, and I believe the generality of my fair countrywomen, are mistaken respecting the endless variety of French fashions; for there is a degree of sameness runs through them, generally speaking, which I never observed in England when our modes were of our own invention.

The promenade costume at present is more distinguished by neatness than show. *Carricks*, of light cloth, and without trimming, are very general. I do not know that I have ever described to you the form of this comfortable and appropriate winter dress, which is something between a pelisse and a loose wrapping coat; the body is made very full, and the front wraps entirely across to the right side. The entire fulness of the skirt is thrown behind, and it is confined to the waist by a narrow band of the same material. Three or four narrow straps buttoned to the right side keep it close in front. Four or five pelerine capes, which come no farther than the shoulder in front, conceal entirely the form of the body behind. A small prettily shaped collar stands up round the ruff, which is now again universally worn closed in front, and is in general of a very moderate size.

Pelisses of twilled levantine are also much in request; they are made exactly to fit the shape, and as no alteration has taken place with respect to the length of waists, form of sleeves, &c. since I wrote last, have little novelty, except a half sleeve and collar, both composed of puffs of silk to correspond, which have a new and taste-

ful appearance. These pelisses are lined, as are also the *carricks*, with sarsnet; but trimmings are very little worn, gimp excepted, which is in much request. The pelisses worn by *dashers*, whether composed of cloth or silk, are generally ornamented with small buttons, which are always of a different colour.

Velvet is, however, the material most in requisition with our *élégantes* of good taste for pelisses: crimson, deep blue, and emerald green are the favourite colours. They are made perfectly plain, and without trimming.

Witzchouras are still very general; some *belles* wear a small hood to them, which is a comfortable though not a very tasteful addition.

And now for the head. Silk plush, which was in such very high estimation when I wrote last, has given place, in a great measure, to velvet and satin; the latter, in particular, is very generally adopted for the promenade. Rose-colour and deep blue are very predominant, but white is in still greater favour, and black hats are also considered as elegant. There is much variety in the shape of bonnets, so much, indeed, that it would be hard to point out what was most fashionable. Small hats, the crown of a moderate size, and the front very small over the face, but sloped so as to come low on one side, are in high favour. They are in general composed of black or white satin or velvet, and lined and trimmed with rose colour. Sometimes a single rose is placed at the side, which is half concealed by a profusion of leaves; sometimes the ornament is a plume of down feathers, and not unfrequently the hat is quite plain:

when this is the case, a rich white lace veil, which reaches nearly to the knee, is worn with it.

Very small black velvet bonnets, lined and trimmed with yellow, and ornamented with a profusion of yellow feathers, are also in much estimation; and though they are certainly rather glaring, they are, upon the whole, more becoming than the generality of French bonnets. The crown is oval, the front small, except at the sides, where it comes low. A band of velvet, edged with yellow, passes under the chin, and is buttoned at the side; a plain band, to correspond, also goes round the crown, and the feathers, placed to the side, droop over the face. This hat is a particular favourite with fair beauties.

Plain large bonnets are also much worn; they are in general trimmed with blond, either white or black, but the former predominates even for black hats. Down feathers are generally thought more elegant than flowers, but the latter are still adopted by many *élégantes*; bouquets for hats are now, however, composed entirely of roses or auriculas, or sometimes a mixture of both. A cambric rose, with leaves to correspond, placed in the midst of a bunch of auriculas, composed of velvet, is much admired, as is also a bunch of roses of five or six different colours, with a small cockade of ribbon, or a bow and ends.

Chintz or plain sarsnet for the morning costume begin to supersede British materials. Morning dresses continue to be made in a very plain style; they are now tight to the shape, buttoned behind, and finished at the waist by a band of

the same material as the dress; they come up to the throat, but have no collars. Flounces are once more universal; they are now worn very narrow, composed of the same material as the dress, but very close together, and scalloped at the edge. Three very narrow falls are placed round the bust, which give the appearance of a tippet. Sleeves are still made nearly tight to the arm, especially at the wrist, which is finished by a triple flounce to correspond with the skirt.

Morning *cornettes* are uniformly composed of muslin, and in general very becomingly made; they have a small dome crown, drawn in at top, and ornamented with bows of ribbon, both on the crown and in front on the forehead. A very narrow lace border, which goes round, passes under the chin, and is fastened with a knot of ribbon on one side.

Dinner costume has varied a little since my last, fine white merino cloth and plain sarsnet being now the materials most in requisition. The dresses most fashionable are those cut low round the neck and shoulders, and sloped down on each side of the bosom; and the *fichu*, which is still composed of *tulle*, is very full trimmed round the neck with lace. A double row of scalloped flounces, composed of the same material as the dress, is the only trimming worn in dinner dress. Many ladies wear only a puffing of blond round the bosom and sleeves of their dresses.

The elegant gauze dress I described to you in my last is still in high estimation for youthful *belles*. Crape, which has been little worn for some time past, is also in re-

quest; it is fashionable in crimson, blue, emerald green, and *coquelicot*, but it is still more fashionable in white. One of the prettiest full dresses I have seen, is a petticoat of white crape over white satin. The petticoat is trimmed round the bottom with five or six rows of crape, each edged with narrow white satin ribbon, and plaited very full: a similar trimming is put on about a quarter of a yard from the bottom. The body is of rose-coloured satin, made to fit the shape, without any fulness, and cut moderately low round the neck and shoulders; it just meets in front, and displays a white satin stomacher. The sleeve, composed of white crape, is very short, extremely full, and confined to the arm by bands of pink satin, placed across in a byas direction. Black or dark-coloured velvets are also much worn, and white satin is in general request with *belles* of all ages. Ermine, swansdown, and chenille mixed with ribbon, are all in estimation for trimming.

*Tocques* are still much worn, and wreaths of flowers, particularly roses, form a very favourite evening head-dress. For *grand* costume turbans are most in estimation. They are composed either of vel-

vet or crape: in the former *coquelicot* and dark blue are the favourite colours; in the latter rose is in much request, as is also white. They are most superbly ornamented with diamonds or pearls, but there is nothing novel in their form.

The hair is still worn in full dress as described in my last, except that the hind hair is so disposed that a part of it appears as if it had escaped from the comb which confines it, and falls in ringlets on the neck. The Duchess of Berri, who has very beautiful hair, was the first to bring in this fashion, which is now very generally adopted.

Our warm furred shoes have lost something of their estimation. The most fashionable promenade shoe now is a high sandal, to correspond with the dress. *Coquelicot*, deep blue, and emerald green, are the colours most in estimation for velvets. In cloth, light blue and drab are considered most fashionable, and all the shades of rose-colour are worn in silks.

Coloured stones are very little worn in either full or half dress, but coral has lost nothing of its attraction. Adieu, my dear Sophia! believe me always most affectionately your

EUDOCIA.

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## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

SPEEDILY will be published, dedicated by permission to her Royal Highness the Princess Charlotte of Wales, *The Home of Love*, a poem, by Mrs. Hen. Rolls, authoress of *Sacred Sketches*, *Moscow*, an address to Lord Byron, and other poems.

Early this month will be published a new *Grammar of the French Language*, by Charles Peter Whitaker, formerly of the university of Gottingen, professor of languages, on a plan perfectly original, intended for the use of those who wish to acquire a speedy and gram-

# THE Repository

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*Manufactures, &c.*

THE SECOND SERIES.

VOL. III.

MARCH 1, 1817.

N<sup>o</sup>. XV.

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the provinces when they settled there, have degenerated with respect to bulk and quality, in a country whose temperature and soil seem to be less favourable to

the strength and perfection of the animal creation\*.”

(To be continued.)

\* Dr. Robertson's *History of America*.

## FASHIONS.

### LONDON FASHIONS.

#### PLATE 16.—OPERA DRESS.

A BLUE crape dress over a white satin slip; the dress trimmed round the skirt with a deep blond lace, which is headed with a light and novel trimming, composed of white floss silk and small pearl beads: this trimming is surmounted with a beautiful deep embroidery of lilies, surrounded by leaves. The body and sleeves of this dress, as our readers will perceive by our print, are extremely novel. Head-dress, *tocque à la Berri*; it is a crown of a novel form, tastefully ornamented round the top with lilies to correspond with the trimming of the skirt, and a plume of white feathers, which droop over the face. Earrings, necklace, and bracelets, sapphire mixed with pearl. The hair dressed in loose light ringlets on the forehead, and disposed in full curls in the back of the neck. White kid gloves, and white satin slippers.

#### PLATE 17.—EVENING DRESS.

A soft white satin gown, made a walking length, cut very low round the back of the neck, and slanting down at each side of the bosom, so as to meet at the bottom of the waist in front. A narrow cestus of lilac satin, disposed in folds, and finished by a bow in front, goes round the waist. The

trimming of this dress is swansdown, disposed with much taste and novelty: there are three rows round the skirt, each of which is ornamented with a lilac bow in front. A row of swansdown goes up the front and round the bosom; it is so disposed, that it displays a white lace tucker. The back is quite tight to the shape. *Chemisette*, long sleeve, made very loose and drawn close to the wrist, which is trimmed with swansdown and a bow of lilac ribbon; a bow to correspond loops up the fulness on the shoulder. Head-dress, the imperial *tocque*, composed of white satin; the front, in the form of a tiara, is superbly ornamented with pearls; the crown is set in full; it is of a very moderate height: a plume of white feathers, placed upright in front, finishes this *tocque*. The hair is disposed in light curls over the forehead, and low at the sides. White spotted silk shoes, and white kid gloves. Necklace, ear-rings, and bracelets, of pearl.

#### GENERAL OBSERVATIONS ON FASHION AND DRESS.

Notwithstanding the fineness of the weather, our fair pedestrians still continue to wear those warm dresses so appropriate to the season. Cloth and velvet pelisses





EVENING DRESS

and walking dresses are as high as ever in estimation; but poplin and stout sarsnet walking dresses, with velvet spencers, are also considered very genteel. Waists still continue perfectly Grecian; the backs of dresses have rather decreased in breadth, and tight bodies are much more general than loose ones: we see, however, a good many of the former still worn by very tonish *belles*.

Fur still continues to be a favourite trimming for pelisses, and we have noticed this season the greatest variety we have ever seen of fancy furs; sable is also very general: fur trimmings are always worn very broad.

Velvet, white merino cloth, fancy poplin, and striped sarsnet, are all in estimation in the carriage costume, or for the first style of promenade dress. Chenille begins to be very generally used in trimmings; we have noticed some fringe composed entirely of it, and it is also much worn in narrow edgings for satin trimmings. We have seen two or three ornamental gimps of a light tasteful appearance; they are used either to edge satin trimmings, or else they are intermixed with the satin. One of the most elegant carriage dresses that we have seen is composed of white merino cloth: the skirt trimmed with green satin, which is drawn up in scollops. These scollops are edged and surmounted by a narrow gimp, something darker than the satin; and each of them is finished by a small silk ornament, to correspond with the gimp. The body is made high, and without any fulness; it is ornamented round the throat in a novel and tasteful manner, with

an intermixture of white cloth and green satin. The long sleeve, of a moderate fulness, is finished towards the wrist by folds of green satin, which are intermixed with the cloth of the sleeve, and placed up the arm about half a quarter; the fulness is then loose to the shoulder, which is finished with a small half-sleeve to correspond with the trimming of the skirt. This dress is uncommonly tasteful; and, as it was introduced for a lady of very high rank, we do not doubt that it will continue a favourite through the spring.

A very considerable alteration has taken place in the shape of bonnets since our last number; beautiful Leghorn bonnets, the crowns of which are lower and the fronts deeper than they have been worn for some time back, are in the greatest estimation with *belles* of the *haut ton*. The Gloucester hat in white velvet, lined with white satin, is also a very general favourite; it is an uncommonly pretty shape—an oval crown of a moderate height, and a small turned-up front; it is ornamented with a plume of down feathers, which always correspond with the dress.

Heavy materials are still in requisition with some *élégantes* for the morning costume, but muslin is infinitely more fashionable. The dishabille which we are about to describe is the most tasteful that has appeared for a considerable time; it is just introduced, and promises to become a very great favourite.

A petticoat of the finest Scotch cambric, ornamented with a profusion of small tucks, and finished at the bottom by a triple fall of nar-



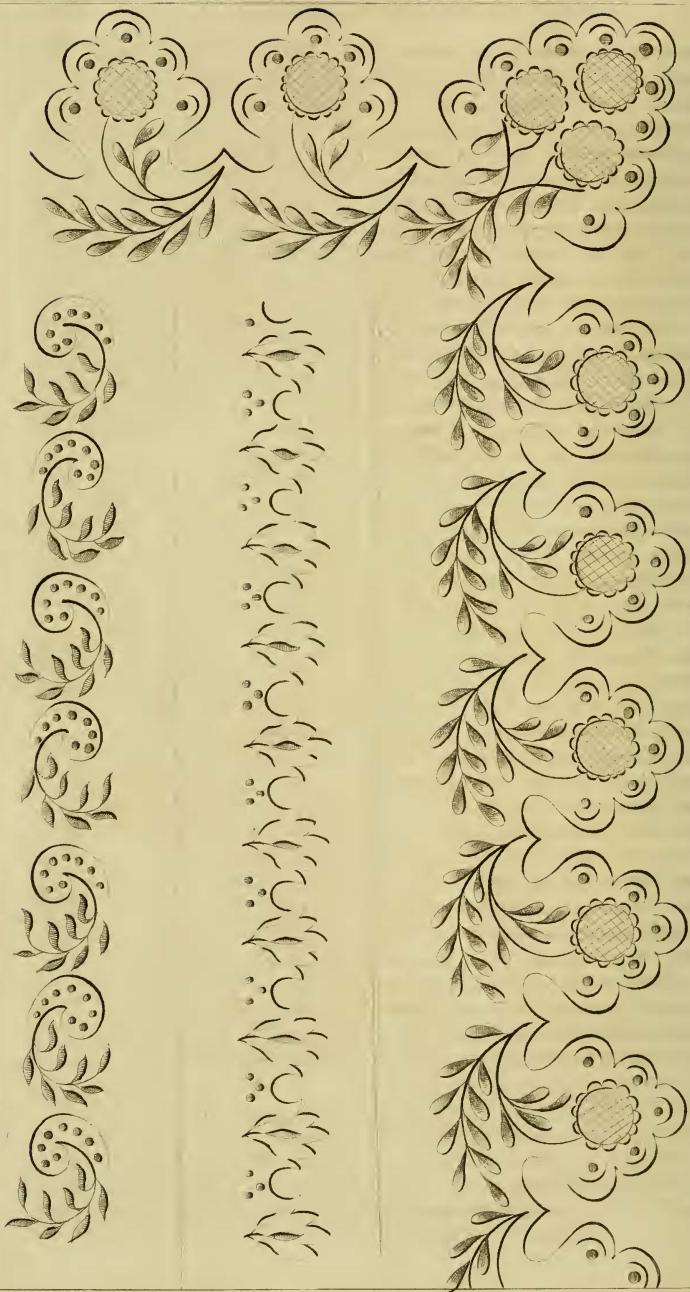
row worked points. Over this petticoat is worn a short open dress, made perfectly tight to the shape; the body extremely short in the waist, and the skirt gored at each side of the back, so that there is no fulness whatever at the waist. The body is of a three-quarter height; it slopes on each side of the bosom till it meets at the waist, from whence it goes off to the bottom in a round slope. A pelerine cape, of a singularly novel and pretty form, goes round the bosom, and the entire of the dress is trimmed with points to correspond with the skirt. A long sleeve, which has very little fulness, is ornamented from the wrist about half a quarter up the arm with five byas pieces of muslin, which are put round the arm, and confined by very narrow muslin bands. This part of the sleeve, which is open, is buttoned down to the wrist, where it is finished by a narrow frill of pointed work. A broad piece of work is let in up the middle of the sleeve, which is edged at each side with narrow points of work. A *fichu*, composed of clear worked muslin, made so as to leave the throat entirely bare, and trimmed with pointed lace, is worn with this dress, as is also a *cornette* of a remarkably simple and elegant form: it is composed of British net; the lower part a French mob; the crown, rather full, but not high, is drawn in behind in such a manner as to form a bunch of lace, which stands up at the back of the head. The cap comes only to the division of the front hair, of which it does not conceal any part. A large bow of broad satin ribbon is placed on the middle of the forehead, and a

narrow lace border goes all round the cap, but is put on quite plain.

We examined this dress with particular attention, because we conceived that nothing could be better adapted for the breakfast attire of those ladies who wish to combine simplicity and neatness with fashion and elegance.

The materials for dinner dress still continue the same as last month. We have observed, however, a very novel and pretty body, composed of letting-in lace and satin ribbon to correspond with the colour of the skirt; the lace is nearly two inches broad, but the ribbon is very narrow: the form is a frock, which buttons behind with very small silk buttons, to correspond with the ribbon; the back is byas, and so contrived that the ribbon meets and forms a point at each button; the front is similar, except that, instead of buttons, it is ornamented with three small bows of narrow ribbon. The sleeve is long, and wider than they are worn in general; it is composed of British net, slashed with letting-in lace, and ornamented with bows of narrow satin ribbon, to correspond with the body.

Gauze, British net, crape, and satin, are universally worn in full dress. Besides the two elegant dresses which we have given our readers in our prints for this month, we have noticed one on a lady of high rank and undoubted taste, which is extremely novel, and must be generally becoming to matronly *belles*: it is an open robe of black satin, and is worn over a white satin petticoat. The petticoat is trimmed with blond, a double flounce of which is put on very full, and



surmounted with puffings composed of white satin and blond, with a small pearl rosette in the middle of each. The robe is made a walking-length; it is open in front, made tight to the shape, and very short in the waist, which is fastened in front by a clasp composed of precious stones, to correspond with the necklace; and the robe is sloped on each side of the front, so as to display the petticoat, and is trimmed round with an embroidery of Provence roses, between each of which is placed a small bouquet of rose-buds and myrtle-leaves: the effect of this trimming is extremely beautiful, and its vivid hues form a striking contrast to the sombre colour of the dress. The sleeve is long, and composed of black satin; one large slash of white satin, which is nearly half a quarter and nail in length, goes from the wrist up the arm; it is braided across with pearl, and small pearl buttons are thickly set on each side; a pelerine of Mechlin lace is tacked under the embroidery round the bosom. Long sleeves are now so prevalent in full dress, that we see scarcely any others; they are, in our opinion, extremely inappropriate to *grand costume*, but the ordinances of Fashion are too frequently in opposition to the laws of true taste.

The hair in full dress does not display the forehead quite so much as last month, but it falls lower on each side of the face; part of the

hind hair is braided, and the remainder is disposed in bows, which are brought very far back.

*Tocques* are still in the highest estimation in full dress; but their shapes have varied since our last number: we refer our fair readers to our prints for the two shapes most in favour. The materials of which these head-dresses are composed, are either velvet, satin, or gauze; crape is worn only when it corresponds with the dress. Black velvet, enriched with jewels, and ornamented with plumes of feathers, is very much adopted by matronly ladies.

Half-wreaths of exotics, placed very far back upon the head, are worn by very juvenile *élégantes*, as are also bouquets composed of the earliest flowers of spring.

We have no alteration to notice in jewellery since last month.

Fans have rather decreased in size lately; white crape fans, richly embroidered in silver, are most fashionable at present.

The most fashionable boot for the promenade is composed, the lower part of leather, and the upper part of stout silk or jean, to correspond with the dress.

Dress slippers, particularly for balls, are frequently made of silver tissue; but white satin and spotted silk embroidered in coloured silks, are also very fashionable.

Fashionable colours for the month are, green, slate-colour, purple, pale mouse-colour, and ruby.

## FRENCH FEMALE FASHIONS.

PARIS, Feb. 18, 1817.

My dear SOPHIA, old time has been THE fineness of the weather since I wrote last, has afforded our

*élégantes* an opportunity of displaying the versatility of their taste in dress. Witzchouras and carriicks have in a great measure given place

to spencers, pelisses, and rich shawls. The hussar spencer is at present a great favourite: it is composed either of velvet or fine merino cloth; the waist is very short; a small collar stands up round the throat, which is sloped out in front; two or three falls of lace, of a moderate breadth, are just visible above the collar. The front is ornamented on each side with frogs, and braided across. The sleeve, nearly tight to the arm, is very tastefully ornamented at the wrist with frogs and braiding; a roll of cloth forms a small half-sleeve. This is the most novel spencer at present, and it is really smart and tasteful.

Pale puce-coloured velvet pelisses are also in request: they are open in front, and partially display the white dress generally worn underneath. One of the prettiest that I have seen, is lined with white sarsnet, and cut round in scollops of about an inch and half in breadth; these scollops have a very light edging of swansdown. A spencer is attached to it, which is composed of satin, a little lighter than the velvet; the pelisse is cut down behind very low in the back of the neck, and the front slopes so as to display the satin body underneath; a row of points, edged to correspond, falls over, which has a very pretty effect: it is finished at the throat by a very novel kind of ruff, composed of satin points, wired at the edge to keep them out, and mixed with puffs of white blond. This pelisse is well calculated for *belles* of a light and graceful figure, such as your own, my Sophia; but short or clumsy ladies, several of whom wear it, look worse in it than any thing which has been fashionable for some time.

The most fashionable material for bonnets at present is beaver; silk plush, which has been so long in request, is now used only for trimming dresses. Flowers, of which such a variety were worn a few weeks since, have entirely disappeared; but their place is profusely supplied by ribbons and feathers. There is a little alteration in the shape of the bonnets since I wrote last; the fronts are now worn larger, and project a good deal more than they did. The crowns, both of hats and bonnets, continue a very moderate and becoming height. Velvet is next in estimation to beaver, but satin is very partially worn.

The most fashionable velvet hats are trimmed with a half-wreath of endive made of ribbon, which is placed to one side of the front. Black, white, and rose-colour are most in request for hats; but amaranth, citron-colour, and dark green, are also considered elegant. Linings of hats are generally rose-colour: lilac was very fashionable for linings, but it is now nearly exploded.

Cambric muslin is in very high estimation for the morning costume. The most fashionable dishabille is the *chemisette*: it is an open robe, nearly a quarter of a yard shorter than the petticoat; the skirt is gored, so as to throw considerable fulness behind. The body is loose, and confined to the waist by a coloured sash. The body comes up to the throat, but is made without a collar, and the fulness of the muslin is confined to the shape of the neck by three rows of gauging, at about an inch distant from each other. The sleeve is rather loose; it is finished at the wrist to cor-



respond with the neck, and is drawn up at the shoulders in three places, which are ornamented with bows of ribbon to correspond with the sash. The trimming is a single row of work all round, headed with puffings of muslin; a small white button, of the sugar-loaf form, confines each puffing. This is a pretty simple morning dress; it is very much worn, and as the *formalists* and *dashers* have in some degree ceased their hostilities, it is adopted by both parties.

Coloured satins, trimmed round the skirt with one row of white satin vandykes, are partially worn in full dress. There is one just introduced, called the robe à la *Infanta*, the effect of which is pretty and singular enough. I saw it last night, for the first time, at a supper given by Madame D'A——, and as it was worn by a very dashing *marquise*, I am inclined to think it will become general. It is composed of green satin; the body is cut very low all round the bust; the back is slashed up the middle with white satin; there are three slashes; the green satin fastens over with little straps, each of which is ornamented with a pearl button. The shape of the bosom is formed by a slash on each breast. Spanish long sleeves, slashed to correspond.

White crape or gauze is the only material used for full dress by juvenile *élégantes*; it is worn over white soft satin or rich white sarsnet slips, and is trimmed with folds of crape, which are confined by bands of white silk trimming, placed over the crape in the form of diamonds. The body is made of folds of crape, which form the shape

of the bosom in a very pretty manner. The back is also formed of folds, which are brought down to the middle of the waist almost in a point; a large white satin bow and long ends, placed in the middle of the back, finish the waist. The sleeve, which is very short, is also formed of folds of crape, which are confined by bands of silk trimming.

Although this dress is pretty and tasteful, it displays the neck in a very indelicate style; or rather, I should say, the back of the neck: if worn with a tucker, it would be at once delicate and becoming; but they are little used by our fair fashionables.

The present style of hair-dressing is half Chinese: a few light ringlets are suffered to stray over the forehead; the hind hair, combed up as tight as possible, is plaited, and disposed in the form of a coronet on the summit of the head. This is the style of hair-dressing adopted by very juvenile *belles*, who place bunches of amaranths, roses, or auriculas in their hair in front. *Tocques* and turbans continue to be worn by all the *élégantes* who have passed the spring of life. The most fashionable of these head-dresses is the *tocque à la diademe*, composed of dark green, black, or amaranth-coloured velvet; its name will explain to you its shape: it is always decorated with feathers and jewels, and is a particular favourite with majestic beauties.

Small white satin hats, the front coloured with embroidered *tulle*, and edged with down feathers, a plume of which is also placed at the side, are much in request; as are rose and citron-coloured vel-

vet hats, ornamented with flat feathers, one half of which are white and the other half the colour of the hat. These hats have a moderate-sized crown; and the front, which is round, turns up either in front or on one side. *Cornettes* continue as much worn as ever in half dress, and I shall describe to you some extremely pretty ones when I write again.

The only alteration which I here observe in jewellery, is, that rings, with very loyal mottoes, which are generally composed of coloured gems, begin to be worn by those ladies who affect an enthusiastic veneration for the king. I can

scarcely repress my indignation when I behold *parvenues*, who, owing every thing to the Revolution, and detesting in their hearts the very name of Bourbon, come forward with the most ostentatious expression of love and loyalty to their monarch; while, by their dark machinations, they spread division and unhappiness in his family, and rob him of the best affections of his subjects. But I think I hear you exclaim at the inconsistency which leads me from a dissertation on dress, to politics. I shall cut it short, however, by assuring you, that I am always your

EUDOCIA.

## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

MR. ACKERMANN has in the press a seventh edition of the *Tour of Dr. Syntax in Search of the Picturesque*, with a set of new engravings by Mr. Rowlandson: and also an edition of the *Vicar of Wakefield*, printed in the same size and style as the above, and illustrated by the same artist.

Mr. Ackermann has also in the press, a work on the *Costume of the Netherlands*, illustrated by thirty coloured engravings: it will be completed in three monthly parts.

A new edition, being the sixth, of Warden's *Letters*, written on board the Northumberland and at St. Helena, is in great forwardness, and will appear in a few days.

In a few days will be published, *Ponsonby*, in two vols. 8vo.

Early in March will be published, *The Triumph of Love*, and other poems, by Howard Fish.

Mr. Charles Mills has in the press, in one volume 8vo. *A His-*

*tory of Muhammedanism, or a View of the religious, political, and literary Annals of the Disciples of the Arabian Prophet.*

The Rev. Hugh Pearson, of St. John's College, Oxford, will publish early in March, *Memoirs of the Life and Writings of the late Dr. Claudius Buchanan.*

The author of the *Guide to Domestic Happiness* will soon publish *Gethsemane, or Thoughts on the Sufferings of Christ*, in small 8vo.

The seventh and eighth volumes of the new edition and continuation of Campbell's *Lives of the Admirals*, which complete the work, are just ready for delivery.

Major Rennell is printing *Illustrations of the History of the Younger Cyrus, and Retreat of the Ten Thousand Greeks*, with explanatory maps.

Mr. Isaac Blackburn, ship-builder at Plymouth, has ready for the press, *A Treatise on the Science of*

# THE Repository

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THE SECOND SERIES.

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Wide and more wide, self-warn'd,  
 without command,  
 Gaul's awe-struck files their circling  
 wings expand;  
 Through many a stage of horrors had  
 they past,  
 The climax this, the direst as the last;  
 Albeit unused o'er others' griefs to moan,  
 Soon shall they purchase feeling from  
 their own.  
 From flank to centre, and from rear to van,  
 The billowing, crackling conflagration  
 ran,—  
 Wraps earth in sulphurous wave, and now  
 the skies  
 With tall colossal magnitude defies,—  
 Extends her base, while sword and spear  
 retire,  
 Weak as the bulrush to the lava's ire,  
 Long had that circle, belted wide and far  
 By burnish'd helm, and bristling steel of  
 war,  
 Presented hideous to the Gallic host  
 One blazing sea, one adamantine coast!  
 High o'er their head the bickering radi-  
 ance towers,  
 Or falls from clouds of smoke in scorch-  
 ing showers:  
 Beneath the crimson concave long they  
 stood,  
 Like bordering pines when lightning fires  
 the wood,

And as they hemm'd that grim horizon in,  
 Each read in each the terrors of the scene.  
 Some fear'd—accusing Conscience wak-  
 ed the fear,—  
 The Day of wrath and retribution near,  
 Deem'd that they heard that thund'rous  
 Voice proclaim,  
 "Thou moon to blood be turn'd, thou  
 Earth to flame!"  
 Red-robed Destruction far and wide  
 extends  
 Her thousand arms, and summons all her  
 Fiends  
 To glut their fill, a gaunt and ghastly  
 brood!  
 Their food is carnage, and their drink is  
 blood,  
 Their music, woe; nor did that feast of  
 hell  
 Fit concert want—the conquerors' sa-  
 vage yell,—  
 Their groans and shrieks whom sickness,  
 age, or wound,  
 Or changeless fearless love in fatal du-  
 rance bound.  
 While Valour sternly sighs, while  
 Beau y weeps,  
 And Vengeance, soon to wake like Samp-  
 son, sleeps,  
 Shrouded in flame, th' Imperial City low  
 Like Dagon's temple falls! but falls to  
 crush the Foe.

## FASHIONS.

### LONDON FASHIONS.

#### PLATE 22.—PARISIAN BALL DRESS.

A FROCK of white *tulle* over a white satin slip; the upper part of the body is formed of a piece of *tulle* set in full, the lower part plain, and ornamented by three rolls of white satin, which form a cestus. The sleeve, very short and full, is ornamented also by rolls, which are placed byas across the arm, and finished in the middle by a bow of ribbon. Two bows of ribbon are

placed, one on the middle, the other at the end of the shoulder-strap, in front. The bottom of the skirt is trimmed with three rolls of white satin, above which are placed bows of ribbon at regular distances, and they are surmounted by a triple row of rolls. An apron of *tulle*, trimmed with pointed blond, gives an elegant finish to this dress: it is much wider at the bottom than the top, and is sufficiently short to dis-





PARISIAN GALLERIES



WALKING DRESS

play the trimming of the dress. The hair is dressed very light and low on the temples in front, and the hind hair braided and brought round the crown of the head. It is ornamented only with a band and bow of white satin. White satin slippers. White kid gloves, finished by bows of ribbon at the top.

PLATE 23.—WALKING DRESS.

Muslin high dress, made a walking length; the skirt trimmed with a deep double flounce of muslin, pointed round the edge, and worked in a light running pattern: the heading corresponds. Over this dress is a spencer of blush-coloured figured sarsnet, made very short in the waist; the body is plain at top, but has a little fulness at the bottom of the waist. For the form of the front, which is tastefully ornamented with frogs, we refer our readers to our print. A small standing collar supports a double frill of lace round the throat. Plain long sleeves, finished at the wrist by frogs. Bonnet *à la Flore*, composed of satin, to correspond with the spencer. The form of this bonnet is new and extremely pretty; the crown is oval, rather low, plain at the top, and full in the middle. The front, which is very deep, is edged with an intermixture of blond and white silk cord. It is finished by pink strings, and a bunch of exotics in front. White kid gloves. Blush-colour kid slippers.

GENERAL OBSERVATIONS ON FASHION AND DRESS.

The fair votaries of Fashion have now, in a great measure, laid aside the heavy costume of winter. Rich levantines and elegant fancy poplins have taken place of cloth and

velvet, though the latter is still worn for spencers. White merino cloth is also occasionally adopted both for spencers and pelisses by some *belles* of undoubted fashion. These pelisses are lined and trimmed either with azure, blush-colour, or pale green. They have a very elegant appearance, but they afford no novelty to present to our fair readers.

The spencer and bonnet, which we have given in our print, are the most elegant dress promenade or carriage costume that we have seen. Next to it in estimation is a pelisse composed of apple-green levantine, lined with white satin, and trimmed with a wreath of white satin leaves. The skirt is finished by a large fancy flower, composed also of white satin, which is placed at each corner of the front breadth. The body, which is quite tight to the shape, is rendered novel and striking by the fanciful manner in which a wreath, to correspond with the trimming of the skirt, is disposed round the bust. Plain long sleeve, surmounted by a small white satin half-sleeve, and finished at the wrist by a binding of white satin. The collar of the pelisse, which comes up close round the throat, is formed by a fulness of white satin, intermixed with rows of lace, which has a very elegant effect; and there is generally a very full narrow lace ruff attached to the long sleeve. This pelisse is upon the whole elegant and tasteful, though we must observe, that we think it never ought to be worn by under-sized *belles*, or by those ladies who are much inclined to *embonpoint*.

Rich silk scarfs continue to be

worn, thrown carelessly round the shoulders. China crape, net silk, and imitation of India, are also in estimation.

Bonnets of Leghorn and satin, particularly white satin intermixed with fancy velvet, are very genteel; but the promenade hat generally adopted by our most tonish *élégantes* is the *chapeau de Versailles*, formed of pearl, in the manner of whalebone, which is now more generally worn. This hat, which has been just introduced, is of a very novel form. The crown is lower than those of last season, and is much sloped at the sides; the brim is thrown up in front, and being cut square to the chin, forms a very becoming shape. The beauty and elegance of the material render it probable that it will continue long in favour.

Plain jaconot, striped and cambric muslins, are universally adopted for morning dress. The most prevailing form is a high dress, which buttons behind; the back is generally full, and of the same breadth as last month. The front is cut byas, and shews to great advantage the shape of the bust. The upper part of the body is sometimes composed of alternate strips of work and lace, both which are let in plain, and it is finished round the throat by a double or triple frill of lace, which falls over. The long sleeve has very little fulness; it is finished from the wrist about half way to the elbow by full bands of muslin let in between small tucks, of which there are frequently four or five together. If the body is ornamented with work and lace, rows of work are substituted for these bands of muslin. The skirt is trim-

med almost to the knee with either work, lace, or full bands of muslin, which are interspersed between rows of tucks. All this trimming is injurious to the figure, unless the wearer is tall: it is not, however, so bad as the heavy flounces and furbelows of last year.

The *corset des Graces*, which we noticed in a former number, is still the most fashionable stay among the higher circles. We perceive that a very considerable improvement has taken place in its form. The perfect ease and freedom experienced by the wearer of this corset, as well as the elegance which it gives to the *contour* of the shape, has procured it, we understand, very distinguished patronage.

A new article for pelisses, which is also very appropriate for half dress, has just been submitted to our inspection; it is a black brocaded silk, embroidered round the bottom in the style of the French shawls, but in a much smaller pattern. This silk is very rich, and in light colours would be beautiful; but in black we think it too heavy for the approaching season. Muslin is greatly in favour for dinner dress, but slight silks are likewise much worn. Frocks are universally adopted in dinner as well as evening dress, and long sleeves still continue very general in the former. We have nothing novel to announce in the form of dinner dress. We have seen one composed of fine India muslin, the skirt of which was ornamented in a new and very tasteful style: plain bands of letting-in lace were attached to pieces of muslin half a quarter in breadth; two of these



were let in round the skirt in waves, each wave ornamented by a trimming of narrow lace. The bottom was finished by a very full double flounce of lace. The body of this dress was composed entirely of letting-in lace. The sleeve long, and formed of bands of plain net, joined by letting-in lace; it was cut byas, and had a very pretty effect. A double row of lace, plaited very full, stood up round the back of the neck, and was brought down in a point to the end of the shoulder-strap in front. The bosom was rather too much exposed, but the general effect of the dress was elegant and striking.

The materials for full dress continue the same as last month, with the exception of black satin, which is little worn. We have noticed a new and very elegant article for full dress; it is a fancy gauze, of a very slight but glossy texture, embroidered in the loom in a running pattern round the bottom of the skirt, of either shanrocks, oak-leaves, or laurel, in various shades of green. Short sleeves are now very generally adopted in full dress. Long ones, if at all worn, are composed in general of white lace. There is very little variation in the materials for trimmings since last month. We observed one on a lady at the Opera the other evening, which was extremely pretty, though rather too much in the old French style (we allude to the quantity), for the dress was trimmed nearly to the knee. It was a blue crape frock, ornamented round the bottom of the skirt with *rouleaus* of blue satin, which were laid on white net; the net was excessively

full, and the fulness confined at distances of about half a quarter by small blue silk ornaments. Had there been three instead of six *rouleaus* of satin, the effect would have been very pretty.

The gipsy mantle, composed of fine cloth, the colour a mixture of French grey and white, is much in request for the opera. It is a short mantle cut byas, and lined either with blue or pink sarsnet. A hood, lined to correspond, renders it a very comfortable envelope, as the head and throat may be shielded at pleasure from the cold air in getting in or out of a carriage. The mantle, however, would answer the purpose for which it is intended much better, if it was made longer; but as it is adopted by *belles* of the highest rank, we think it likely to continue a favourite.

*Tocques* have declined considerably in estimation since our last numbers. Flowers are now the prevailing ornament for *élégantes* of all ages: we must, however, except very old ladies. Full garlands placed on one side of the head, a bunch of flowers put very far back, or a half-wreath, which is also placed far back, is the prevalent style for full dress. A row of pearls is frequently brought round the front hair, and a bunch of flowers placed close to the tuft formed by the hind hair. Diamond and pearl sprigs, tiaras, and other ornaments in precious stones, are seen only in grand parties.

White satin half, or rather we should say quarter, boots are again beginning to appear in full dress. They are cut extremely low, and trimmed with white silk fringe, or

sometimes embroidery. We cannot, however, reconcile them to our ideas of full dress.

Fashionable colours for the month are, azure, pearl-grey, apple-green, blush-colour, and lilac.

### FRENCH FEMALE FASHIONS.

PARIS, March 20, 1817.

*My dear Sophia,*

As I found by your last letter that you were so very desirous of appearing at Lady N——'s ball dressed *à la mode Française*, I have sent you a drawing of a ball dress which is in very high estimation here\*. You may have it made either in crape, ganze, or *tulle*, but you must wear it over a white satin slip.

Notwithstanding the approach of spring, our promenade dresses are still heavy. The most fashionable material for the morning promenade is merino cloth of a slight texture; it is extremely fine, soft, and glossy. Round dresses of white merino, the body perfectly tight to the shape, with a small standing collar, are worn by our most tonish *élégantes*. The long sleeve is nearly tight to the arm, and is ornamented only by a small satin cuff. The trimming is composed of three *rouleaus* of white satin. A white silk square shawl, the border richly embroidered in natural flowers, and a bonnet with a front so large that it nearly conceals the face, and without any ornament but a plain band and strings, completes a plain and gentlewomanly walking dress.

Short round dresses, which are worn only with pelerines to correspond, are, however, also in considerable estimation. They are made

principally in merino cloth; green, slate-colour, and deep blue of a peculiarly brilliant tint, are the colours most fashionable for cloth dresses. They are made to display in the most advantageous manner the *contour* of the shape: the pelerine just reaches to the shoulder. The bottom of the gown and the pelerine are trimmed with silk plush. They are generally shorter than the muslin slip worn underneath, which is very richly embroidered round the bottom.

The materials of hats vary as much as their form, and I might fill half a dozen sheets of paper were I to attempt a description of them all. Velvet, *gros de Naples*, and silk plush are most in favour for undress, both for hats and *capotes*; and satin, crape, and *gros de Naples* are most fashionable for half-dress hats. But the form? you cry. Well, then, for undress: the prevalent shape is a bonnet, the crown rather higher than they have been for some time past, and broader at the top than the bottom. The front, which is very deep, turns up. Green, citron, slate-colour, and lilac of a shade inclining to red, are the favourite colours. Rose-colour and lilac are most in favour for linings. Citron is also fashionable; lilac bonnets are generally lined with it: the effect is, as you may suppose, extremely glaring and inelegant.

Large bands of plaited ribbon are a favourite trimming for un-

\* We have presented our readers with this beautiful dress in our print of a Parisian ball dress.

dress bonnets. These bands are sometimes laid byas across the linings, and as the fronts of bonnets project greatly from the face, the linings are very visible. The brims both of hats and bonnets are now edged only with satin, both blond and marabouts being exploded.

Hats have varied a little in form since my last letter; the crowns are rather higher and the brims smaller. The crowns of the most fashionable hats are ornamented with five or six bands of satin, and a bunch of flowers is generally placed a little on one side of the front. Double hyacinths, daffodils, lilies, and bunches of rosebuds, are most in favour; but china-asters, bunches of heart's-ease, and violets, are also worn.

There is nothing novel in morning dress. *Perkale* is much worn for dinner parties, as is also plain sarsnet. In the former, the trimming consists of three rows of points of the same material, placed one above another round the bottom of the skirt. The sleeve is cut round the wrist in points, and a small-pointed pelerine is affixed to the back of the dress, but comes no farther than the shoulder in front. Dinner gowns still continue to be cut low round the bust, but the neck, and even the throat, is entirely concealed by the *fichu*. Those of worked muslin are now most fashionable: they are made exactly to the shape of the neck; a full band of muslin goes round the throat, and is surmounted by a lace frill; and a double row of lace, set on very full, goes round the bust.

Dinner dresses are trimmed only with plain bands of satin, and those never exceed three in number; two

are more general. Waists still continue very short; and there is an ornament generally affixed to them, which I cannot designate better than by the term *Frisk*: it is a piece about the breadth of half a quarter, of the same material as the dress, bound with narrow ribbon, underneath which is tacked a wire-ribbon; it is doubled and sewed very full all round the back of the gown: the effect is whimsical, and not unpleasing.

*Tocques* and turbans have given place to the cap *à la Bacchante*, which is now universally adopted for evening parties; it is made of embroidered *tulle*, or for *grand costume*, it is composed of silver lama. The crown of this whimsical head-dress is of the same shape as those of the *tocques*, but it has a small brim, which is trimmed with plaited *tulle*. It is ornamented with a half-wreath of roses, a plume of marabout feathers, or more frequently with bunches of grapes: this last ornament is certainly the most appropriate. This head-dress is placed very far back upon the head, and much to the left side. It is neither elegant nor becoming, but at this moment it is perfectly the rage.

Nothing can be more elegant or tasteful than the *coiffeures* worn at court by the Duchess de Berri. I have never seen finer hair than that of her royal highness; its colour is a pale chesnut, and it is uncommonly luxuriant. She is very fond of appearing *en cheveux*, which is dressed sometimes in light loose curls on the temples; the hind hair, twisted up *à la Grecque*, is brought to the left side, where it forms a large knot, round which is a row of

pearls. Sometimes the knot is fastened by a diamond comb. A Provence rose is placed among the full curls on her temples at the right side.

She appeared lately at a ball with her hair dressed very much in the style of our Charles II.'s court, except that the curls were raised on each side of the middle of the head by rows of blue ribbon, which formed a large knot in the centre of the back of the head.

A very elegant style of head-dress, and one which is much adopted in the higher circles, is a scarf of silver gauze trimmed with silver fringe; it is brought round the head, and fastened at the right side, so as to form a drapery. A full plume of heron or bird of paradise feathers, is placed on the left side, so as to droop a little over the forehead.

I did not conclude my letter yesterday, as I was going to an evening party, and I waited to see whether I should have any novelty to send you. The dress which I admired most was a frock, composed of white *tulle*, and worn over a slip of the patent blush-colour: it was trimmed round the bottom of the skirt

with a deep flounce of blond lace, which was surmounted by a roll of pink satin; a row of pearls is twisted round this roll. A fall of blond, with a heading of plain blond, trimmed the bosom; and the bottom of the sleeve, which was very short, was trimmed with three quillings of plain blond. This dress, though really pretty and tasteful, is neither so novel nor striking as the one I have sent you; but the style in which the lady who wore it had her hair dressed, struck me as being particularly elegant and becoming. The front hair was disposed in a single row of light loose ringlets, and dressed very low at the sides. The hind hair was turned up very full, and rather high; and a part of the front hair was braided with pearl; and brought over the tuft of hair to the back of the head.

Fashionable colours are, green, citron, lilac, rose-colour, slate-colour, and dark blue.

Adieu, dear Sophia! Remember, I am, like yourself, a native of a commercial country, and that I shall expect a large stock of news in return for the cargo of fashions consigned to you by your

EUDOCIA.

## FASHIONABLE FURNITURE.

### PLATE 21.—DRAWING-ROOM WINDOW-CURTAIN.

THE window side of a small drawing-room is represented in this engraving, as it has been executed by Mr. G. Bullock, of Tenterden-street. The arrangement of the colours, and their respective quantities, are agreeable to the practice

of our best artists in their pictorial works. The draperies are elegantly disposed, and the whole forms an embellishment suited to apartments in the most fashionable style of decoration.

## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

MR. ACKERMANN has in the press the following works:—

1, *The Dance of Life*, intended

to form a companion to *The Dance of Death*, lately published: the designs by Mr. Rowlandson, and the



THE  
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 ARTS, LITERATURE, FASHIONS,  
*Manufactures, &c.*  
 THE SECOND SERIES.

VOL. III.

MAY 1, 1817.

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paper; and what is the most wonderful of all that can be said upon the subject, every one of them have I seen acted, or heard of their being so from those that had seen them; and, though there have been many who have attempted the same career, all their works together would not equal in quantity what this single man has composed." Montalvan asserts that he wrote eighteen hundred plays, and four hundred autos sacramentales; and asserts, that if the works of his literary idol were placed in one scale and those of all ancient and modern poets in the other, the weight of the former would decide the comparison in point of quantity, and be a fair emblem of the superiority in point of merit of Lope's verses over those of all other poets together. What Lope himself says upon this subject will be most satisfactorily related in his own words, though the passages are far from poetical. Having given a list in

his prologue to the *Pelegrino*, written in 1604, of three hundred and forty-three plays, in his *Arte de hacer Comedias*, published five years afterwards, he says—

None than myself more barbarous or more wrong,

Who hurried by the vulgar taste along,  
Dare give my precepts in despite of rule,  
Whence France and Italy pronounce me fool.  
But what am I to do? who now of plays,  
With one complete within these seven days,  
Four hundred eighty-three in all have writ,  
And all, save six, against the rules of wit.

In the eclogue to Claudio, one of his last works, are the following curious though prosaic passages:—

Should I the titles now relate  
Of plays my endless labour bore,  
Well might you doubt, the list so great,  
Such reams of paper scribbled o'er;  
Plots, imitations, scenes, and all the rest,  
To verse reduced, in flowers of rhetoric drest.

The number of my fables told  
Would seem the greatest of them all;  
For, strange, of dramas you behold  
Full fifteen hundred mine I call;  
And full a hundred times, within a day  
Passed from my Muse upon the stage a play.

## FASHIONS.

### LONDON FASHIONS.

#### PLATE 29.—EVENING DRESS.

A WHITE lace dress over a blush-coloured satin slip. The dress is disposed round the bottom of the skirt in festoons, which display a little of the slip; each festoon is ornamented with a bouquet of blue-bells, pinks, and rose-buds. The festoons are surmounted by a rollio of intermingled pink and white satin. We refer to our print for the form of the body, which is novel and tasteful. The sleeve is very short and full; it is finished at the

bottom by quillings of blond. The hair is dressed in a plain braid across the face, and a few loose ringlets at the sides. The hind hair forms a tuft, which is concealed by the head-dress, a high wreath of fancy flowers. Pearl necklace. White kid slippers and gloves.

#### PLATE 30.—MORNING DRESS.

A round dress composed of cambric muslin; the skirt trimmed with lemon-coloured satin, a broad fold of which is placed byas round the edge of the skirt, over which



EVENING DRESS



MORRIS DRESS



are three narrow bands, also byas. The body is made full, and is ornamented at the throat, in a very novel style, with puffings of muslin. The shape of the bosom is formed in a very becoming manner by a low front, which is trimmed to correspond with the skirt. A loose robe, which is open in front, and descends from each shoulder, where it is fastened, to the feet, is worn over this dress: it is trimmed round with rich pointed work, and a double row of satin to correspond with the skirt. Long plain sleeve, finished at the wrist by a single fold of satin. Morning *cornette* of a peculiarly becoming and simple form; it is tied under the chin, and ornamented with bows of lemon-coloured ribbon. White kid shoes and gloves.

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GENERAL OBSERVATIONS ON  
FASHION AND DRESS.

We have much pleasure in observing, that at no period within our recollection did British *belles* of rank and taste afford such liberal encouragement to trade. Our public promenades are thronged with elegant women all attired in the produce of our own looms; and our manufacturers, stimulated by the encouragement which they receive, and desirous to shew that they can equal their neighbours on the Continent, have produced lately an elegant variety of fancy silks, gauzes, poplins, ribbons, &c. sufficient to satisfy even the versatile tastes of the most zealous worshippers of fashion.

Silk pelisses are still partially adopted for the promenade; they are made either in azure, green, or lilac sarsnet, or striped fancy silk.

We noticed one a few days ago in azure fancy silk, which we thought very elegant. The body was tight to the figure, and cut byas in such manner as to add considerably to the ease and grace of the shape. The trimming was an intermixture of white and blue satin disposed in waves, and tastefully finished with blue floss silk ornaments. The half-sleeve, and the trimming of the long sleeve at bottom, corresponded. A small falling collar, composed of folds of blue and white satin, gave a novel and pretty finish to this pelisse.

Spencers and scarfs are, however, higher in estimation, particularly for the carriage costume. The Marlborough spencer, composed of white satin, is very novel and elegant. The lower part of the body is tight to the shape, the top full; the fulness is confined to the bust by three rows of pointed blond, which is edged with narrow lilac ribbon, and so disposed as to form the most novel and pretty pelerine we have seen for a considerable time. The long sleeve is finished at the bottom by a double quilling of blond edged with lilac ribbon. There is a half-sleeve formed of white satin points, which are edged with lilac. They are fastened together in the middle of the arm by a bow of lilac ribbon.

China crape scarfs seem to have superseded all others for the carriage costume. White ones are particularly in favour; the ends are elegantly embroidered in large flowers.

Fancy straw of various descriptions, Leghorn and Dunstable, are all worn for the walking costume. French bonnets are still in high

estimation; the fashionable shape is far from unbecoming: the brim, which is very large, turns up a little in front; the crown is rather high. Gauze, satin ribbon, and flowers, are all in estimation for bonnet trimmings. Feathers are partially worn, but they are not so fashionable as they were a short time ago.

Gipsy hats, composed of white chip, white satin, or satin to correspond with the spencer or dress, are most in estimation for carriage costume. They are ornamented always with flowers; some ladies tie them under the chin with a white silk handkerchief, and they are generally finished with quillings of blond round the edge. These hats promise to be very general, but, we must observe, that they are becoming only to a few; unless a lady's figure is elegant, and her features regular, she cannot look well in a gipsy hat. The magic power of Fashion will, however, cause them to be as readily adopted by the plainest as by the most beautiful of her votaries.

Morning costume continues nearly the same as last month. Muslin is universally worn. Tucks are as much as ever in request: some ladies carry this fancy so far as to have their dresses trimmed with three flounces of clear muslin, each of which is finished at the edge by three narrow tucks.

Coloured sarsnets, profusely trimmed with blond and white satin, are very fashionable for dinner dress, as is also worked and plain muslin trimmed with lace. Frocks continue in high estimation: the Gloucester frock, composed of clear muslin, is the most elegant novelty

that we have seen. The body, which is cut very low, is full, and the shape of the front is formed by two bands of letting-in lace set in byas. Long sleeve, finished at the wrist by a frill of narrow lace, above which are three small tucks; over these is a letting-in of lace set in in waves, and edged by a very narrow lace; this is surmounted by three small tucks. The bottom of the skirt is trimmed in the same manner, but as the lace wave which goes round between the tucks is large and showy, and the flounce of lace at bottom of a moderate breadth, the effect is very striking: it is trimmed round the bosom by a quilling of pointed blond.

White British net over white or coloured satin is generally in estimation in full dress; gauze is also in great favour. Trimmings are composed either of embroidery, which is much worn, or else blond intermixed with rollios of satin, or draperies of white net edged with coloured ribbon, and fastened up with silk ornaments. Frocks are in very high estimation for full dress, and white and coloured satin bodies appear likely to revive. We saw one the other day, which was made for the ball-dress of a lady of distinction; it was embroidered in silver, in a running pattern of wild berries, and was worn over a dress of patent net, which was finished round the bottom of the skirt by a similar embroidery on a larger scale. The sleeves of the dress, which were short and very full, were composed of net spotted with silver.

Ornaments for the head in full dress continue the same as last month, but *tocques* seem rather more in favour. We have lately seen

one composed of white net and white satin, disposed round the crown in folds in a very novel and tasteful style. The front was formed of points of white satin, edged with silver gimp. A very full plume of down feathers, played so as to droop a little to the left side, ornamented it.

We have seen nothing novel lately in jewellery: rings, which for some time past have been little worn, begin to be in request. Ear-

rings and bracelets are not very general, but we have seen some very elegant new pattern necklaces in pearl. Coloured stones are not at all worn.

White cornelian ornaments are adopted by a few fashionables in half-dress, but plain gold ones are considered most fashionable.

Fashionable colours for the month are, azure, blush-colour, lilac, lemon-colour, and all the lighter shades of green.

## FRENCH FEMALE FASHIONS.

PARIS, April 19.

*My dear Sophia,*

ABOUT three weeks ago our promenades were filled with fair fashionables attired in cambric muslin gowns, and velvet spencers à l'Anglaise, at least we call them so. They were made tight to the shape, with a full puckering of velvet round the throat instead of a collar; a plain long sleeve, and a single fall of black lace set on very full round the waist. This English mania of ours, however, has pretty well subsided, and our promenade dresses are now much more varied. Spencers, scarfs, shawls, and small lace handkerchiefs, are all in estimation. The former are composed entirely of levantine or satin, velvet and merino being entirely exploded.

The manner in which spencers are made at present is singularly *outré* and unbecoming to the shape. They are still worn very short in the waist, made quite tight to the shape, and buttoned down the front. A band of the same material as the spencer confines it to the waist, but it is cut in a peak before and

behind. The long sleeve, which is nearly tight to the arm, is ornamented in front with a row of buttons, placed at regular distances of about a nail asunder. A small standing collar comes up close round the throat. The buttons are of silk; they are shaped like an olive. Some dashing *belles* substitute gold Maltese buttons, which they wear also upon high dresses. These buttons are the only ornament of the spencer, as it is bound with a silk gimp so narrow as to be scarcely perceptible. Much more tasteful and becoming is the Iris scarf, disposed round the figure in careless folds; it is composed of silk net, the colours of the rainbow. Some *élégantes*, who affect simplicity, wear an azure, citron, lilac, or tartan silk half-handkerchief of a very large size, tied behind in a bow and long ends. White silk shawls, elegantly embroidered at each end in bouquets of natural flowers, are also in favour for the promenade. They are, in my opinion, at once elegant and appropriate to the time of year.

And now, my Sophia, what words

shall I employ to give you an idea of the various shapes and ornaments of the fashionable *chapeaus* and *capotes*? The materials most in vogue at present are, white straw, white crape, and satin. The peasant's bonnet, which is always composed of white straw, is an elegantly plain walking bonnet. The crown is of an oval form, rather low, and the front, which is extremely large, is square on one side, and very much sloped at the other; the edge of the front is ornamented by a full puffing of blond, which is headed by a plaiting of net. These hats are trimmed with *bouillons* of ribbon, which are generally striped in two or three colours. A band of this ribbon is sometimes passed across the crown through an opening at the side of the bonnet. Bunches of flowers are generally placed at the side; and as the flowers and ribbons always correspond in colour, the effect is really elegant.

Crape bonnets, the crowns of which are round and very full, the fulness confined by broad rollios of white satin, are much in favour for the dress promenade. The brim is quite round, but projects more on the left side than the right. A bunch of lilac and narcissus, intermixed with branches of fir, ornaments it in front, and a crape half-handkerchief, edged with lace, ties it under the chin.

You know that for the three last days of Passion-week the most fashionable promenade is Longchamp; there all the *élégantes* of Paris repair; and happy is the *marchande des modes* who can produce upon this occasion the greatest number of new and fantastic head-dresses: she is certain to dis-

pose of them, for every body is desirous of appearing at Longchamp attired in a style of taste and novelty. I cannot speak highly of the taste of our fair fashionables, but some of their head-dresses were novel enough in all conscience. Some ladies wore small hats, which had high narrow crowns; they were composed of crape, white satin, or blond, on which were placed, obliquely, five or six rollios of different coloured satins: carmine red, lilac, citron, deep green, and blue, were sometimes crowded together upon one hat. The front, which was very small, was formed of three or four rows of satin placed a little above one another, of corresponding colours to the rollios. Immense bunches of flowers, intermingled with branches of fir, ornamented these whimsical hats.

Other *belles* had ornamented their hats with five or six tulips, to which the roots were attached; these were sometimes worn in a bunch, and at others placed round the crown of the hat at regular distances from each other. Tartan ribbons and handkerchiefs were sported by several dashing fashionables; some had the crowns of their hats ornamented at the top by a square silk handkerchief, either blue, lilac, green, or red, which was cut in points; these points were edged with tartan ribbon. These handkerchiefs were doubled and plaited so as to fall over the crown. Notwithstanding the warmth of the weather, several *capotes* were composed of that heavy material *gros de Naples*; they were generally white, and were profusely trimmed with tartan ribbons.

Perkale is now adopted both for



morning and dinner dress. A round dress of a simple and becoming form is most fashionable in the former. The body, which is entirely loose, is confined to the waist by a sash of tartan ribbon, or a plain band of muslin; it is made up to the throat, and has a high collar composed of *bouillons* of clear muslin. The long sleeve is rather full, and the fulness is confined down the arm by rows of gimp. *Bouillons* of clear muslin, to correspond with the collar, form a pretty cuff. A broad piece of clear muslin, divided into three or four rows of *bouillons* by gimp placed between each row, forms the trimming of the skirt.

Perkale, clear and worked muslin, and China crape, are all worn for dinner dress. Gowns are now cut much higher round the bust, so as to form what you would call three-quarter-high dresses. The fronts of dresses are quite plain, the backs broader than when I wrote last, and the sleeve falls very little off the shoulder. Long plain sleeves, finished at the wrist by rollios of satin, or *bouillons* of muslin, are universal in dinner dress. All muslin dresses are trimmed nearly to the knee with *bouillons* of muslin, which are sometimes interspersed with satin ribbon. These *bouillons* are in general so beautifully worked, that at a distance they might easily be mistaken for lace. China crape is generally trimmed with bands of satin.

Gauze has taken place of *tulle* for full dress, and white satin is also much worn. The trimming is always *bouillons*. "What!" methinks I hear you say, "morning, dinner, and evening dress all trimmed

alike!" Even so, my dear; we have a *mania* for this kind of trimming at present. For evening dress it is composed of blond in general, but sometimes gauze is used. White silk trimming, or rollios of satin, are always intermixed with this trimming.

The bodies and sleeves of full dresses are now profusely ornamented with point lace; the latter are sometimes entirely composed of it. Small pelerines of lace are frequently affixed to the backs of dresses, and sometimes are so contrived as to form a half-sleeve *à la mancheron*. White satin girdles, about an inch in breadth, fastened in front by a diamond, pearl, or ruby clasp, are generally adopted by our most tonish *élégantes*.

I have nothing new to tell you of *coëffures* for full dress, except that the cap *à la Bacchante* is exploded. *Tocques* are again fashionable, but youthful *belles* frequently appear in their hair without any ornament whatever. The front hair continues to be worn very light over the temples. One half of the hind hair is brought up in a full tuft to the top of the head; the other is platted in three bands, which are twisted round the tuft.

Small lockets, set in pearls, with bouquets of flowers, formed of coloured gemson one side, and a sentimental motto on the other, have lately appeared in full-dress jewelry; they are generally affixed to a chain of pearl. Gold ornaments, very elegantly wrought, are also worn both in full and half dress.

The fashionable colours at present are very numerous: citron, lilac, blue, dark and light green, amaranth red, pale pink, and cher-

ry-colour, are all in favour. I have just room to tell you I am truly glad you liked the dress I sent you for Lady N——'s ball.

Adieu! write soon, and believe me always most sincerely your,  
EUDOCIA.

## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

MR. ACKERMANN will publish on the 1st of May, the first number of a *Series of Incidents of English Bravery* during the late Campaigns on the Continent, by A. Atkinson; to be completed in six monthly numbers. Each number will contain four designs, printed by the lithographic process.

*The Costume of the Netherlands*, illustrated by thirty coloured engravings, after drawings by Miss Semple; with descriptive letter-press, in English and French; is now completed in three parts, imperial 4to.

Mr. Parkinson, of Hoxton, intends publishing, in the course of the month, an *Essay on the Shaking Palsy*.

Mr. James Riley, late master of the American brig *Commerce*, is preparing for publication, in 4to. a *Narrative of the Loss of that Vessel, wrecked on the west coast of Africa in August 1815; with an Account of the Sufferings and Captivity of her surviving Officers and Crew in the Great African Desert*. The work will contain also some particulars of the cities of Tombuctoo and Wassanah, the latter situate on the banks of the Niger, fifty days' journey to the south-east of the former, by an Arab traveller, who gave the details to the author in the presence of William Willshire, Esq. by whose generosity Mr. Riley was delivered from slavery.

Mr. Arthur Young continues, notwithstanding the loss of sight, to amuse himself with literary pursuits. He has in the press, by the title of *Oweniana*, a selection from the works of Dr. Owen, on the same plan as his *Baxteriana*, lately published.

Mr. Brewin of Leicester has completed a translation of the *Life of Haydn*, which will be accompanied with notes by Mr. W. Gardiner.

Miss Spence will speedily publish a new tour in Scotland, by a route not hitherto noticed by any other traveller to the North, under the title of *Letters from the North Highlands*, which are addressed to Miss Jane Porter.

The Rev. Mr. Bicheno has in the press, an *Examination of the Prophecies*, with a view to ascertain the probable issue of the recent restoration of the old dynasties; of the revival of Popery; and of the present mental ferment in Europe: as likewise how far Great Britain is likely to share in the calamities by which Providence will accomplish the final overthrow of the kingdoms of the Roman monarchy.

Mr. James Thomson has in the press, in an 8vo. volume, *De Courci*, a tale, in two cantos; with other poems, including commemorative addresses written for several public institutions.

Mr. Griffiths is preparing for the press, an historical romance of the

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they still contain numerous corrections, the consideration of which forms not only an object of curious inquiry, but a highly profitable study to the incipient composer. We understand that the collection is to be forthwith brought to the hammer in separate lots.

## FASHIONS.

### LONDON FASHIONS.

#### PLATE 35.—EVENING DRESS.

A PALE blush-coloured gauze dress over a white satin slip; it is cut very low round the bust, the waist very short. The skirt is ornamented with an intermixture of white satin and moss roses, which surmounts a new and most fanciful trimming, composed of the same material as the dress: there are two falls of this trimming on the skirt, and the body and sleeves are ornamented to correspond; the latter are very short. Head-dress the Gloucester turban, composed of white gauze, which is laid on very full; the fulness confined by bands of pearl. A plume of ostrich feathers falls over to the left side. Pearl necklace and ear-rings. White kid gloves. White satin slippers, embroidered to correspond with the roses of the dress.

#### PLATE 36.—MORNING DRESS.

A round dress composed of jaconot muslin; the bottom of the skirt is trimmed with an intermixture of tucks and embroidery. The body is perfectly novel; it is a three-quarter height, and displays the whole of the throat and a little of the neck: it is composed of the same material as the dress, and is formed to the shape, in a manner at once singular and becoming, by bands of letting-in lace; it is also profusely ornamented with lace,

which is set on very full. Long full sleeve, the fulness confined by a tasteful cuff, which is finished by a lace ruffle. Head-dress the Marlborough cap, composed of white lace, ornamented with full-blown roses and blush-coloured satin ribbon. For the form of this elegant cap, which is perfectly in the English style, we refer our readers to our print. The hair is parted in front so as to display a little of the forehead, and curled lightly over the temples. Necklace and ear-rings white cornelian mixed with gold. White kid slippers and gloves.

We are indebted to the elegant taste of Mrs. Marchant of 40, Gerard-street, Soho, for both our dresses this month.

#### GENERAL OBSERVATIONS ON FASHION AND DRESS.

The present month is one that, generally speaking, affords little room either for observation or description; and the badness of the weather since our last number has prevented even the slight alterations which generally take place in the promenade costume.

For the carriage dress, the most elegant novelty is a pelisse composed of clear muslin, and lined with coloured sarsnet; pale pink, azure, lilac, and green, are the favourite colours for linings. The

body is full; the seams of the back and shoulders are formed of letting-in lace; three strips of muslin, cut byas and sewed to letting-in lace, form the front. The collar is very novel and pretty; it is a fulness of muslin, interspersed with letting-in lace, which stands out from the neck. The trimming is composed of large slashes of clear muslin quartered with letting-in lace, and each slash finished by a narrow edging. Plain long sleeve, with a small cuff, entirely composed of letting-in lace. The general effect of this pelisse is very tasteful and striking.

The Marlborough spencer, which we described last month, has lost nothing of its celebrity; it is now adopted in coloured satin. White satin spencers, made tight to the shape, and profusely trimmed with white lace, are also much worn.

We noticed the other day on a lady of high rank a very novel and pretty hat; it was composed of straw and ribbon platted together: the straw was white, the ribbon lilac, to match the spencer worn with it. The shape a plain round hat turned up in front, lined with white satin, and ornamented with white feathers.

Muslin is now the only thing worn by *élégantes* of any taste for the morning costume. Tucks appear likely to have as great a run as French bonnets; for the last three months nothing else has been adopted in dishabille. There is very little variation in the bodies of dresses: backs still continue very broad, and waists are as short as ever.

The most novel morning dress that we have noticed, was one the body of which was tucked byas,

and between every third row of tucks was a row of leaves formed of lace. This dress had no collar; a double row of lace went round the neck, with a *bonillon* of white satin placed between. The sleeves correspond with the body; they were finished by a small cuff edged with narrow lace. The trimming of the skirt consisted of a piece of muslin tucked byas, about a quarter of a yard in breadth, finished at the bottom by a deep flounce of worked muslin, and surmounted by a letting-in lace.

We have in one of our prints presented our fair readers with the most novel and elegant dinner dress of the month. There is no alteration in the materials of dinner dress, and frocks continue still fashionable amongst the most tonish *élégantes*. Coloured sarsnets, tucked with byas white satin, the tucks about an inch in depth, and each tuck surmounted by a pointed silk trimming, either white, or corresponding in colour with the dress, are considered very elegant; but muslin is more in requisition than any thing else with *belles* of the first circles.

We have nothing novel to observe respecting the bodies of frocks, except that short sleeves appear to be more generally adopted than they have been for some time.

Next in favour to the full dress which we have presented to our readers in our print, is a blue crape dress, finished round the bottom by festoons of white satin and white net, each festoon fastened by a white bead or pearl rose. The body, which is cut extremely low, is composed of folds of blue satin and white net intermingled, and the

shape of the front is formed by these folds descending on each side of a white satin stomacher. A full quilling of blond goes round the bust. The sleeve, which is very short, is composed of blue satin, covered with festoons of white net, each festoon fastened up with a small pearl or bead rose.

Crape, gauze, white satin, and *tulle*, are all in favour for full dress; gauze is in particular estimation. We have seen several different sorts of fancy gauze which are just introduced, and which are much superior to those of France.

The hair in full dress is so variously arranged, that it would be difficult to say what is the prevailing fashion: generally speaking, however, the hair is dressed low, at least comparatively so, to what it was some time back. Some ladies arrange their hair in full curls on the temples, while the hind hair is disposed in bows of a moderate height; others dispose a part of the front hair in light ringlets on each cheek; the remainder is braided over the forehead, and the hind hair is partly platted, partly disposed in tufts, round which the plats are twisted. We have noticed a few *belles* with an immense tuft of hair on the left side, and the front hair curled very full, with braids passed through the curls. Flowers are very generally adopted by youthful *belles*, but *toques*, turbans, and white satin dress hats, are much in request with matronly

ladies. Some married ladies, particularly young ones, prefer flowers to any covering for the head. Bandeaux and sprigs of pearl are in very high estimation.

*Cornettes* are adopted in half dress even by the most youthful *belles*; and we see with pleasure, that some milliners of good taste, among whom we may reckon the lady to whom we are indebted for our dresses this month, have invented a style of making them which may be termed purely English: it has all the elegant simplicity which should distinguish head-dresses for half dress; and as the mania for every thing French seems to be pretty well over, we have no doubt that it will soon become general.

The most fashionable walking shoes are now made extremely high on the instep, and to lace on each side: they are, in general, of kid, to correspond with the dress, for the promenade, and of stout silk for the carriage costume.

Fashionable colours for the month are, evening primrose, azure, pale pink, pearl grey, green, brown, and lemon-colour.

We are sorry that we cannot oblige a correspondent who wishes for a description of the *corset des Grâces*. The lady is right in supposing, that it is constructed on an entirely novel principle, but we are not at liberty to enter into any explanation respecting it.

## FRENCH FEMALE FASHIONS.

PARIS, May 21.

My dear SOPHIA,

SINCE I wrote last, our promenade costume has lost much of its

variety; for the morning walk our fair fashionables generally adopt pelisses and *capotes* of cambric muslin, and for the evening promenade



levantine spencers are universal.—The form of the cambric pelisse, though simple, is becoming and gentlewomanly. The waist is of a moderate length; the back, plain at top, has a little fulness at the bottom of the waist in the body, and a great deal in the skirt, as the whole fulness of the latter is thrown behind. Plain long sleeve, so tight as to display the shape of the arm, and finished at the wrist by a profusion of small tucks; eight or ten tucks go round the bottom and up the front of the pelisse, and a very large pelerine is tucked to correspond. The under-dress, which is also of cambric muslin, is tucked in a similar manner, and finished by a scolloped muslin flounce at bottom. The *capote* is a large walking bonnet, composed also of cambric muslin; the brim, which is a plain round shape, is finished at the edge by a double row of narrow scolloped lace. The crown is small and round; it is ornamented at the top by two squares of muslin placed one above another, and each edged to correspond with the front. An enormous lace ruff is an indispensable appendage to this dress.

Spencers have very little novelty; they are braided in front, and ornamented with Spanish buttons. A small collar, which stands up behind, displays the fore part of the throat; this collar is finished by several rows of lace set on very full.

White is, generally speaking, more fashionable than anything else for the promenade. The bottoms of dresses continue to be trimmed with an intermixture of tucks and *bouillons*; some ladies prefer tucks

only, with a single flounce of deep work or lace at the bottom.

There is too much uniformity in our promenade dresses, but the variety displayed in the head-dresses is greater than I remember to have seen since my arrival here. Leghorn, white, and yellow straw and chip, are all worn in hats; as is also a new and very beautiful material: it is a tissue composed of straw and silk. Leghorn hats are generally trimmed with gauze, a piece of which, in the form of a scarf, is fancifully twisted round the crown, and tied sometimes at the side, sometimes in front. White straw hats, lined with gold-colour, are very numerous; they are generally adorned with bunches of ribbon cut in the shape of endive, and frequently finished round the brim with a small wreath of endive to correspond: they are trimmed also with lilac, green, and rose-coloured ribbon, and sometimes, but not often, with flowers.

White straw hats lined with satin, and adorned with a diadem of white roses without leaves, are much in request, and are certainly simply elegant. Yellow split straw hats are worn without lining; they are finished round the edge by a quilting of blond, in the middle of which is a row of very small *bouillons* of white or yellow satin. These hats are always ornamented with Marabout feathers.

Now for the *capotes*: the one I have spoken of in cambric muslin, is very fashionable for dishabille, but they are worn also in satin, in *gros de Naples*, and in gauze; some *élégantes* sport *capotes* of tartan silk of a large pattern. The favourite colours are amaranth and green.

I was interrupted by our friend Mrs. Welby, who has just paid me a visit. You know she prides herself on always dressing in the extreme of the fashion; and her head-dress to-day was a large *chapeau* composed of white crape, striped with broad fine yellow split straw. The front was finished round the edge by *bouillons* of crape, each *bouillon* formed by a narrow band of white satin. The crown was trimmed round the top by puffs of gauze, of a most extravagant height. A very large garland of various flowers placed exactly in front, completed this fantastic head-dress, which, on the short clumsy figure of our pretty little friend, had an effect truly ludicrous.

Striped muslin dresses are very much worn for dishabille; rose-colour is considered most fashionable. They are still made loose in the body; a sash of rose-colour confines them at the waist. A small falling collar, bound with rose-coloured ribbon, displays almost the whole of the throat. The long sleeve, which still continues nearly tight to the arm, is finished at the wrist by three or four plaitings of ribbon, and three narrow flounces of the same material as the dress, forms the trimming of the skirt.

*Tulle* is once more in the highest estimation for full dress; white satin continues to be much worn, but the material most in requisition for married ladies, is coloured satin. The robe *à la Niobe* is very much admired; it is a short open robe, worn over a white lace body, which is made rather high round the bust, so as only partially to display the neck. The robe is made very low, and slopes down on each

side of the bosom till it just meets in front; it is about half a quarter of a yard shorter than the petticoat.

The trimmings of these robes are generally blond, but embroidery either of silk or chenille is sometimes adopted by those ladies who are looked upon as leaders of fashion. The sleeves, which are very short, are always composed of blond, and are frequently looped with pearl.

I perceive, my dear Sophia, that I have forgotten to speak of the alteration which has taken place in the form of hats and bonnets. The crowns of the latter are much lower, and the fronts, which are very large, are always round; the edge of the brim no longer turns up, and they are worn so as nearly to conceal the face.

There is much variety in the shapes of hats; the very small ones have totally disappeared. The brims of some come down at the sides to the chin, and are turned up in front. Others, and those in my opinion the prettiest, have a small low crown. The front, which is very large, is open, so that part comes down on one side and the remainder turns up. These hats tie under the chin by a ribbon passed through a space which is left open in the side.

To return to the evening costume: all dresses are worn much higher round the bust than when I wrote last; lace pelerines, which have given place to quillings of *tulle*, or blond and *bouillons*, have declined in estimation: they are still, however, partially worn; sometimes they surmount falls of blond or Mechlin lace; they are used

likewise to form draperies of *tulle*: but the most elegant ornament for these draperies is composed of pearl, in the form of a shell.

You have seen, I suppose, in the papers the intended nuptials of the Princess Charlotte of Prussia with the Grand-Duke Nicholas, and as her highness has all her nuptial paraphernalia from Paris, I shall describe to you such of the dresses as seem to me most elegant.

One of the court dresses is a robe of rose-coloured velvet, of an amazing length; the trimming is a superb embroidery of a large pattern, wrought in white silk intermixed with pearls.

Another of these robes is composed of French cachemire, which I have forgot to tell you is brought here to the greatest perfection; the trimming is a superb embroidery in gold.

An evening robe composed of *tulle*, the trimming a wreath of ivy-leaves intermixed with silver lamas, struck me as peculiarly beautiful.

A magnificent round dress, composed of silver tissue, and embroidered in small gold flowers; the trimming a garland of daisies, embroidered also in gold, and draperies of gold fringe.

One of the prettiest of the round dresses is composed of *tulle*: the front of this dress is ornamented with three rows of white satin slashes. The bottom of the skirt is finished by a trimming of chenille mixed with pearl.

A ball-dress, the ground *tulle*, thickly embroidered with silver roses and lama. The trimming of the bottom was a garland of silver roses of a larger pattern.

There are several others, and every one of these dresses has a head-dress to correspond. Nothing can be more superb than the materials, but I must own I think the court dresses have rather a heavy effect. The French are so fond of ornament, that they are apt to overload their dresses. This is a fault which the Duchess of Berri never falls into; her elegant taste enables her to blend what is most becoming in the French and English fashions, and to form for herself a style of dress at once becoming, tasteful, and magnificent.

But to return to my subject, which, to say the truth, I am too apt to run away from: no change has taken place in *coiffures*, either for full or half dress, since my last; except that flowers have superseded feathers in the former. Our full-dress shoes, which are always composed of white satin or spotted silk, are made very unbecomingly high about the instep; those for the promenade are of coloured leather or stout silk, to correspond with the dress.

Gold-colour, rose-colour, lilac, light green, amaranth red, and azure, are all fashionable this month. Farewell, my dear Sophia! Believe me always your affectionate  
EUDOCIA.

## FASHIONABLE FURNITURE.

### PLATE 31.—GOTHIC CHIMNEYPiece IN MONA MARBLE.

This design is suitable to the dining-parlour of a mansion in the Gothic style of architecture, the parts being selected from the best works of the fourteenth and fifteenth centuries. The fire-grate



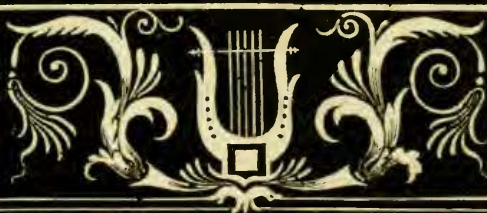


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painted. Both the pictures we have named represent, with all the truth of nature, the subjects (if such they can be called) of which they treat. It is impossible to find, in all its details, a more exact and well-finished representation of the objects and incidents of common life, than is displayed in these pictures.

Hogarth's pictures in the Institution are mere unimportant sketches.

There are also two of the celebrated Cartoons of Raphael, viz. *Elymas the Sorcerer* and *The Death of Ananias*. To speak of these sub-

jects would be to repeat the universal language of praise, which has been a thousand times over applied to them in every age and country.

We have enumerated the principal works in this Exhibition at the British Institution; they are, in fact, as we have already said, a continuation of the series of works of deceased British artists already presented to public inspection by the directors of this excellent establishment.

## FASHIONS.

### LONDON FASHIONS.

#### PLATE 3.—DINNER DRESS.

A ROUND dress, composed of jaconot muslin, embroidered in small roses. The skirt is finished round the bottom with a profusion of rouleaus of clear muslin, which are fancifully wreathed with white satin. The body fastens behind; it comes high on the shoulder, but is cut very low round the bosom and back of the neck. The front forms the shape in a most becoming manner. Plain long sleeve, finished at the wrist to correspond with the skirt. Head-dress, *cornette à la Nion*, composed of tulle and rouleaus of pale green satin. The crown is decorated with a wreath of leaves in pale green satin, to correspond with the rouleaus, and a broad lace set on very full. The *cornette* fastens under the chin, and has a full quilling of lace all round. The hair is parted so as to display the forehead and eyebrows, and dressed very light at the sides. Neck-

lace and ear-rings, white cornelian mixed with gold. White kid slippers and gloves.

#### PLATE 4.—EVENING DRESS.

A plain rich white gauze dress over a white satin slip. The form, a frock made to fasten behind; it is cut very low all round the bust, and the body and sleeves are ornamented, in a style of uncommon novelty and taste, with blond and moss-roses. The skirt is elegantly trimmed with gauze draperies, each of which is finished with a rose. Head-dress, the *chapeau à la Infanta*; it is composed of white satin; the crown a moderate height, elegantly ornamented with satin round the top. The front, which turns up all round, is of a novel and becoming shape. A beautiful plume of feathers droops a little to the left side. The hair is dressed in loose curls on the forehead, parted in front, and very low at the sides. Necklace and ear-rings,







diamonds. White kid gloves, and white satin slippers. White crape fan, richly embroidered in silver.

We have again to acknowledge our obligation to the taste and invention of Mrs. Marchant of Gerard-street, Soho, by whom we have been favoured with our dresses this month.

---

#### GENERAL OBSERVATIONS ON FASHION AND DRESS.

The present month is one in which the records of Fashion present little variety. Her lovely votaries, satisfied with the triumphs which the winter and spring afford them, cease to rack their own invention or their milliners' for novelty, and content themselves with an elegant simplicity of dress, which, though tasteful and becoming, affords little room for description.

Muslin round dresses, with white or coloured satin spencers, are very general for the promenade. We shall speak of the dresses by and by. With respect to the spencers, they have altered very little since last month; backs are something narrower, and the most fashionable are tight to the shape behind. Striped gauze, to correspond with the spencer, is considered the most fashionable trimming: it is disposed in various forms round the throat, waist, and cuffs, and frequently intermixed with light silk trimming.

Clear muslin spencers are also much worn; they are lined with coloured sarsnet, and finished round the throat and cuffs with three rouleaus of muslin: those round the throat are very full, and stand up quite round the ears; they stand

out from the throat, and do not close in front.

White willow, straw, and Leghorn bonnets continue to be worn for the promenade; but gauze bonnets, with large brims, are considered most elegant: both the brims and crowns are ornamented with satin pipings, and a large bunch of flowers is generally placed to one side; the edge is finished either with a quilling of plain blond or a narrow lace set on plain, and it ties under the chin with a very full bow at the left side.

White satin spencers, China crape scarfs, and rich white silk net shawls, are all adopted in the carriage costume. White chip hats of the half gipsy shape, or else to turn up in front, are in estimation; but they are not considered so fashionable as bonnets made of letting-in lace, which are joined by narrow satin ribbon: these ribbons are flowered, and very beautifully shaded. These bonnets are far from becoming; the front turns up on one side, and nearly conceals the face on the other: they are ornamented with a bunch of flowers tied together with a large bow of ribbon, which is placed on the right side; the ribbon which fastens the bonnet under the chin is brought to the left side, and tied also in a large bow.

Nothing novel has appeared in morning costume since our last number.

Muslin still continues higher than any thing else in estimation for dinner dress. Slight silks, both striped and sprigged, are, however, adopted by some *tonish belles*. Lace and work, or an intermixture of both, form the prevailing trimmings

for muslin dresses. Gauze, satin, embroidery, blond, and fancy trimmings, composed of silk and *chenille*, are all worn for silk dresses.

The most novel form of dinner dress is the one which we have given in our print. We have, however, seen some very pretty ones in slight silk, the bodies of which were of satin to correspond; a short sleeve, composed of the same material as the dress, was surmounted by a small satin epaulette. The body was trimmed round the bust with puffings of net, between each of which was a small white satin rose; the trimming of the skirt consisted of several rows of these puffings. The general effect of this dress is pretty, but rather too formal.

The materials for full dress continue the same as last month. The one which we have presented to our fair readers is, at present, in great estimation. The Percy robe, composed of rich fancy gauze, is also very much admired; it is made in different colours, but considered most elegant in white. Its form is very simple: a plain round dress, made to fit the shape without any fulness in the body; the sleeve, of the same material, very short and full, confined to the arm by a slight puckering of white satin. A pelerine of blond lace, of uncommon depth and beauty, goes round the back of the dress, and as far as the shoulder in front, where it is con-

fined either by a brilliant ornament, a flower, or a knot of ribbon. The lace is then brought rather high over the bust nearly to meet in front, from whence it gradually slopes down to the bottom. The trimming of the skirt is generally embroidery, but sometimes consists of a single fall of blond. The elegant simplicity of this dress induces us to think it will continue long in favour.

Artificial flowers, which we have no longer occasion to import from France, since our own are hardly to be distinguished from the productions of nature, are universally adopted in full dress by juvenile *belles*; they are also used to ornament the *toques* and turbans of matronly ladies. Turban caps are very generally adopted by ladies of a certain age, to whom they are truly becoming.

*Cornettes* continue to be worn by *élégantes* of all ages in half dress. We refer to our prints of last month and the present, for the most approved and becoming *cornettes* that have appeared for some time.

White cornelian begins to be greatly worn in half-dress jewellery. Sapphire ornaments are also in much request; they are particularly becoming to *belles blondes*.

There is no change in full-dress jewellery.

Fashionable colours for the month continue the same as last.

## FRENCH FEMALE FASHIONS.

PARIS, June 20.

My dear SOPHIA,

A COMPLETE revolution has taken place since I wrote last in

the promenade costume, which is now remarkable for its variety. I will begin with the head, and endeavour to give you some idea of

the different sorts of bonnets and *capotes* which are in requisition among our *élégantes*.

Straw, chip, Leghorn, and crape continue to be fashionable for *chapeaus*; but they are not so much so as plaid silk, which is now the favourite material for hats and *capotes*, and fancy straw, which is also in great request for the former. I believe I mentioned this beautiful material to you in my last; it is a composition of straw and silk.

Hats have increased very much in size, particularly Leghorn, which are worn very large. Some of our *élégantes*, who affect simplicity, have them bound with a plain broad ribbon round the edge of the brim, and have no other ornament than a short white lace veil, a knot of plaid ribbon, or a very small bouquet of flowers. Other *belles*, whose number is the most considerable, ornament their *chapeaus* in a manner much more showy, but yet not inelegant; they line them with pink or gold-colour, edge them with plaited *tulle*, in the middle of which one sometimes sees a cork-screw roll of very narrow ribbon, or else a full plaiting of ribbon, which is generally plaid. A large bunch of flowers, a plume of feathers, and perhaps an enormous bow of plaid ribbon on one side, completes the trimming of some hats; others are adorned with jasmine, of which there are often five or six, all of different colours; others, and those in my opinion are the most elegant, are trimmed with broad gauze ribbon, to correspond with the bonnet, which is twisted all round the crown, in the form of a serpent, with white satin

tastefully disposed between the folds.

In telling you that bonnets are worn very large, I forgot to observe, that the most tonish turn up a little in front; and while they shade the sides of the face, they display the upper part of it very much. The brims, both of hats and bonnets, are quite as large as they have ever been worn; but the crowns, though high, are not immoderately so.

*Capotes* of cambric muslin, or, as we call it, *percale*, are still in requisition for the retired walk; but the most elegant are those composed of plaid silk. *Ponceau*, green, and blue, or else yellow and *ponceau*, or else blue and green, are the favourite colours in plaid silk for hats or *capotes*: they are usually trimmed with plaid ribbons, the colours of which are *coquelicot* and blue. These *capotes* are sometimes trimmed with a full plume of feathers, which resemble, at a distance, a bunch of grass, and which are always grass-green. Lilac and yellow are the favourite colours for crape hats; they are trimmed always with pea-green.

Spencers, scarfs, and, above all, *colerettes à la Hollandaise*, are all in requisition for the promenade. Spencers have altered very little since I wrote last: they are always composed of levantine; the favourite colour is lilac, and they are ornamented with buttons in the style of a habit.

Scarfs are so variously disposed, that it would be difficult to tell what mode of wearing them is most prevalent. Some *élégantes* dispose them round the neck like a cravat;



others arrange them in a form nearly similar to the braces we wore in our school-days, with a bow and very long ends behind; and some throw them carelessly round the shoulders. Small square shawls, which are generally green with worked borders, are also in requisition with several distinguished fashionables.

The *colerette Hollandaise* is a muslin collar, which is drawn round the neck by a broad pink, lilac, or blue ribbon; a double frill of cambric or clear muslin, very nicely plaited, stands up round the throat, and a similar frill falls over the gown. This *colerette* is in universal request; for what reason it would be difficult to define, as it is neither becoming, elegant, nor expensive.

White is the only thing worn in morning, dinner, or evening costume by *belles* of good taste. Some few ladies, whose ambition it is not to look like other people, sport dresses of plaid silk, trimmed with flounces of the same material, which have a very bad effect; nothing, indeed, can be less appropriate to the season, as the colours are glaring, and sometimes dark, and the stripes very broad.

*Perkale*, jaconot muslin, and muslinet, are all adopted in the morning costume. *Perkale* and sprigged muslin are worn for dinner, and fine clear muslin is adopted for evening parties, except for very full dress, for which gauze and *tulle* are considered most fashionable.

There is no longer any difference in the form of morning or dinner dress, high gowns being considered most fashionable for both; and collars, notwithstanding

the heat of the weather, are universally adopted: they are open in front so as to display the throat. The waist is very short, the body loose behind, and confined to the waist by a band of the same material as the dress. The front is generally tight to the shape. Sometimes a very broad pelerine, trimmed either with work or lace, to correspond with the bottom of the dress, is affixed to it. This pelerine descends below the waist both before and behind, and, by means of a sash tied over it, it forms a kind of jacket. Long sleeve, generally of a moderate fulness, but sometimes almost tight to the arm, with *bouillons* of clear muslin let in either down or across the arm. Sometimes these *bouillons* are twisted in the form of a serpent; and when that is the case, a narrow flounce generally runs along each division of *bouillons*. Plain long sleeves are usually finished at the bottom by three tucks, and sometimes a roll of muslin across the wrist; and they have in general a small half-sleeve, which is ornamented with tucks to correspond.

The skirts of dresses are now made in a manner singularly becoming to the figure: instead of being gored, and an easy fulness all round, they are as wide at top as at bottom, and are much narrower than usual, though not so tight as they were worn a few years ago in London.

There is much variety in trimming. All dresses are trimmed high, some with narrow flounces to correspond with the dress; these flounces are cut in small scollops, and either overcast or finished with fine edging: this kind of trimming



has a very neat appearance. Other dresses are trimmed with an intermixture of tucks and rolls of clear muslin, disposed in the form of a corkscrew: these rolls are interspersed with small lace *bouillons*, and if there were not quite so many of them, would have a very pretty effect. Embroidery is also in much request; the bottoms of dresses are frequently trimmed with a broad embroidery of palm-leaves, or fancy flowers, always intermixed with *bouillons*. Lace is not at all used either for morning or dinner dress.

Nothing can be more simple than the form of evening dress. A plain round gown, made as short as possible in the waist, and cut very low all round the bust. The body is full, but it is so short as to be entirely concealed by a cestus of white satin, which forms a full rose at the back of the waist: it is disposed in folds in front, and fastened down in the middle by a brilliant ornament. The sleeve, which is very short, has a triple edging of satin disposed in the form of a corkscrew. The trimming of the skirt is a kind of corkscrew of satin, to which are attached *bouillons* of the same material as the dress. The style of these dresses is very elegant, and much more chaste and becoming than full dress is in general with us.

The front hair in full dress is now universally worn in loose full

curls; the hind hair is fastened up in a large knot *à la Grecque*. Flowers are the favourite ornament for the hair, except with ladies of a certain age, by whom *toques* are generally adopted. Silver tissue gauze, of a very light and elegant description, is a favourite material for these head-dresses, which have altered very little since I last described them to you: they are made something smaller, and those with a diadem front have the front much lower. The *camelia japonica* is a favourite ornament for *toques*; but garden flowers of various descriptions are also adopted: wild flowers are worn only on *chapeaus* and *capotes*. Feathers, particularly *Marabouts*, are in nearly as high estimation as flowers. Bunches of Indian corn, and wild berries in gold and silver, have been seen on the *toques* of some dashing fashionables, but they are not generally worn.

There is no change in the fashionable colours for the month, except that *pouceau* has been added to them: it is worn, however, only in plaid silks.

Adieu, my Sophia! My fingers are too much cramped to reply to all the pretty things you have said to me in your last; I can therefore only tell you, that I did not know till I lost you, how very dear you were to your affectionate

EUDOCIA.

## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

SIR JOHN SINCLAIR'S CODE OF AGRICULTURE.

HOWEVER doubtful or mysterious the art of agriculture may

have formerly been considered, yet by the various improvements which have been made in that art, and the great increase of know-

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THE SECOND SERIES.

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N<sup>o</sup>. XX.

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FINE ARTS.

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ARCHITECTURAL HINTS.

PLATE 6.—A COTTAGE ORNE.

PERHAPS no sort of building is more decorative to rural scenery, than that which is now known by the term "cottage style." Its fitness for the purpose is, however, wholly destroyed if adopted for villas, as it lately has been, that from magnitude and cost might really be termed mansions. This species of architecture is applicable only to small buildings, and the more polished and higher order of art should be employed in designs for spacious edifices; indeed, the quantity of a building, as well as the purpose of its application, should be considered, and the style to be adopted would properly be the result of the deliberation. Another style has also been used for buildings of considerable extent, that as yet has no name descriptive of its character: it is composed of many parts, all selected from houses that have been built piecemeal, from the time of James I. to the present day, and the more unaccommodating the parts are to

each other, the more suitable to the style proposed; and if the several rooms seem to have no other connection but by stairs or passages, the design is then approaching to perfection. Some ancient houses that have been added to, altered, and repaired from time to time, may present a variety of parts coming happily together, and forming a picturesque whole, that pleases principally from the curious manner in which they are combined; but when an artist sits down to design a house, he is surely not governed either by fine fancy or sound judgment, if he selects such parts, and puts them together in this adventitious manner.

Mr. Pope, in reply to the Duke of Buckingham's description of his house, affects to describe that which he then inhabited, and it would suit exactly the style of building before alluded to.—"You must expect nothing regular," says he, "in my description, any more than in the

cupations are going forward, such as making cheese or churning butter, if the visitor omits to say, "God bless your work!" and the work should afterwards go wrong, it is all ascribed to this omission, and the poor visitor is terribly execrated.

The people have a custom of marking themselves in a manner very much after the nature of tattooing in the South Sea Islands, only not carried to that excess. The women, with a needle and thread dipped in strong blue water, prick themselves, drawing the blue thread through, which leaves a mark that is never wholly effaced. They generally make this mark between the thumb and fore-finger. The men will also sometimes mark themselves in a similar manner. A friend has told me, that she knew a gardener in a family whose arm was marked with the figure of Christ upon the cross: this had been done when he was a child with the point of a needle dipped in soot-water; he was then an old man, and the figure was still fresh. These marks are considered as religious. It is a custom of very ancient date.

Pleurisies and agues are exceedingly common among the lower classes; they are indeed the natural

result of the damps to which they are continually exposed, sometimes unavoidably, and sometimes through their own fault. They will often, when obliged to wait any where, extend themselves on the ground with their faces downward, regardless how damp soever it may be. Their cabins, too, are scarcely ever weather-tight. I have heard a lady say, that she had gone sometimes into these abodes of wretchedness to visit the sick, and found the bottom (for they are never paved) quite a mire, the patient most likely lying upon a bed raised but a few inches from the ground by some pieces of plank. The first time after I came to Ireland that I went to stay in the country, I was rather amused by seeing a paper, stuck upon a wretched cabin in a village, half-unroofed, announcing *Dry lodgings to be had here*. It put me in mind of the noted Mr. Elwes's room, where there was just one dry corner for the bed; though I must say, that in these dry lodgings I question whether there was even a corner sheltered from the weather. I afterwards learned, that the meaning of *dry lodgings* was, that lodging only was to be had, without eating and drinking.

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## FASHIONS.

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### LONDON FASHIONS.

#### PLATE 9.—THE MOST FASHIONABLE PARISIAN BONNETS.

No. 1. WHITE straw bonnet, round crown, a moderate height; the brim is very deep. The trimming is plaid ribbon, of which

there is a large knot on the summit of the crown, and a bunch of fancy flowers placed on one side.

No. 2. A *capote* of cambric muslin, of a similar shape to the one just described; it is trimmed very

elegantly with rich worked muslin. The brim is edged with two rows, set on rather full. The lower part of the crown is finished by vandykes of work, and the top is ornamented with a fulness of work before and behind. A full band of soft muslin ties it under the chin.

No. 3. A second *capote* of *percale*, which is laid on in plaits. The crown very low. The brim a moderate breadth, but very wide. Both brim and crown are trimmed with a double row of pointed work. White sarsnet strings, fastened inside the bonnet, tie it under the chin.

No. 4. White straw bonnet, trimmed with a scarf of dark green silk, with a stripe of *coquelicot* in the border. This scarf is disposed in a very full rosette, and finished by long ends. A green and *coquelicot* striped ribbon ties this bonnet, the form of which resembles the one we first described, under the chin.

No. 5. A *capote* composed of striped muslin. The crown is oval and low; the front is deep, and comes down square at the sides. At the back of the crown is a piece of the same material set in very full, which quite shades the back of the neck; it is tied with soft white ribbon, and ornamented with a bunch of wild flowers.

No. 6. A bonnet, composed of yellow crape, the crown of which is very low, and the front enormously large; it is trimmed round the brim with a fulness of yellow crape, ornamented with a bunch of yellow crape roses and a very large knot of yellow ribbons: it ties under the chin with ribbon to correspond.

The small bunch of flowers con-

sists of tulips, pinks, narcissus, and roses. The large bunch is composed of roses, narcissus, blue-bells, and poppies, all of which are at present in high estimation among the Parisian *élégantes*.

#### PLATE 10.—WALKING DRESS.

A *jaconot* muslin round dress; the bottom of the skirt trimmed with five rows of embroidery, in a running pattern of leaves. The body is full; it is cut low round the bust, and the fulness is gathered in there and at the bottom of the waist by a narrow band of muslin. Plain long sleeve, almost tight to the arm, and finished at the wrist with work. The *fichu* worn with this dress comes up very high on the shoulders, and partially displays the neck; a pink and white net silk handkerchief is fastened in a large bow and long ends before. Head-dress a bonnet composed of white satin, and lined with the same material: the brim, which is very large, turns up entirely in front; the edge is ornamented with intermingled rolls of pink and white satin. The crown is also adorned with rolls of pink satin, displayed in a very novel and tasteful style; it fastens under the chin with a knot of pink satin at the left side, and is finished by a rich plume of down feathers. Blue kid sandals, and white kid gloves.

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#### GENERAL OBSERVATIONS ON FASHION AND DRESS.

Satin and fancy silk spencers still continue to be much worn for the promenade, but muslin pelisses are considered more fashionable. When worn for dishabille, they are composed of cambric muslin, and trim-



med with work. The one which we are about to describe is the most elegant that we have seen.

The body and skirt of the pelisse are in one: the latter, made without gores, is of a moderate fulness; the former is full in the back, with six small plaits on each side. The fronts are alternately gaged and small-plaited; the gagings are about an inch in breadth, and the plaitings three in number. Long sleeve of an easy fulness, except at the wrist, which is nearly tight to the arm, being plaited and gaged to correspond with the body. A small collar, rounded in the style of a pelerine, falls back so as partially to display the throat. The trimming consists of that rich embroidery which we mentioned as being fashionable a considerable time back; it became unfashionable soon afterwards, but is now again in considerable estimation: there are three falls. As the appearance of this trimming resembles, at a distance, point lace, the effect is very rich, though somewhat heavy.

As the French style of head-dress continues to be adopted by a considerable number of distinguished *élégantes*, we have presented our subscribers with a selection of the most fashionable bonnets. Those of cambric muslin, which the French call *capotes*, are adopted as morning bonnets by many ladies remarkable for their elegant taste in dress. They are certainly very gentlewomanly, and extremely appropriate to the season.

For carriage or elegant promenade dress, nothing is considered so tasteful as clear muslin pelisses, lined with slight sarsnet, and trim-

med with lace. A trimming of muslin *bouillons*, interspersed with small rosettes of satin ribbon, the same colour as the linings, and finished by a deep flounce of lace, is very novel, and is also considered highly fashionable. We noticed a pelerine cape the other day on one of these pelisses, of a novel shape and very pretty; it was crossed behind something like a handkerchief, and had two long ends in front, which were sloped so as to fall back very much. This pelerine, which was formed entirely of letting-in lace, and edged with rich pointed lace, had an uncommonly elegant effect. The delicate pink of the wild rose is a very favourite colour for linings; green, peach-blossom, and evening primrose, are also in considerable estimation.

Half-dress lace caps are much in favour in the carriage costume. They are generally mobs, with the crowns *à la Française*; but they are neither *outré* nor unbecoming. Flowers form the prevalent ornament: satin and ribbon, the former in rosettes, the latter in large bows, are, however, partially adopted by some very tasteful *belles*.

Since writing the above, we have seen several elegant gauze caps, which, as well as gauze *fichus* trimmed with *tulle*, have been lately introduced by a lady, not less remarkable for her rank than for the benevolence which adds lustre to it. The *cornettes* are trimmed either with *tulle* or British blond; and if they become as general as they are expected to be, it will be of infinite service to that branch of our manufactures.

Muslin is the only thing which has been worn for some time past



PARISIAN BONNETS



in the morning costume. Tucks are, at last, beginning to decline in favour, though they are still worn by some *élégantes*. The most fashionable dishabille is the Gloucester morning dress, composed of fine jaconot muslin; the bottom of the skirt is finished by a piece of clear muslin let in full, and formed into waves by ribbon drawn through it: this trimming is surmounted by a rich flounce of work, and another finishes it at the bottom. The body is loose, and drawn in to the shape by two rows of ribbon, which come no farther than the bottom of the back, which is ornamented by rosettes of the same coloured ribbon. A very narrow wave of muslin, to correspond with the skirt, goes round the bust, and is finished by a fall of work. Long sleeve, ornamented at the wrist, to correspond. This morning dress, which is in considerable request in the highest circles, is the most tasteful and becoming dishabille that we have seen for a considerable time.

Striped sarsnets, and those of light colours, are rather more in favour than they were last month for dinner dress, but muslin is more generally worn. Embroidery in coloured worsteds begins to be in some request in trimming. The most elegant, in our opinion, are wreaths of leaves in various shades of green: they are not, however, so general as borders of flowers. Dog-roses, violets, honeysuckles, and pea-blossom, are all in request.

The Percy robe is still in great request for full dress, for which gauze and *tulle* continue to be

most fashionable; but white sarsnet round dresses, richly embroidered in coloured silks round the bottom, are also much worn. The bodies of these dresses are trimmed with *tulle*, which is formed into the shape of shells by pink silk chord. The sleeve is very short and full; it is also composed of *tulle* over white sarsnet: the *tulle* is laid on very full; it is interspersed with pink chord, and confined at bottom by a narrow border to correspond with the bottom of the dress.

The hair in half dress continues to be worn very low at the sides, much parted on the forehead, and disposed in light ringlets.

In full dress the hind hair is variously disposed. Some ladies have it brought to the left side, where it forms five or six tufts; others have one half of it twisted up behind in a large knot, while the remainder, disposed in three or four plaits, is brought round the head; and many arrange it in full bows, which are apparently confined by several bands of hair. The front hair is almost universally brought plain across the forehead, and disposed in loose curls at the sides of the face. This fashion, so becoming to the Grecian contour of countenance, is the very reverse to the round-faced *belle*, whom it absolutely disfigures: it is, nevertheless, almost universally adopted.

Head-dresses for full dress continue the same as last month.

Fashionable colours for the month are, peach-blossom, wild-rose colour, grass-green, straw-colour, blue, and lilac.



## FRENCH FEMALE FASHIONS.

PARIS, July 14, 1817.

*My dear SOPHIA,*

YOU will receive this letter from the hands of Miss S. who has promised at my desire to visit and shew you her purchases. You will not, however, be much gratified by the sight of any thing but her bonnets\*, as she would not have her dresses made up. I shall endeavour to atone for the disappointment which this circumstance will cause you, by describing the few changes which have taken place since I wrote last.

White is still in universal estimation, our promenade dresses are composed of nothing else. A cambric muslin pelisse made tight to the shape, very short in the waist, and rather scanty in the skirt, is considered the most fashionable dishabille: it wraps over very much, and fastens down the front by straps; it is cut what you would call half high, and has a pelerine of a moderate size. Plain long sleeve, rounded at the bottom, and finished by small tucks. Half sleeve, short and very full. I have not seen any thing for a considerable time so elegantly plain, or so well calculated for morning walking dress, as this pelisse.

Muslin round dresses and pelerines are also in considerable estimation for the promenade. Some *merveilleuses*, or as you would style them, dashers, have appeared in muslin trowsers. Lest you should be shocked at their indelicacy, I must observe, that very little more than

the rich lace which trimmed them round the bottom was visible, and that very few ladies have conformed to this fashion.

Jaconot, book, and cambric muslin are all worn for the dresses I have just mentioned. The gown is finished round the bottom of the skirt by a double flounce of very rich pointed work, which is surmounted by a rouleau of clear muslin, over which is placed a flounce headed by a second rouleau to correspond. The body is cut extremely low all round the bust, which is ornamented by a rouleau and flounce to correspond with the bottom. The ruff, in which the throat is completely enveloped, also corresponds. The pelerine, of a plain round shape, falls something lower than the waist; it has no collar, but a ribbon run through it, fastens it round the neck, with a bow in front. The embroidery of these pelerines is in general of a considerable depth and great richness.

This dress is in high favour without the pelerine for dinner costume, and is the only novelty that I have to announce to you. The mania which our fashionables had for tucks is now transferred from their own dresses to that of their children, whose frocks and trowsers are covered with them. *Bouillons* are as much the rage as ever, one sees from four to six rows of them at the bottoms of dresses. Flounces are also much worn, and the fertile invention of the *marchandes des modes* has given an air of novelty even to them. Sometimes the bottom of a dress is ornamented with three or four, which are very deep,

\* For a description of which, see our print.

very richly embroidered, and drawn up in festoons. Sometimes there are as many as six flounces, which are set on at a distance from each other; these flounces, which are very narrow, are carefully small-plaited, and the space between them is filled either by a fulness of clear muslin, a letting-in of lace, or a rich embroidery. This last is considered more fashionable than either of the others.

One of our most fashionable corsets is I find of English invention, I mean the *corset des Graces*: it is much admired here, and is certainly the easiest and pleasantest stay I ever wore. It is also extremely advantageous to the figure, and as the French ladies pride themselves exceedingly on the elegance of their shapes, they give it on that account a decided preference.

I have little to say of full dress, for which crape and *tulle* are at present most fashionable: the latter is, however, adopted only for ball dresses, or by very youthful *belles*. There is no alteration in the form of full dress since I wrote last; but I think there is more variety in trimmings. Blond is high in estimation; there are sometimes as many as four rows set on very full round the bottom of a dress, and the bosom is finished by a pelerine to correspond.

A more fashionable and much more novel style of trimming is a double or triple flounce of blond festooned, and each festoon fastened by a single flower or a small sprig of myrtle. A great many *élégantes sport bouillons* of *tulle*, which are divided by white satin tucks: and embroidery is also very fashionable; it consists chiefly of

small bouquets of roses and myrtle in chenille, which being much raised, has a rich and natural effect.

The mention of embroidery reminds me, that I have not yet told you what flowers are most fashionable; and never were the treasures of Flora in such request among belles of taste as at present. Beside fancy flowers, of which lilac roses surrounded with leaves are most fashionable, the blossom of the sweet-pea, larkspur, honeysuckle, geranium, blue-bells, gillyflower, tulips, pinks, narcissus, roses, and poppies, are all worn either for bouquets, hats, or ornaments for the hair. For the last purpose, full branches of roses intermingled with wheat-ears are in very high estimation, as are garlands of the other flowers which I have mentioned, placed at the back of the head.

The present style of hair-dressing is very unbecoming. I mentioned I believe in my last, that it was worn in loose curls on the forehead; it was then divided a little in front, and of a moderate fulness: it is now curled so as to entirely conceal the forehead, and the hind hair, which is strained back, and fastened up in a large loose tuft, displays the skin of the head.

The hair in half dress is much more becomingly arranged. A few loose light curls shade without concealing the forehead; part of the hind hair is disposed in a tuft, and the remainder, divided into two or three bands, is twisted round the head.

I must not forget to mention, that, besides the bonnets which Miss S. will shew you, *capotes* of *gros de Naples*, and *ganze*, *tulle*, and satin *chapeaus*, are in favour for

the promenade. The *capotes* resemble those of Miss S. but the *chapeaus* are formed in a different way: they turn up almost entirely in front; the brim is of a moderate size, and of a peculiarly jauntie shape. They have frequently no other ornament than a rich lace, white silk, or *tulle* handkerchief, of a moderate size, doubled and pinned across the crown, so that the ends fall behind. These handkerchiefs, when in silk, are sometimes embroidered at the corners. Other *chapeaus* have a very narrow round brim, finished at the edge, and also round the crown, by a plaiting of *tulle*, and ornamented either with a bunch of flowers, or three down feathers placed upright in front of the hat.

White crape, gauze, satin, and *tulle* are all in favour for *toques*. Very little alteration has taken place in the form of these head-

dresses since I wrote last; they are something higher than they were then, and wider round the top of the crown. Flowers are the favourite ornament for *toques*, except for court, for which they are generally adorned with feathers and precious stones.

I shall send you in my next a description of a singularly pretty ball-dress, which would suit your sylph-like figure to a miracle; and also some *cornettes*, which I imagine will be very tasteful, as they are the invention of one of our most distinguished *élégantes*. Adieu, my dear Sophia! Believe me always your attached

EUDOCIA.

With my usual heedlessness, I forgot to enumerate the fashionable colours for the month. They are, pearl-grey, canary-yellow, peach-blossom, amaranth, azure, and rose.

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## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

PREPARING for publication, in two large volumes 8vo. illustrated with maps, *An Introduction to the Critical Study and Knowledge of the Holy Scriptures*, in three parts, by Mr. T. H. Horne. Part I. will contain a view of the geography of the Holy Land, and of the political, religious, moral, and civil state of the Jews, illustrating the principal events recorded in the Bible. Part II. will present a copious investigation of the principles of Scripture-interpretation, and their application to the historical, prophetic, typical, doctrinal, and moral parts of the sacred writings, and to the practical reading of the Scriptures. Part III. will be appropri-

ated to the analysis of the Bible, including an account of the canon of Scripture, together with critical prefaces and synopses to each book, upon an improved plan. An appendix will be subjoined, comprising a critical account, 1. Of the principal MSS. and editions of the Old and New Testaments; 2. Of the various readings, with a digest of the chief rules for weighing and applying them; 3. Rules for the better understanding of Hebraisms; 4. A concise dictionary of the symbolical language of Scripture; 5. Lists of commentators and biblical critics of eminence, with bibliographical and critical notices of each, extracted from authentic

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FACSIMILE OF A FASHION PLATE



THE GENTLEMAN RABBIT.

BY ALBERT SMITH AND W. G. B. SMITH.

ple require are few and easily procured. The impulse of nature is seldom checked by the experience of present deficiencies, or the fear of future poverty. Subsistence is procured without difficulty, and comforts are not wanting. Children, which are for a very short period a burden to their parents, become early the means of assistance and the source of wealth. To the peasant who labours his field with his own hand, and who has more land than he can bring into cultivation, they grow up into a species of valuable property, a real treasure; while, during their infancy and the season of helplessness, they take little from the fruits of his industry but bare subsistence.

Their education costs him little or nothing; scarcely any clothing is required; his hut needs very little enlargement, and no beds are used. Many of them die in infancy from the small-pox and other distempers, but never from scanty food or criminal neglect of parents. The women of all classes suckle their children, till we ascend to the wives of the regents and of the sovereign, who employ nurses.

As the Javans are a quiet domestic people, little given to adventure, disinclined to foreign enterprise,

not easily roused to violence or bloodshed, and little disposed to irregularities of any kind, there are but few families left destitute in consequence of hazards incurred or crimes committed by their natural protectors. The character of bloodthirsty revenge which has been attributed to all the inhabitants of the Indian Archipelago, by no means applies to the people of Java; and though, in all cases where justice is badly administered, or absolutely perverted, people may be expected to enforce their rights, or redress their grievances, rather by their own passions than by an appeal to the magistrate, comparatively few lives are lost on the island by personal affray or private feuds.

It is part of the domestic economy, that the women of the family should provide the men with the cloths necessary for their apparel; and, from the first consort of the sovereign to the wife of the lowest peasant, the same rule is observed. In every cottage there is a spinning-wheel and loom, and in all ranks a man is accustomed to pride himself on the beauty of a cloth woven either by his wife, mistress, or daughter.

## FASHIONS.



### LONDON FASHIONS.

#### PLATE 15.—BRIGHTON WALKING DRESS.

JACONOT muslin round dress over a French grey sarsnet slip. The dress is richly worked round the bottom and up the front. High

body, composed of alternate strips of byas-tucked muslin and letting-in lace. Long sleeve, finished at the wrist by rouleaus of worked muslin, each rouleau edged with narrow lace. Over this dress is

worn the Blandford spencer, composed of white queen's silk. We refer our readers to our print for the form of this spencer; it is trimmed, in a very novel and tasteful style, with white satin and braiding. *Fichu* of white gauze, very full trimmed with *tulle*. Blandford bonnet, composed of Leghorn: the crown is rather high, the front of a moderate size, and square at the ears; it is lined with white satin, and trimmed with the same material and Leghorn tassels, a bunch of which is placed at the left side. A full bunch of blue fancy flowers ornaments it in front, and it is finished by white satin strings. The shape of this bonnet is peculiarly novel and becoming. Pale yellow slippers, and Limerick gloves.

PLATE 16.—THE GLENGARY HABIT

Is composed of the finest pale blue cloth, and richly ornamented with frogs and braiding to correspond. The front, which is braided on each side, fastens under the body of the habit, which slopes down on each side in a very novel style, and in such a manner as to form the shape to considerable advantage. The epaulettes and jacket are braided to correspond with the front, as is also the bottom of the sleeve, which is braided nearly half way up the arm. Habit-shirt, composed of cambric, with a high standing collar, trimmed with lace. Cravat of soft muslin, richly worked at the ends, and tied in a full bow. Narrow lace ruffles. Head-dress, the Glengary cap, composed of blue satin, and trimmed with plaited ribbon of various shades of blue, and a superb plume of feathers. Blue kid gloves, and half-boots.

We are indebted to the taste and invention of Miss M'Donald of 29, Great Russel-street, Bedford-square, for both our dresses this month.

GENERAL OBSERVATIONS ON  
FASHION AND DRESS.

Few of the fair votaries of *ton* remain in town at present; Brighton, Cheltenham, and other places of fashionable resort for the autumnal months, are crowded, and it is from them that we must select models of taste and elegance to present to our fair readers.

The general style of dress at this moment appears to be a whimsical, but not inelegant, mixture of the French and English costume for the promenade and carriage attire. We refer our readers to our print for an elegant specimen of this style of dress. The hats and bonnets, with one exception, are entirely French: that one is a plain round hat, of the same shape as that worn by gentlemen. These hats are composed of fancy straw, chip, French willow, or Leghorn; the crown is ornamented with rouleaux of satin, and the top has a full puffing of gauze to correspond. A large bunch of corn-flowers, mingled with ears of wheat, is a favourite ornament, but straw flowers are also considered fashionable. Many ladies wear them without any ornament.

Muslin walking dresses are in high estimation for dishabille: poplin and fancy silks are, however, partially worn. One of the prettiest dresses that we have seen is composed of jaconot muslin. The bottom of the skirt is finished by four rows of oak-leaves embroidered in coloured worsteds, and pla-



ged at considerable distances from each other; each of these rows is surmounted by a narrow pointed flounce, which is overcast with coloured worsted. There are two bodies, the one high, the upper part of which is formed entirely to the shape of the bust by letting-in lace; the other is composed of eased muslin, the easings drawn by bright green ribbon. This body is cut very low all round the back; it comes down on each side of the front, but does not meet. The easings are zigzag, and their effect is novel and pretty. Plain long sleeve, finished at the bottom of the wrist by a zigzag easing across the arm, and a full double fall of lace. A rich lace *colleterette*, eased with green ribbon to correspond, is an indispensable appendage to this dress.

There is nothing very novel in the make of silk or poplin dresses; they still continue very short in the waist, tight to the shape in general, or if there is any fulness, it is only at the bottom of the waist. Ribbon, though so long in fashion, is still in the highest estimation for trimmings; it is indeed disposed in such various ways as to have an appearance of novelty. For undress or half dress, ribbon only forms the most fashionable trimming. For pelisses, satin is still prevalent; it is mostly disposed in a double row of shells.

For the carriage or promenade dress, white satin spencers and hats are very general, as are also white satin pelisses. The spencers are in general trimmed with blond; the hats are ornamented with low plumes of white feathers, or bunches of flowers. White satin pelisses

are also trimmed with blond lace, but it has mostly a heading of plain blond fancifully intermixed with chenille.

Morning dresses are mostly made open in front, and very full trimmed with work: the petticoat is trimmed to correspond. The body is a *chemisette*; it has no collar, but is trimmed round the neck with three falls of work, or else a *colleterette*, composed of lace, is worn with it. These robes are very appropriate for morning costume, but they are too much trimmed; nothing can be more unbecoming to a short figure, or a lady inclined to what the French term *en bon point*. Tall *belles*, indeed, appear to considerable advantage in those dresses; but it is to be hoped, for the sake of the undersized, that the fashion will be transient.

Three-quarter high bodies are much in favour for dinner dress. Where the gown is of muslin, the body is always composed of either work or letting-in lace; the back is full, and the front tight to the bust. In queen's silk or sarsnet, the back is tight to the shape.

Low bodies are also much worn in dinner dress, but never without a gauze, British net, or *tulle fichu*. The form of these bodies, indeed, renders an inside covering indispensable, as they are made to slope down on each side of the neck so as to expose it very much. They are very advantageous to the appearance of the shape.

Muslin still predominates for dinner dress, but silks begin to be in favour, and even fancy poplins are partially worn. We have nothing novel to announce in trimmings.

The form of evening dress is the same as dinner, except that a white lace or satin front is worn inside the low body which we have just described, and that short sleeves are almost universal, and long ones are generally adopted in dinner dress. There is no alteration in the materials of full dress, but for social evening parties fine clear muslin, richly trimmed with lace and rouleaus of twisted satin ribbon, or else draperies of *tulle* drawn up by white silk cords and tassels, and edged with satin ribbon, are very fashionable. A short full sleeve is fastened up with bows of white satin ribbon. A cecus of white satin, edged with white silk fringe, and fastened behind in a full bow without ends, is worn with these dresses. We have seen nothing for some time in the form of evening dress that pleased us so much; it is at once simple, tasteful, and becoming.

Caps are more worn in half dress than ever. Gauze caps are in very high estimation. As to the forms of these head-dresses, they are so various that one would be puzzled to tell which was most fashionable; we mean the crowns of caps, for the lower parts are generally of the mob kind. Some few ladies, indeed, venture to wear what used to be termed cottage caps; but though they are very becoming, and ex-

ceedingly proper for half dress, they are but partially adopted.

The Blandford turban, invented by the lady who favours us with our dresses this month, is at present in high requisition among tonish *élégantes*: it is composed of a white lace scarf, disposed in folds round a small oval crown; these folds are wreathed with pearl. One end of the scarf falls loosely over the neck at the right side, and a plume of white feathers is placed at the left. This is an uncommonly elegant head-dress.

Though *toques* and turbans are in general estimation, flowers are still much in favour, particularly with youthful *belles*. White lace scarfs, either pinned carelessly at the back of the head, with the ends flowing behind, or else disposed in folds in the style of a turban, are also in favour.

Turquoise and emeralds, mixed with pearl, are in high estimation in full-dress jewellery. In that worn for half dress, plain gold continues most in favour; but white cornelian, elegantly set in gold, is still fashionable.

Half-boots, the lower part of kid, the upper of stout silk, are in general estimation both for carriage dress and for elegant promenade costume: they are worn very short.

No alteration in the fashionable colours for the month.

## FRENCH FEMALE FASHIONS.

PARIS, August 18, 1817.

*My dear SOPHIA,*

OUR promenades still continue to be filled with white-robed *belles*. Muslin is the order of the day, and cambric muslin is more

fashionable for the promenade than any thing else.

Gowns are still made without gores, and so scanty as to have a very ungraceful effect. The skirts of dresses also begin to be a little

shorter. As to trimmings, flounces are universal; they are always plaited either in large or small plaits, and in general scalloped at the edge. A very favourite style of body is that which resembles a habit; I mean habits as they used to be worn ten or twelve years ago, with a falling collar, lappels, and a row of buttons on each side of the breast. Long sleeve, finished at the wrist by a long loose cuff, which falls almost over the hand, and is ornamented with three buttons. Half-sleeve, which is very full, and the fulness confined by three bands of muslin placed down the arm.

The *fichus* worn with these dresses are always finished by an enormous ruff, which shades the lower part of the face, and the *fichu* itself is plaited as small as possible.

A more novel and becoming walking dress is one composed of cambric muslin; a row of trimming, disposed in large plaits round the bust, forms a kind of pelerine, and another round the waist has the appearance of a jacket. The long sleeve is drawn up at the shoulder in one large fold, and this fold is edged also by a row of trimming. The bottom of the sleeve is finished by three rows of trimming, to correspond with the skirt.

Silk scarfs, spencers, and pelisses have entirely disappeared. Sashes, tied behind in bows and long ends, are very fashionable, as are also coloured ribbons tied round *collettes* of muslin; these ribbons are generally plaid.

White is also most in favour for *capotes* and *chapeaux*. Crape, *gros de Naples*, and perkale, are highest in estimation: straw is at this moment very little worn. The crowns

of bonnets are of a very moderate height, and the fronts are almost invariably square at the ears.

Flowers are as much worn as ever, and wheat-ears are also in considerable estimation. The favourite ornament for hats is a wreath of flowers round the top of the crown; sometimes there is a double wreath, one of flowers, the other of ripe wheat-ears. Roses, honeysuckle, daisies, geranium, and mignonette, compose these wreaths. Pinks are in high favour, but they are used in bunches, which are placed at the side.

*Bouillottes*, lately so prevalent round the edges and crowns of bonnets, are now only partially worn. Loops of yellow straw are in great request, particularly on white crape hats.

Now for the *cornettes* which I mentioned to you in my last. The first of them is composed of spotted muslin, and lined with pink sarsnet; the lower part a mob, with very broad ears; a round crown is plaited in, and this crown is adorned with full puffings of muslin; a pink ribbon round the front, a rich lace border, and pink strings, finish it. This is a pretty breakfast cap. Another is composed of *tulle*; the lower part a mob, trimmed with plaited *tulle*. This *cornette* has a dome crown, which is ornamented at top with three rows of rich lace, each row surmounted by a *bouillotte* of white satin; the lower part of the crown is very full, and the fulness is divided into compartments by rouleaus of white satin: it is ornamented with a rich bunch of Provence roses and white satin strings.

The last, and in my opinion the

prettiest, is composed of letting-in lace and ribbon; the lower part is a mob, and the ears are cut very far back, and are narrow: it is sloped up on the forehead so as to display nearly all the front hair. The crown is oval, of a moderate size, and quite byas; a small white lace handkerchief, the ends of which hang down, is tastefully disposed round the top of the crown, and the lower part is ornamented with a wreath of honeysuckle. *Cornettes* are rarely lined with silk, and never but for complete dishabille.

I have nothing novel to announce to you either in the form or materials of dinner dress. I recollect at this moment, that in speaking of the promenade costume, I forgot to mention the revival of a very ancient, and in truth a very unbecoming, fashion: I mean a large muslin handkerchief, the ends of which are tied behind. This is worn as an out-door covering, without either *collerette* or ruff, and has, as you would say in England, a very dowdy appearance.

White crape is partially worn in full dress, but *tulle* is much more general. The ball dress which I promised to describe is composed of it, and is worn over a white soft silk slip; round the bottom of the slip is a wreath of red honeysuckle, which is partially seen through the draperies of the dress. These draperies, about a quarter deep, are composed also of *tulle*, and edged with blond; they are fastened by silver cords and tassels of a light and elegant pattern, and very small. The body has nothing particular in its form, but the trimming gives it an appearance of novelty: it is a broad blond lace,

which is draperied to correspond with the bottom of the skirt, and each drapery is fastened with a pearl ornament. The sleeves are blond lace, fastened up with pearl ornaments to correspond with the bosom, and the bottom of each of the under sleeves is embroidered, but in a smaller pattern, to correspond with the bottom of the slip. This ball dress is in high estimation, and certainly no fair votary of *Terpsichore* can wish for a more elegant or becoming garb.

There is no alteration in head-dresses since I wrote last. The newspapers have apprised you of the death of the little princess, an event which is in every sense an unfortunate one for her charming mother. The Duke de Berri evinced a degree of feeling at the time which people in general had supposed him too volatile to possess. The duchess's sufferings were very severe, but she had all the consolation which friendship and universal sympathy could bestow.

I have just seen your old friend, Miss D——, who has charged me to say a thousand pretty things in her name to you. She delivered these florid *nothings* in a manner, which would have tempted me to believe that there was something in the air of France that inclined people to be complimentary, did not my own experience prove the contrary, for I still retain all that English bluntness on which you, my Sophia, used so often to rally your ever affectionate EUDOCIA.

I forgot to mention, that one sees occasionally a few *chapeaux*, or *capotes*, of red or green crape, or *gros de Naples*; but the generality of head-dresses are like the gowns —white.



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THE SECOND SERIES.

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N<sup>o</sup>. XXII.

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FINE ARTS.



ARCHITECTURAL HINTS.

PLATE 18.—A GOTHIC COTTAGE.

THIS building is suited to a small family, and would make a very convenient parsonage-house to a living of moderate income: it consists of a parlour, dining-room, and library; a kitchen, scullery, larder, &c. on the ground floor; and of four chambers and a dressing-room on the bed-room floor. The design is picturesque in its effect; and if executed with a judicious attention to the forms of the doors, win-

dows, ceilings, &c. it would become a very simple and neat example of domestic Gothic architecture. It is intended that the roof should be covered with tiles, but great care should be taken that they are from some other building, and have lost the offensive glare that red tiles always possess when new, for such a colour would be fatal to the pleasing effect of the building.

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THE DOMESTIC COMMONPLACE-BOOK;

*Containing authentic Receipts and miscellaneous Information in every Branch of Domestic Economy, and of general Utility.*

IMPROVEMENT OF CIDER AND  
PERRY.

IT is asserted, that owing to the prevalence of rain, and the low temperature of the atmosphere during the summer months, the apples and pears will be so deficient in saccharine matter, that the expressed juice, instead of forming a vinous liquor, as that of cider and perry, will run to vinegar. In or-

der to supply this deficiency, it is recommended to the makers of cider and perry to employ the beet-root or the parsnip, in the proportion of eight pounds of either of these roots to eight bushels of apples or pears, or to grind either with an infusion of malt. In this manner cider or perry may be made equal to any foreign wine, and very superior to the wine received from

of the constituent parts. The passages lie well under the fingers, and shew a due degree of variety. The treble cleff is wanted in the bass staff, *p. 5, l. 4, b. 2.*

"*Oh Pescator dell' Onda,*" a Venetian Canzonet, arranged for the Harp and Piano-Forte, and dedicated to Mrs. Pearson, by F. Latour. Pr. 4s.

A decided nationality of character, joined to the most fascinating simplicity, have justly rendered this Venetian air a darling favourite with the public; and these merits give it every advantage as a theme for variation, to which purpose Mr. L. has here employed it. He has throughout kept close to his subject, without indulging in extraneous modulations or refinements, except that one variation exhibits the melody in the shape of a march, and another treats it as a waltz (where, by the way, the harp has erroneously  $\frac{2}{4}$  instead of  $\frac{3}{4}$  prefixed in the signature). Both the instruments act dialogically, are *obbligati*, and will be found free from executive difficulties to those that possess a certain degree of digital activity.

"*Where roves my Love?*" the favourite Tambourine Song sung by Miss Tunstall at Sadler's Wells Theatre,

in the grand Melodrama entitled *The Viceroy*, composed by John Whitaker. Pr. 1s. 6d.

An agreeable little ballad, light in texture, but, in point of melody and time, well adapted to the poetry. Among the ideas which attracted more particularly our attention, is the expression at "Whither love, hither love," which we think highly suitable. The conclusion, "Ting, ting, ta ra," &c. is also appropriately playful. In the two symphonies an error occurs (typographical unquestionably): the second crotchet of the treble in *b. 3, l. 2, p. 1*, should be B instead of A.

"*Far, far away,*" sung by Miss Tipton at Sadler's Wells Theatre, in the grand Melodrame called *The Terrible Peak*, composed by John Whitaker. Pr. 1s. 6d.

"*Far, far away,*" a Negro song we suppose, is as simple and unaffected as the text demands it; and yet we find a graceful ease of expression, and a connected flow in the melody, which infuse considerable interest into this production. The words, "*Far, far away,*" are happily set; and the passage, "*Dere never brother,*" is quite select. In the prelude, the bass beats too many monotonous quavers.

## FASHIONS.

### LONDON FASHIONS.

#### PLATE 21.—EVENING DRESS.

WHITE British net dress over a soft white satin slip. The body is composed of white satin, disposed in folds, and rich letting-in lace. The sleeve, which is very short and

full, is composed of the same materials: the lace is brought very full in front of the arm, and divided by tucks into full compartments, which are finished by small pearl tassels. For the form of the body,



EVENING DRESS.



PROF. H. H. H. H. H.

THE UNIVERSITY OF CHICAGO PRESS



which is truly novel, we refer our fair readers to our print. The skirt is elegantly ornamented with two falls of broad rich blond, laid on almost plain; each fall is surmounted by a full rouleau of white satin, the fulness of which is confined by pearls twisted round it. The hair is turned up *à la Grecque* behind; it is parted in front so as to display the whole of the forehead, and disposed in light loose ringlets. Head-dress, *à la François*, a full garland of roses and fancy flowers. Necklace and earrings, topaz mixed with pearl. White satin shoes. White kid gloves, and spangled crape fan.

PLATE 22.—PROMENADE DRESS.

A high dress of jaconot muslin, richly embroidered round the bottom of the skirt. The body is composed entirely of work. Long sleeve, finished down the arm in front by *bouillons* of lace. With this dress is worn the Charlotte spencer, composed of cerulean blue satin; it is tight to the shape, the back a moderate breadth, and the waist short. The sleeve is rather wide. The trimming is extremely elegant, and it is disposed in so tasteful a manner, as to give an appearance of perfect novelty to the spencer. We are not allowed to name the materials of which it is composed. The sleeve is ornamented at the wrist, and on the shoulder to correspond. Bonnet, *à la Ninon*, composed of French willow. The crown is fancifully ornamented with the same material, cut in small squares, edged with white satin, and turned a little over at the ends. The front is very large; it displays the front hair, which is simply braided across the

forehead: it is edged with puffed gauze, disposed in points, and confined by a narrow fold of white satin. A sprig of acacia ornaments it on the left side, and it is finished by white satin strings. French ruff and ruffles of rich lace. Blue or white kid shoes and gloves.

We have again to acknowledge our obligations to Miss M'Donald of 29, Great Russel-street, Bedford-square, for both our dresses this month.

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GENERAL OBSERVATIONS ON  
FASHION AND DRESS.

Promenade dress begins now to assume a more heavy appearance. Silk pelisses and walking dresses are in high estimation, as are also poplin skirts with satin spencers to correspond in colour. Muslin dresses are still considered fashionable, but they are not generally worn without a spencer, scarf, or a shawl. Among the latter, those in white silk are considered most elegant; they are richly embroidered at each corner, and finished by a deep fringe.

The most tasteful autumnal pelisse which has fallen under our observation for some years, is one composed of queen's silk of the colour of the dead leaf; it is lined with white sarsnet, and trimmed with satin to correspond with the pelisse. The back is plain in the middle, but very full at each side, where the fulness is disposed in folds, which are crossed with cord, and each of these crossings is finished by a small light silk tuft. The front is tight to the shape. The sleeve, which is looser than they have been worn lately, is finished at the wrist by a trimming

to correspond with that of the skirt, and ornamented at the shoulder by *mancherons* extremely full; the fulness is confined by broad bands of satin, each band finished at bottom by a tuft. Plain satin collar. The trimming, which we should observe goes all round the pelisse, is exceedingly pretty; it is a mixture of satin and light chenille trimming, disposed in the form of a pine-apple. A silk cordon, to correspond, finishes this tasteful pelisse.

Striped silk dresses, with triple flounces of gauze, each flounce scalloped at the edge, which is bound with narrow ribbon to correspond, are much in favour for the dress, promenade, or carriage costume. The bodies of these dresses are made high, but without collars. Some ladies wear with them a plain collar of rich lace, which falls over; others have a *collette* composed of blond, British net, or white gauze edged to correspond with the flounce. This last fashion is most general.

With respect to hats and bonnets, modish invention seems to be rather at a stand. The only one remarkable for novelty and elegance which we have met with in our researches, we have given in our print, and it is well adapted for either a dress, promenade, or carriage head-dress. For plain walking bonnets, Leghorn made in the French shape, trimmed with a half-handkerchief of French silk, or else simply ornamented with ribbon, are much in request; they have a very neat and gentlewomanly appearance.

*Cornettes*, composed of gauze or net, are very generally adopted by

youthful *belles* in carriage dress. One of the prettiest that we have seen is composed of white net; the crown is made nearly tight to the head, finished round the top by a full frill of net edged with pink satin, and ornamented by very narrow pipings of pink satin, which are placed byas. The border is of net edged with satin. Instead of flowers or ribbons, the crown is ornamented in front with a double frill of net edged with pink, which is rather broad, is laid on extremely full, and comes no farther than the ear at each side: it has small narrow ears, but they are mostly thrown back. This is a very pretty cap; it is smart without being glaring, and is more generally becoming than any *cornette* we have seen for some time.

Muslin still continues the only thing worn in dishabille. The trimmings of morning dresses are now almost always composed of work. Lace seems quite out of favour in morning costume, to which, unless it is very narrow, it certainly is not at all appropriate.

We have noticed a new invention for dinner dress, but it is one which we think will not be generally adopted, because, though it is really novel, it has an old-fashioned appearance. We allude to those silks which are wove round the bottom in such a manner as to imitate ribbon tucks; the effect is exactly the same.

We have just been favoured with the sight of a very pretty dinner dress: it is composed of Pomona green poplin, the body of satin to correspond. The skirt is trimmed with ribbon, brocaded in the colours of the rainbow; this ribbon

is twisted into a rouleau, which is disposed in waves, and each wave is finished by a rosette of the ribbon: nothing can be more beautiful than the effect of this simple trimming. The body, which is cut very low, is finished round the bust by *bouillons* of net, each *bouillon* formed by a narrow rouleau of twisted ribbon. Net long sleeves *bouilloned* at the wrist. A very full half-sleeve, the fulness confined by three rouleaus of ribbon, which terminates in a point at bottom, and is finished by a rosette. The effect of this dress is strikingly elegant.

Though silks and poplins are considered elegant for dinner dress, white is still more fashionable. The skirts, bosoms, and sleeves of dresses are profusely ornamented with lace, and the bodies are composed entirely of work.

Crape and *tulle* are in much estimation for full dress, but British net is still more in request: these light materials are always worn over white satin. Light-coloured satins, or plain white satin, are also much in favour. Blond or embroi-

dery is most fashionable for trimmings.

In full dress, *tocques* and *turbans* continue to be worn as much as ever by matronly ladies; but youthful *belles* appear to give a preference to flowers: corn-flowers are particularly in estimation; small diadems composed of different flowers are also in request. For *grand costume*, sprigs of pearl representing a flower, the heart of which is a coloured stone, with a profusion of leaves formed of pearl, are much worn. When a sprig of this kind forms the head-dress, the necklace, ear-rings, and bracelets always correspond. The necklace is composed of four or five rows of pearl, which form a chain; the flowers are placed at regular distances of about three inches.

Though still so early in the season, coral begins to be much worn in half-dress jewellery; but gold ornaments appear to have the preference.

Fashionable colours are, rose-colour, Pomona green, lilac, dark green, and blue.

## FRENCH FEMALE FASHIONS.

PARIS, Sept. 19, 1817.

My dear SOPHIA,

I HAVE been thinking of you for some days past, and wishing that I could send you a score or two of head-dresses, for really it is almost impossible for description alone to give you an idea of the astonishing versatility of French taste in that particular.

At this moment crape and *gros de Naples* are the favourite materials for hats, and cambric and sprig-

ged muslin for *capotes*. Crape hats still continue to be ornamented by loops of straw, and a quilling of *tulle*, which is put on as full as possible and cut byas, goes round the edge. White straw decorates yellow crape, and yellow straw white crape.

Lilac is also a colour much in request; there is a great number of *chapeaux* composed of it: but what will you say when I tell you, that these hats are lined with yellow sa-



tin, and trimmed with immense bunches of China asters of the same glaring colour? Light green and lilac, and dark blue and light green, are also favourite contrasts. The effect of this mixture of colours to a person unaccustomed to them, is truly ridiculous. There is, however, a certain something in the manner of putting those hats on, and a jauntier air in the *tout-ensemble*, which please one in spite of the evidently bad taste with which the head is decorated. The *capotes* are much prettier; they are in general composed either of *percale* or sprigged muslin: those of *gros de Naples* are only partially worn. It occurs to me at this moment, that you do not know that what we call a hat is of the same shape as bonnets are with you, and *capotes* differ very little from them in form. The high-crowned hats with narrow brims are quite exploded, and have been for some time. As to the others, the crowns are all of a moderate height, the brims of the *chapeaux* very deep, and made in general to stand out a good deal from the face. Some of the *capotes* are precisely of the same shape, but others have a close front, something in the style of your cottage bonnets, only round at the ears, and a caul like that of a night-cap tacked in. A band of the same material, edged with ribbon, is frequently placed round the caul, and a large bunch of ribbon, or sometimes China asters or roses, put on one side.

Some *capotes* are ornamented with an Iris scarf composed of raw silk, which is pinned over the crown; the ends of the scarf are passed through spaces left between the brim and the crown, and tied

under the chin in a loose bow. The *capotes* composed of muslin are invariably decorated with that material only, and they have on that account a more ladylike appearance than any of the other head-dresses. Sometimes a handkerchief *à la Marmotte*, that is to say, pinned carelessly across the crown, and the ends fastened under the chin, with a quilling of blond, of lace, or worked muslin round the front, is the only ornament of one of these bonnets. Sometimes they are decorated with full bunches of muslin formed into the shape of heads of endive, and tied under the chin by white strings.

*Chapeaux* are ornamented with flowers of various descriptions, but China asters, of all colours and in large bunches, are most in favour; bunches of roses also, which are frequently of four or five different colours, are in request. But enough, and perhaps you will say too much, about *la tête*; let me now speak of the few changes which have taken place in dresses since I wrote last.

There is nothing worn but muslin either for morning, dinner, or evening dress, unless when the latter is intended for *grand costume*. I have nothing striking to describe to you in *dishabille*; but I saw a few days ago a very pretty dinner dress, which, with a little alteration, would be considered in England as a neat morning dress. It is composed of *jaconot* muslin, trimmed round the bottom of the skirt with a double row of leaves in embroidery, and a narrow pointed lace; above this is a row of clear muslin Spanish puffs, let in at little distances from each other; these are surmounted by a row of embroidery,



# THE Repository

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ed by the other, who shewed that, with all his cruelty, he was capable of gratitude, "No, my boy, I won't kill you, you are a good boy;" and taken by him under his own immediate care.

Such was the end of the unfortunate Boyd, and such the melancholy fate of a number of people

all cut off in the prime of life, and lost to their country, their friends, and their dearest connections, by the intemperate violence of one individual. Not less, I should suppose, than seventy human beings were destroyed in this furious carnage.

## FASHIONS.

### LONDON FASHIONS.

#### PLATE 27.—BALL DRESS.

A SOFT white satin slip, over which is worn a dress composed of white spotted gauze. The body, which is cut extremely low all round the bust, is finished by a light quilting of blond, which stands up round the bosom, and a full bow of ribbon in the centre of the breast, which has an effect at once tasteful and delicate. Long sleeve, composed of transparent gauze, which is striped with satin; these stripes are byas, and they are each ornamented in the middle of the arm with a pearl button: it is finished at bottom by a single fall of blond. Half-sleeve, to correspond with the body. For the trimming of the skirt we refer to our print, as we are not permitted to describe it: we can only say that the materials are extremely elegant and novel. The hair is dressed rather high behind. The front hair is parted on the forehead, and disposed in light loose ringlets on each side of the face. Head-dress a *fichu à la Marmotte*, composed of rich blond and satin, and tied at the side in a bow of the same materials. Ear-rings and necklace pearl and topaz.

White satin slippers, and white kid gloves.

#### PLATE 28.—WALKING DRESS.

Cambric muslin high dress, the lower part of the body made full, and the upper part, which is tight to the bust, composed entirely of rich work. A row of pointed work forms a narrow pelerine, which is brought rather high on the bosom, and ends in a point in front. The bottom of the skirt is finished by a deep flounce and heading, composed of the same material, which is surmounted by a row of soft muslin *bouffonné* let in at small distances from each other. Over this dress is worn a spencer, composed of *gros de Naples*, ornamented with figured buttons, which are intermixed with a light, novel, and elegant trimming. For the form of the body we refer our readers to our print. The sleeve, of a moderate width, is finished at the wrist, to correspond with the body, by a double row of buttons and trimming intermixed. The epaulette, of a new and singularly pretty form, is edged with trimming, and finished with buttons on the shoulder. Autumnal bonnet, the front



WALL GEM



WALKING DRESS



rather large, and of a very becoming shape; the crown low: it is tied under the chin by a large bow of ribbon. We are interdicted from describing either the novel and elegant materials of which this bonnet is composed, or the ornament which finishes it in front. Swansdown muff, lilac sandals, and pale lemon-colour kid gloves.

We have been favoured this month with both our dresses by a lady, one of our subscribers, who purchased them, we understand, at Mrs. Bell's in St. James's-street.

#### GENERAL OBSERVATIONS ON FASHION AND DRESS.

The present month is one which rarely affords us any considerable change to present to our fair readers in promenade dress. There is indeed some alteration in the materials, but little in the manner of making them up; for there is rarely a sufficient number of fashionables in town to stimulate the invention of our tonish *marchandes des modes*, who generally reserve their most striking novelties till after Christmas. The few *belles* who occasionally appear on foot at present, are generally seen in white merino cloth spencers, stout sarsnet pelisses, or large India scarfs, which are put on shawl fashion, and wrapped very closely round the bust.

Our researches have served to furnish us with only one elegant novelty in promenadè dress, and that we have presented to our readers in our print. We must, however, observe, that this dress is as generally adopted for carriage costume, for which it is certainly very appropriate, as for the promenade.

Plain walking bonnets, composed of Leghorn, are still considered genteel, but they are beginning to be superseded by beaver, which are much in request, with silk pelisses or cloth spencers. They are generally lined and trimmed with satin to match the trimming of the spencer or pelisse, and ornamented with a full plume of low feathers, which are of the same colour as the bonnet, but tipped at the ends to correspond with the trimming. They are of various shapes, but that called the French is most fashionable.

Carriage dress is lighter than we remember it at this season in general. Black satin spencers and shawl pelisses are generally worn over cambric dresses; the former are made in a similar style to the one given in our print, and their effect on white dresses is uncommonly rich and elegant. The pelisses which are in imitation of Cachemire, are made in a style of uncommon simplicity: the back is plain, the fulness thrown very much behind; they fit the shape exactly in front, and have in general a little collar, which comes close round the throat. A plain long sleeve, bound at the wrist with ribbon, which is generally the trimming used for these pelisses; they are edged with it. Swansdown muffs and tippets are invariable appendages to these pelisses; and the very elegant bonnet given in our print is also much worn with them.

Cambric muslin is still in the highest request for dishabille, but striped or jaconot muslin is very little worn. We saw the other day a new morning dress, the effect of which was whimsical, but rather

advantageous to the figure: the skirt is flounced pretty high, the body fastened behind, the back is full, and so is the lower part of the front. It is finished round the throat by three rouleaus of clear muslin, which completely envelope the throat, and stand up round the chin. A piece of muslin, which is cut in the form of a half-handkerchief, is put on as a pelerine: it is open and crosses behind, and comes straight down the front on each side till it meets the top flounce. This curious kind of pelerine is also flounced; and although the quantity of trimming, which, we must observe, ought to be soft muslin, is rather detrimental to a very little figure, to *belles* of a tolerable size it is becoming, and if made in light materials would have a most graceful effect.

Before we proceed to speak of dinner dress, we must express a hope, that we shall soon have some novelties in trimming to present to our fair readers. Much has been already done for the relief of our distressed manufacturers, but we grieve to say that much yet remains to be done. Fancy trimmings used to give employment to hundreds of industrious tradespeople, who are now starving, and the far greater part of them being females, are absolutely incapable of gaining a livelihood in any other way. We have heard with pleasure, that several ladies of distinguished rank have expressly ordered a fashionable *marchande des modes*, who is employed by them, to use fancy trimmings for their dresses during the winter. We hope this example will be generally followed.

Muslin is now little worn for din-

ner dress, but silks, satins, and poplins are universally in request.—Waists still continue very short, backs are as broad as ever, and sleeves in general of a moderate breadth. Bodies now always correspond in colour with the skirts, but they are frequently made of satin for either sarsnet or poplin skirts. Three-quarter high bodies are very much in request for dinner dress, and *fichus* are more worn than they have been for some years. Blond, satin, and ribbon still continue the favourite trimmings; British net is also in considerable request. Embroidered and shaded ribbons are much used, and are frequently so disposed as to have a very novel appearance. British net, when used for flounces, is frequently surmounted by corkscrew-rolls of shaded ribbon; and the edges of these flounces are sometimes scalloped, and slightly embroidered either in floss, silk, or chenille, which has an uncommonly pretty effect.

Gauzes of every description, that is to say, plain, striped, sprigged, and spotted, are in estimation for full dress. Coloured satins, trimmed either with blond, British net, or rouleaus of white satin, are worn by matronly ladies, as are also coloured crapes over white satin.

*Cornettes* for half dress are made much lower than they were in the crown, and consequently more becoming. They are sometimes quartered by rouleaus of satin, sometimes by corkscrew-rolls of shaded ribbon. One of the prettiest which we have seen was composed of blond, with corkscrew-rolls of blush-coloured ribbon spotted with white. A piece of blond, let in very full

round the top of the crown, was confined by small rosettes of the same coloured ribbon: it is trimmed with narrow blond, tied under the chin with ribbon to correspond, and finished by a single Provence rose placed at one side.

The hair is very little seen in half dress; a few light ringlets just peep out on each side from under the cap, which is generally placed so forward as to shade the forehead. A few ladies adopt the Grecian style of braiding their hair, but this fashion is too generally unbecoming to be universally adopted.

The hind hair continues to be still worn rather high, but it is variously disposed in front. The most prevailing fashion is that given in our print, but some ladies intermix their ringlets with braids of platted hair. Sometimes a string

of pearls twisted round one of these braids, forms the only ornament of the hair in full dress. The effect is very striking in dark hair.

*Toques* continue to be fashionable in full dress, and artificial flowers are in very great request. We should be glad to see them worn in smaller quantities, for the garlands, diadems, and large wreaths in which they are generally disposed, have, we think, much too glaring an effect.

In half-dress jewellery, coral increases in favour. Coloured stones are already very prevalent in full-dress jewellery.

Fashionable colours for the month are, Burgundy, which, we must observe, is a bright red of a peculiarly beautiful shade—brown, green, purple of various shades, deep blue, and bright lemon-colour.

## FRENCH FEMALE FASHIONS.

PARIS, Oct. 21.

*My dear SOPHIA,*

I DARE say that by this time you have more than once shaken your head and declared that I had relapsed into my old habit of laziness, when in fact my silence has proceeded from a desire of sending you intelligence likely to be of service to you, and the dear little circle who model your dresses by the descriptions I am able to give you, of those worn by our Parisian *élégantes*; and as I flatter myself I have now a budget full of intelligence, of more value (to you I mean, my dear,) than that of a minister of state, I will without farther circumspection proceed to open it.

Muslin, so long in favour for the promenade, is now very partially

worn; it has been superseded by gowns of white and coloured merino cloth and shawl dresses. Levantine has also made its appearance, though much earlier than usual; and velvet spencers begin to be in some request. White, which was for such a length of time in estimation, begins now to be out of favour, and our promenades present a dazzling variety of colours of the most brilliant and beautiful hue. Blush-colour, deep blue, all the shades of rose-colour, dark slate, green, and bright citron, are now worn in dressess. As to the form of those most in request for the promenade, it is simple, and becoming to the shape, provided the lady who wears it is not too much *en bon point*.



The skirt, which is something fuller than those of the last two or three months, though still made without gores, is ornamented either with rouleaus of satin, or broad bands of plaid silk or velvet. The body is cut low; the back is narrower than they have been worn for some time; it is full, the fulness arranged in plaits, and one side of it wraps across the other. A piece of the same material, of about half a quarter in breadth, is plaited in large plaits, and tacked through the middle to the bottom of the waist; it forms a kind of jacket, and has a very jauntie air. The front of the dress is quite plain; it is cut so as to display the exact form of the bust, and it just meets at the bottom of the waist. A very short full sleeve, disposed at the bottom in large plaits, to correspond with the waist. *Fichu* and plain long sleeve composed of cambric, sometimes finished with lace, but oftener worn plain.

Spencers are also in request; they are made in levantine and velvet, but principally in the latter: they are ornamented with a profusion of buttons and braiding. The material of which the spencer is composed is left about two inches longer than the waist; and this part is cut either in round or square pieces, which are edged with either ribbon or braiding. This little appendage is very fashionable, but I cannot say that I admire it.

Some *élégantes* wear low bodies of velvet, which fasten behind, are ornamented at the bottom of the waist, as I have described, and the bosom; long sleeve, and plain half-sleeve edged with braiding. These bodies, which are also called spen-

cers, are very fashionable for the promenade, and certainly on white merino or shawl dresses they look very well; but when they are worn, as they frequently are, over coloured dresses, they have often a bad effect, because the colour of the spencer contrasts ill with that of the dress.

The materials for hats and bonnets have altered for the better since my last letter. Crape, *gros de Naples*, and cambric have given place to silk *pluche*, which is of a new description: it is striped and watered; and is really uncommonly pretty: it is in general mixed with satin. Spotted velvet, velvet striped in shades, and a beautiful new kind of gauze with velvet spots, are now the materials considered most tonish for head-dresses. The forms of *chapeaux* and *capotes* have varied little since my last, except that the tops of the crowns are now almost all made round.

Flowers, particularly China asters, are still in request, but ostrich feathers are considered more tonish: they are worn long and curled; there are generally three; black and blue are most fashionable: if the hat is black, it is lined and trimmed with blue, and ornamented with two blue feathers and a black one in the middle, or else two black feathers with a blue one between.

I have lately seen some very tasteful *chapeaux* composed of striped *pluche* cut byas, and satin; the former plain, the latter full. Plain *pluche* is also partially worn: the hats composed of it are always either rose-colour or grey; they are generally ornamented with velvet aurículas. This flower, so great a



favourite with the Parisian *belles*, is rarely made in velvet so early in the season, but they are now beginning to be very fashionable.

The linings and trimmings of hats are now much better contrasted than when I wrote last. Black is lined always with blue; lemon, blue, and rose-colour are generally lined with white, and trimmed with blond round the edge of the front. Blue and rose-colour are most prevalent for the lining and trimming of grey hats. Many *belles* of good taste ornament their *chapeaux* only with quillings of ribbon of the same colour as the hat itself.

I have nothing either new or striking to describe to you in dishabille, the favourite material for which is still cambric, or English cambric muslin. Dinner dress is composed principally of merino or levantine; and the promenade dress I have just described is most fashionable both in form and trimming for dinner parties.

Gauze is the prevalent material for evening dress, the form of which does not differ from that described in my last. Spanish puffs are the favourite trimming; they are disposed with some novelty in a kind of wave, and are an intermixture of transparent gauze and satin. They are usually finished by a light edging of blond, and are frequently surmounted by a rouleau of satin intermixed with either pearls, beads, or chenille. A dashing *marquise* has lately introduced a trimming of a whimsical but not inelegant description: it is a flounce of scallop-shells composed of satin of three or four different colours, all of which are united in

each shell. This curious flounce is headed by a double roll of blond and satin twisted together, and ornamented at each twist by a small rosette of satin. I dislike the mixture of colours in this trimming, but I think it would be very beautiful if it was composed of different shades of the same colour.

Hair-dressing has varied little since my last account of it. The hind hair is I think something higher; the front hair is parted so as to display nearly the whole of the forehead, and dressed in a thick cluster of ringlets on each side.

*Toques* have not varied in form since my last, and flowers still continue in high estimation for full dress; but wreaths are considered less fashionable than bunches of flowers. Fancy flowers are in very great request, as are also roses: but what is really very preposterous, the latter are generally of a deep but uncommonly brilliant red, and a yellow, which is a shade darker than lemon-colour, and which is also of a peculiarly bright hue. But the favourite ornament with all but very young ladies is coral; it is worn in sprigs, small wreaths of leaves, and sometimes little bunches of wild berries.

Though I am not an admirer of French fashions, there is one I highly approve, and I am sure you will be of my opinion: I mean the simplicity which prevails in the dress of very young people. Their appearance is always neat, plain, and unless of distinguished rank, the materials of their dresses are rarely expensive.

The fashionable colours at present are, green, dark blue, rosé-

colour, deep lemon-colour, grey, and that shade of bright red which I have just mentioned.

Adieu, my dear Sophia! Believe me always truly your

EUDOCIA.

## FASHIONABLE FURNITURE.

### PLATE 26.—AN OTTOMAN FOR A GALLERY.

THIS species of furniture has been introduced to us, as its name implies, from one of those Eastern nations where the habits of the people make them necessary—a people whose love of ease has taught them to devise ample means for its indulgence; and for this purpose the Ottoman is well calculated.

The design represented by the annexed plate corresponds in general form to the furniture alluded to, but its embellishments make it

suitable to apartments in the usual style of decoration. The framework is composed of the valuable woods enriched with carved work, finished in burnished gold. The draperies are buff-coloured velvet, the pattern being embroidered on its surface, and bounded by bullion lace.

Should it be required to have the Ottoman of greater length, it may be extended without injury to the design.

## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

MR. ACKERMANN will publish on the 1st of December, *The Lord's Prayer* illustrated with seven engravings; also the eighth and last number of *The Dance of Life*, as a companion to Doctor Syntax, written in verse, by the same author, and illustrated with twenty-five coloured engravings, by Thomas Rowlandson.

In the course of this month will appear a *Selection of Ornaments*, in forty pages quarto, for the use of sculptors, painters, carvers, modelers, chasers, embossers, &c. &c. printed from stone at R. Ackermann's press.

The Muse of a Mr. Hamilton has promised us *An Offering*, which is to appear in December.

*A History of a six Weeks' Tour through a Part of France, Switzerland, Germany, and Holland*, with

Letters descriptive of a sail round the lake of Geneva, and of the glaciers of Chamouni, will be speedily published.

*The Early Minstrel, or A Sketch from Rural Nature*, descriptive of a spring morning, with other poems, second edition, considerably altered and enlarged, in one volume foolscap, will be published early in March.

A new edition of *The Antidote to the Miseries of Human Life*, will be shortly ready.

Speedily will be published, *An Explanation of the Plan of the Equitable Trade Society and Chamber of Commerce*, instituted at London in 1817; together with Observations and Suggestions connected with the subject, calculated to promote the improvement of trade: to which are added, the rules and

# THE Repository

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*Manufactures, &c.*

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gentleman's talents devoted to subjects of such little general interest as the matrimonial feuds and lamentations of the noble author of his text. These are very unlyric themes, even with all the pains bestowed on them, as in the present instance. In the song before us we perceive considerable originality and variety of expression, a vein of wild melancholy well suited to the plaintive and sombre import of the words, and much selectness in the several harmonic combinations. The melody does not at all times proceed in flowing regularity; but considering the nature of the subject, this may be presumed to have been done intentionally. We also observe some deviations from the strict rules of harmonic progress: the A ♯, for instance (p. 2, l. 4, b. 2), in *both* staves of the accompaniment ought to have been avoided; and, in p. 3, l. 3, bars 2 and 3, the succession of the chords B ♯, G and A 3 is too abrupt, and produces harsh consecutive fifths in the middle parts: in other respects that page is peculiarly impressive, and the accompaniments well imagined and highly effective.

"*Oh! hush those Sighs!*" a Ballad written by Mr. Nox; composed, and arranged with an Accompaniment for the Piano-Forte or Harp, respectfully inscribed to Miss Elliotson, by W. P. R. Cope. Pr. 2s.

This ballad has but small claims to our favour. The melody is common, and the harmonic arrangement faulty. Without entering into a long detail of grievances, we shall select one or two instances in justification of our opinion:—Bar 6. The C in the bass, besides mechanically interfering with the right hand, strikes an offensive octave with the upper part: it should have been A.—Bar 15 presents an equally shocking succession of octaves at the first employment of the B ♯ throughout all the three parts. But we should engross too much of our limited space, were we to record the various other proofs of the author's limited knowledge of composition. In his employment of Italian terms he appears equally unsuccessful; e. g. *con risoluto*—and *espressione*.

*The Chinese Ball-Dance in the Pantomime of Harlequin and the Sylph of the Oak*, composed by W. H. Ware. Pr. 1s.

The Chinese ball-dance is well adapted to the effect intended; it consists of a light and sprightly tune, or rather two movements, in A major, of very easy complexion and arrangement, so that very moderate players may undertake the execution with success, and, we may add, with some profit to their proficiency.

## FASHIONS.

### LONDON FASHIONS.

PLATE 33.—EVENING DRESS.  
A BLACK crape frock over a black tulle slip. The skirt of the frock

is finished by full flounces of the fashionable *chevaux de frise* trimming. The body, which is cut very



low round the bust, is elegantly decorated with jet beads. Short full sleeve, ornamented to correspond with the body. The hair is much parted in front, so as to display the forehead, and dressed lightly at each side of the face; the hind hair is drawn up quite tight behind. Head-dress a jet comb, to the back of which is affixed a novel and elegant mourning ornament; and a long black crape veil placed at the back of the head, which falls in loose folds round the figure, and partially shades the neck. Ear-rings, necklace, and cross of jet. Black shamoy gloves, and black slippers.

PLATE 31.—WALKING DRESS.

A high dress composed of bombazeen; the bottom of the skirt is ornamented with black crape, disposed in a very novel style. The body, which is made tight to the shape, wraps across to the right side; it is adorned in a very novel style with pipings of black crape disposed like braiding, and finished by rosettes of crape, in the centre of each of which is a small jet ornament. Long sleeve, tastefully finished at the wrist to correspond with the body, and surmounted by a half sleeve of a new form trimmed with crape. A high standing collar partially displays a mourning ruff. Claremont bonnet, so called because it is the same shape as the one recently worn by the Princess: it is composed of black crape over black sarsnet, and is lined with double white crape. The crown is rather low, the front large, and of a very becoming shape; it is tastefully finished by black crape, and ornamented by a bunch of crape flowers placed to one side.

Black shamoy gloves, and black shoes.

We have again to acknowledge our obligations to the lady who favoured us last month; and we understand that the dresses from which our prints this month have been taken, were also purchased from Mrs. Bell of St. James's-street.

GENERAL OBSERVATIONS ON  
FASHION AND DRESS.

A short period only has elapsed since we had the pleasure of recording in this department of our Magazine, the gay changes which the marriage of our adored Princess had made in the world of Fashion. How little did we then anticipate the melancholy task at present assigned to us, of describing the mourning worn for her by a country who looked up to her as its future ruler, and who witnessed with delight the gradual development of those virtues which proved her the true descendant of her venerable grandfather! But she is gone where alone her virtues could be rewarded; she has exchanged the probability of possessing an earthly crown for the certainty of a heavenly one. Yet such is the selfishness of human nature, that it will be some time before even this reflection can mitigate our grief for her loss.

On the promenade costume we have this month scarcely any observation to make. The few fashionables who are seen walking are wrapped in black cloth shawls, which have a broad binding of crape, and large bonnets, composed either of crape over sarsnet, or black Leghorn full trimmed with crape.



EVENING DRESS



THE NEW DRESS.

The carriage costume is generally similar, but the mildness of the weather enables ladies in high dresses to dispense with shawls or spencers. We must observe, that the promenade dress which we have given is well calculated for carriage costume, and generally adopted in it. Crape bonnets, or undress mourning caps, are the only head-dresses worn in carriage dress, Leghorn and clip being confined to the promenade.

The court mourning consists, as usual, of crape, bombazeen, and long lawn; and such is the general wish to shew every possible respect to the memory of our lamented Princess, that the materials for court mourning are generally adopted by all persons of fashion, whether connected with the court or not.

The most fashionable morning dress is an open robe, made up to the throat, but without a collar: the skirt is of an easy fulness, and almost the whole of the fulness is thrown quite behind, where it is gathered into a plain tight back. The front is cut in a new manner; the upper part is a byas tight piece, and the lower part, which is also byas, is plaited in such a manner as to form, but with great delicacy, the shape of the bosom. Plain long sleeve, finished at the wrist by narrow rouleaus of black crape.

This dress is open in front, but it wraps a little to one side. The trimming consists of a broad piece of plain byas crape, which is laid on up the fronts and round the bottom of the dress; this is edged on each side by a fulness of byas crape, about an inch in breadth. A very full mourning ruff, which in undress is made either of clear

muslin or thin long lawn, is always worn with this dishabille, which is the only novelty of any consequence that has appeared in undress mourning. We observe that weepers, composed either of clear muslin or long lawn, are very general in undress.

Bombazeen frocks appear to be universally adopted in dinner dress. They are always cut very low round the bust, and are very short in the waist. Sleeves afford little variety, being mostly made very short and full, confined to the arm by a narrow trimming to correspond with the trimming of the dress. The bodies of dresses are now more becomingly made than they were some time back, as the sleeve just touches the point of the shoulder, and the back is of a moderate and becoming breadth. Bombazeen frocks fasten behind with jet buttons: the fronts are made plain, and cut byas in general; but we have seen one just finished for a lady of rank, the bosom of which was let in with white crape in the form of a corset, made much higher than they are usually worn, and finished by a puffing of white crape, with a narrow rouleau of black crape in the centre round the bust.

There is a good deal of variety in trimmings; though they are always composed of crape, it is disposed in many different forms. For dinner dress, double flounces of black crape cut byas, made very deep, and sewed on extremely full, are in high estimation. There are three, sometimes four, of these flounces put rather close together: the top one has either a heading, or else is surmounted by a rouleau of crape.



Plain rouleaus of crape are also fashionable, and trimmings in the shape of cockle-shells are very generally adopted. We observe also that dresses are universally trimmed very high.

The full dress which we have given in our print is the most elegant novelty that has appeared in evening costume. We have since seen at one of our most fashionable milliners, evening dresses composed of black crape, which were full trimmed with white crape. This is not inconsistent with the deepest mourning, and these dresses are peculiarly calculated for very young ladies; though they are equally adopted, as we understand, by those of middle age.

Undress caps are very generally made of book-muslin, and trimmed with love-ribbon. They are of various forms, but those of the mob kind are most prevalent. One of the prettiest that we have seen had a headpiece drawn with black ribbon; the drawings were lengthwise, and, we believe, there were eight. The crown resembled that of a *toque*; it was a good deal broader than the headpiece, and finished round the top by a puffing of black love-ribbon. A narrow muslin border, double round the face but single at the ears, was quilled on very full: a knot of black love-ribbon fastened it under the chin, and a large bow to correspond was placed in the centre of the forehead.

Dinner *cornettes* are always com-

posed of crape, white in general, and ornamented with black crape flowers; but some, and those in our opinion the most elegant, are composed entirely of white crape. One, of a most becoming and simple form, has a broad low crown, finished round the top by a wreath of small white crape roses and leaves. The headpiece is cut so as to display the whole of the front hair; the ears are extremely narrow; and there is no border.

Crape turbans, both black and white, are very much worn in full dress; they are profusely ornamented with beads, and sprigs composed of jet; among the latter, those formed of cypress-leaves are considered most elegant. Artificial flowers also, which are always composed of black or white crape, are fashionable ornaments for turbans. They are always placed in full bunches at one side.

The most fashionable head-dress for young ladies in full dress, is the one which we have given in our print. Very juvenile *belles* do not adopt the veil, but wear either an ornament similar to the one we have given, or flowers.

In half dress the hair is almost entirely concealed; the very little of it that is seen is braided across the forehead, but the braids are only partially visible under the mourning cap.

Plain black crape fans, black shamoy gloves, and black shoes.

## FRENCH FEMALE FASHIONS.

PARIS, NOV. 19.

My dear SOPHIA,

THE dreadful event of the Princess Charlotte's death was

known here some hours before your letter reached me. I cannot describe to you the consternation which it has created among the

English residing here. Alas! we were looking eagerly forward to her *accouchement*, as an event which would give us a new tie to the house of Brunswick in the person of an infant prince or princess, and little did we expect that the moment so fondly anticipated would deprive us at once of both mother and child!

The French, in general, have shewed on this melancholy occasion a degree of feeling and sensibility highly creditable to their hearts; though incapable of estimating the extent of our national calamity, they sympathise deeply in our private regrets for the Princess, whose virtues and talents they knew and admired. Who indeed could behold without admiration a woman, so young, so lovely, and surrounded as she was by all the splendour of the most elevated rank, devoting herself even in the very morning of her life to the exemplary discharge of all her duties, and finding her happiness only in promoting that of all around her! But what, alas! is the grief even of her nearest relatives compared to that of the cherished partner of her heart, whose earthly hopes are thus for ever blighted! Oh! may the Almighty support him under the blow, for his divine goodness only can!

It is some days since I wrote the above. I resume my pen to tell you, that the royal family of France appear to participate sincerely in our heavy affliction: personally attached to the house of Brunswick, and particularly to the Regent, they deeply lament his irreparable loss. I have been told, that the king shed tears when it was first announced

to him; and the fine countenance of Madame gives evident proof of the impression it has made upon her. A court mourning will take place as soon as the fatal event is officially announced.

\* \* \* \* \*

I was much surprised, and so will you be, my Sophia, to find that the court mourning is limited to eleven days, six of deep mourning and five of slight; that is to say, black for the first six days, and white only for the remaining five. We may be certain that the king does not consult his own feelings in this short tribute of respect to the memory of the illustrious deceased.

The mourning garb of the English ladies here is composed of the same materials and made in the same manner as that worn by the French for their parents. Undress and half-dress gowns are made of a fine thin black cloth, which is called *drap de St. Maur*: this cloth is considered by the Parisians as the deepest mourning. Dinner gowns are cut very low round the bust, and the waists are as short as possible. The sleeves are long, and almost tight to the arm. A plain tight back, and front cut down to a point before. The bottom of the skirt is trimmed with eight or ten narrow rouleaus of black crape disposed in waves: the lower part of the sleeve is ornamented in a similar manner, and two rows of the same kind of trimming go round the bust. A *fichu* composed always of black crape, with a large ruff of the same material, which is made very full and stands up round the chin, is always worn with these dresses.

Fashionable Parisians seldom

wear any thing white during deep mourning; but if they do, it is merely a handkerchief or ruff, which is composed of leno, white crape not being considered by them as mourning.

Dress gowns are always composed of black crape, and worn over plain black sarsnet. The one which I am going to describe is very generally adopted by the most fashionable people.

A round dress, the skirt made scanty and of a moderate length; a flounce of a quarter in depth is set on very full, and festooned by small jet roses; the festoons are edged by jet beads, and the flounce is headed by a wreath of black crape roses without leaves. The body of this dress is full behind; a row of jet buttons, which are very small, are placed at each side to mark the shape of the back, and the fulness is confined in the middle by narrow black silk braiding, fancifully interspersed with jet buttons: the fronts of the dress are full on each side of the bosom, and plain in the middle. A row of small crape roses, to correspond with the heading of the flounce, goes round the bust, and the fulness at each side of the bosom is drawn in in large plaits at some distance from each other, each plait being ornamented by a jet button. A narrow cestus of black crape, fastened in front by a jet clasp, finishes the dress.

Head-dresses are invariably made of black crape, with jet ornaments if for evening dress. For morning visits, *chapeaux* of black crape are invariably adopted: they are made always to tie under the chin; the brims are very large, so as almost

entirely to conceal the face; the crowns are of a moderate height. The crape is always laid on very full over black sarsnet; this fulness is sometimes disposed in large plaits, sometimes in *bouillones*, which are placed byas across the crown, and sometimes in clusters of gathers with plain spaces between. These *chapeaux* are generally ornamented with large rosettes of crape, three or four of which are placed slantingly across the front of the crown.

*Cornettes* of black crape are also worn; they are always of the mob kind, and have the most sombre effect it is possible to conceive. I shall describe to you one of the prettiest, as you might perhaps like to have it made in white crape.

A broad full crown, the fulness confined by three narrow bands of crape, and puffed up between each band, is sewed to a high headpiece, which is cut byas, and disposed in plaits about the size of a broad mourning hem. A full triple plaiting of net is set on next to the face and round the ears; or rather I should say, the band which passes under the chin, and fastens with a large bow of black crape at the left side: a full garland of black crape lilies without leaves, is placed at the left side of the forehead.

*Toques* of crape are partially worn; but turbans are more general. Nothing can be more simple than the form of these turbans, which consists of a large piece of crape folded carelessly round the head, and ornamented with an aigrette of jet in front.

Young people in general have no other head-dress than a narrow band of crape brought twice round



the head, and half concealed in front by the clustering ringlets of the front hair; or else a single row of jet beads, put on rather to one side.

Gloves are of black silk; fans, black crape; and shoes, black kid.

All the people connected with the court will appear in mourning during the short space of time for which the court mourning is ordered; but at the expiration of the eleven days, colours will be resumed as usual. Next month I shall

endeavour to describe to you the dresses considered most fashionable; because, although I suppose your mourning in England will be at least of three months' duration, yet you may perhaps have some of the things which I shall describe to you made up in black.

Farewell, my dear Sophia! That Heaven may bless you, and guard our dear country from all farther calamity, is the sincere prayer of your truly attached

EUDOCIA.

## FINE ARTS.

### ARCHITECTURAL HINTS.

#### PLATE 31.—A DOMESTIC CHAPEL.

THIS small Gothic building is designed to be erected in the park of a nobleman whose mansion is in the same style of architecture, and whose family are too far distant from the parish church to ensure a regular attendance at divine worship.

The plan represents the arrangement of the pews and seats, the pulpit, reading and clerk's desks. A is the principal pew; B the steward's pew, or for the servants of the second table; the seats are for the other domestics and the agricultural servants upon the estate. C is the pulpit, D the reading-desk, and E the situation of the clerk.

It will be observed that the principal pew is elevated and approached by several steps, and is separated by a small passage from the steward's pew, which is also elevated, but in a less degree; and the seats are upon the floor of the chapel.

This building might be erected in stone or brick, the latter being covered with cement or stucco, and the inside finished with oak. If this were done with taste, and the windows decorated with stained glass, it would form a very interesting edifice, and be highly decorative to the property.

## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

R. ACKERMANN has in the press, and will publish early in December, seven Engravings of an historical fact of a Swiss Shepherd during the revolution of that country, illustrative of the Lord's Prayer. *Vol. IV. No. XXIV.*

er. Also, *The Dance of Life*, a poem, as a companion work to *The Tour of Dr. Syntax*, by the same author, illustrated with twenty-six coloured engravings by Thomas Rowlandson.